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**THE IDEOLOGY OF LEXICAL CHOICES
IN THE TURKISH TRANSLATIONS OF
*OLIVER TWIST***

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ÖZET

Yüksek Lisans Tezi

Oliver Twist' in Türkçe Çevirilerindeki
Sözcük Seçimlerinin Ardındaki İdeoloji

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Ağustos 2006'da *Radikal* Gazetesi Milli Eğitim Bakanlığı tarafından onaylı '100 Temel Eser' adlı dünya klasikleri listesindeki yapıtların tahrifata uğramış versiyonlarıyla ilgili bir 'skandalı' ortaya çıkardı. Gazete, bir takım İslam eğilimli yayınevlerinin, ünlü dünya klasiklerini kendi İslam ideolojileriyle harmanlayarak yayımladıklarını tespit etti. Bu konu, eğitim, edebiyat ve çeviri gibi çeşitli ve aynı zamanda birbirleriyle ilintili alanlardan insanların dikkatini çekti.

Bu tezin amacı, Charles Dickens'ın en ünlü yapıtlarından *Oliver Twist*'in (1838) Timaş, Damla, Nehir, Karanfil ve Tomurcuk Yayınevleri tarafından yayımlanan beş farklı kısaltılmış Türkçe versiyonunun ideolojik yönünü, çeviri sürecinde yapılan sözcük seçimleri açısından irdelemektir. Bu çalışmada, ideoloji kavramı, Türkçe versiyonları oluşturduğu varsayılan yayınevlerinin dünya görüşlerini teşkil eden inanç ve değerler bütününe gönderme yapan, söylemsel bir uygulama olarak algılanmaktadır.

Oliver Twist' in beş Türkçe versiyonundaki birçok noktanın çeviri sürecinde ideolojik odaklı yönlendirmelere uğradığı Eleştirel Söylem Çözümlemesi (ESC) ile ortaya konmuştur. Şöyle ki, özgün metin ile beş farklı kısaltılmış Türkçe versiyonunun arasında çok fazla farklılık olduğu görülmektedir. Bu farklılıklar, dinsel-muhafazakar odaklı ideolojinin müdahalesini göstermektedir. Bu tez, ideoloji ve çeviri ilişkisini örneklem çalışması yoluyla inceleyerek, gelecekte başka çalışmaların önünü açacak sorular gündeme getirmeyi amaçlamaktadır.

Anahtar Sözcükler: 1) İdeoloji 2) Yeniden Yazım 3) Yönlendirme
4) Sözcük Seçimi 5) 100 Temel Eser

ABSTRACT

Master's Thesis

The Ideology of Lexical Choices in the Turkish Translations of *Oliver Twist*

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In August 2006, *Radikal* Daily uncovered a ‘scandal’ concerning the distorted versions of the world’s classics indicated on a booklist named ‘100 Essential Readings’ approved by the Turkish Ministry of Education. *Radikal* found out that some Islamist-oriented publishers printed and released well-known world’s classics by inserting their Islamic ideology into them. This issue has drawn the attention of people from diverse and, at the same time, interrelated fields such as education, literature, and translation.

The aim of this thesis is to scrutinize the ideological aspect in five different abridged Turkish versions of Charles Dickens’ *Oliver Twist* (1838) published by Timaş, Damla, Nehir, Karanfil, and Tomurcuk Publishing Houses in terms of the lexical choices made in the translation process. Ideology is regarded as a discursive practice referring to a set of beliefs and values that constitute the world-views of the publishers that are assumed to have produced the versions.

Through Critical Discourse Analysis (CDA) of its five Turkish versions, it has been found out that several points in *Oliver Twist* have been subject to ideologically-oriented manipulations in the translation process. That is, there seems to be a great number of discrepancies between the original *Oliver Twist* and its five different abridged Turkish versions. These discrepancies signal the intervention of a religious-conservative ideology. By exploring the relationship between ideology and translation through a case study, the thesis also aims to raise further questions that shall be taken up in future studies.

Key Words: 1) Ideology 2) Rewriting 3) Manipulation
4) Lexicalization 5) 100 Essential Readings

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INTRODUCTION

Since the early 1990s, Translation Studies has been influenced by the discipline of Cultural Studies. Susan Bassnett and André Lefevere are the two translation scholars who first mentioned the so-called ‘cultural turn’ in Translation Studies. In their introduction to the collection of essays *Translation, History and Culture*, they emphasized that “translation has been a major shaping force in the development of world culture” (1990; 12). The scholars of contemporary Translation Studies – like Bassnett and Lefevere – are no longer interested in the linguistic theories of translation. Rather, as Christina Schäffner states in her article entitled “Political Discourse Analysis from the Point of View of Translation Studies,” they concentrate on “social, cultural and communicative practices, on the cultural and ideological significance of translating and of translations, on the external politics of translation, on the relationship between translation behavior and socio-cultural factors” (2004; 136). That is to say, they have begun to recognize the “complexity of the phenomenon of translation”, and focus on “social causation and human agency” and the “effects rather than the internal structures” (ibid.). Bassnett explains the ‘cultural turn’ in the article “The Translation Turn in Cultural Studies” (Bassnett & Lefevere (eds.), 1998; 123) as:

a way of understanding how complex manipulative textual processes take place: how a text is selected for translation, for example, what role the translator plays in that selection, what role an editor, a publisher or patron plays, what criteria determine the strategies that will be employed by the translator, how a text might be received in the target system. For a translation always takes place in a continuum, never in a void, and there are all kinds of textual and extratextual constraints upon the translator.

One of the newly addressed issues in Translation Studies is the relationship between discourse and ideology, two concepts related with culture. In *Communication Across Cultures-Translation Theory and Contrastive Text Linguistics*, Basil Hatim refers to the notion of discourse as “the attitudinally determined mode of expression,” and he points out that it is “particularly privileged as a carrier of ideological meanings” (2000; 174). Indeed, ideology appears to be one of the crucial features of discursive expression, and the analyses of ideological structures have proved useful in providing insights into the study of language and discourse. In *Teaching and Researching Translation*, Hatim touches upon some

aspects of ‘the ideology of translation’ which contemporary translation theorists have become concerned with (2001; 83-84):

- the choice of words to be translated (what is valued and what is excluded)
- the power structure which controls the production and consumption of translations
- who has access to translation and who is denied access?
- what is omitted, added or altered in seeking to control the message?

The main objective of this thesis is to explore to what extent ideology plays a role in translations for children. So as to fulfill this objective, the study endeavors to give accounts of the ways in which ideology, the so-called religious-conservative ideology in particular, manifests itself in the ‘lexical choices’ made in five different Turkish versions of *Oliver Twist*, which are published by Nehir, Karanfil, Timaş, Damla, and Tomurcuk Publishing Houses. It is argued that the intervention of that ideology in the Turkish versions brings about the distortion of the source text. Drawing upon Lefevere’s use of the term ‘rewriting’ as well as Hatim’s observation that the ‘cultural turn’ in translation studies has not only diverted the focus to the study of ideology as a shaping force, but also to translation as re-writing (2001; 10), this study shall view translation as such. That is, it shall be argued in this study that the five versions of *Oliver Twist* could be viewed as ‘rewritten’ in Turkish rather than being ‘translated’ in the literal sense of the word. The analysis shall be made through critical discourse analysis (CDA); more specifically through Norman Fairclough’s analytical model that he discusses in *Language and Power* (2001).¹ Therefore, it should be noted that what this thesis carries out is a descriptive critical analysis rather than a prescriptive one.

The reason why CDA is used as a methodological tool in this thesis is that it has helped uncover the manipulation through discourse and ideological underpinnings in the target texts (the Turkish versions of *Oliver Twist*). Indeed, the three main questions regarding lexicalization, i.e., questions that are adapted from Norman Fairclough’s model discussed in *Language and Power* (2001; 92-93), have helped question why specific lexicalization was preferred to other alternatives by the

¹ See Fairclough (2001), Chapter 1: Critical Discourse Analysis in Practice: Description, p. 92.

publishers in the translation process. Christina Schäffner points out that “what may look like a ‘mistranslation’ or ‘translation loss’ at first glance (from a linguistic or text specific point of view) will actually turn out to highlight the socio-political or ideological structures, processes, norms, and constraints in which translations were produced (and received)” (2004; 142). Therefore, a critical analysis of the target texts would help unveil and criticize the socio-political practices and relationships (ibid.).

The texts, which provide the data for this thesis, are Charles Dickens’ *Oliver Twist*, and its five different Turkish versions. The analysis was carried out in the following sequence: First, the source text and then the five versions were read carefully. Then, lexical items (words, phrases, and expressions) that sounded ‘different’ were extracted from the versions, and they were paired with the corresponding ones in the source text. This method helped identify the alterations to the source text, i.e., additions, omissions, and distortions made by the publishers. To consider the publishers as the active agents responsible for these alterations may seem problematic. However, the translators are not acknowledged in none of the versions; that is, their names do not appear in the published texts at all. Therefore, it is assumed that it is the publishers that have produced them.

There are four reasons behind the choice of *Oliver Twist* as the source text. First, the work is hailed as one of the greatest works of world literature. Second, it is an account of the 19th century England, and it contains a great many cultural elements, particularly elements of Christianity. It was thought that it would be interesting to compare the source text with its Turkish versions in terms of the treatment of cultural, specifically religious, elements. Third, the Turkish versions are examples of ‘translation *for* children’ rather than ‘translation *of* children’s literature.’ That is to say, each version is an example of a ‘refracted text.’ A refracted text is defined by Lefevere as a text that has been “processed for a certain audience (children, for example), or adapted to a certain poetics or certain ideology” (1981; 72). In that respect, the Turkish versions can also be regarded as examples of ‘rewriting,’ which is “the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work” (Lefevere, 1982; 4). Thus, it would not be wrong to use the terms ‘adaptation,’

‘rewriting,’ and/or ‘refraction’ interchangeably in this study, since they all apply to the way the source text was rendered into Turkish by the five publishers. The final and the most significant reason why *Oliver Twist* was chosen as the source text is that it is among the controversial ‘100 Essential Readings,’ which is the title given to two lists of readings prepared by the Turkish Ministry of Education in 2004 and recommended to primary and secondary school children. Embodying one hundred classic works of literature, the lists were both compiled under three headings, namely ‘Turkish Literature,’ ‘World Literature,’ and ‘Those to be compiled soon.’

The motive behind the compilation and recommendation of ‘100 Essential Readings’ was to encourage school children to read as much as possible in their free time, as well as helping them cultivate their minds and expand their horizons. Nevertheless, no matter how ‘innocent’ the motive was/seems to be, the lists led to the outbreak of a scandal concerning the quality of the translated (and abridged) versions of the works of world children’s literature. That is, a raging controversy arose when extracts from those versions appeared in an article headlined “*Hayırlı Sabahlar Hans*” in *Radikal* daily on August 19, 2006. The extracts demonstrated that ideologically-based alterations, in the form of deletions, additions, and reductions, had been made to the classics by certain publishers. Another point raised in the article was that the translations were left anonymous. Therefore, the classics were translated in line with the publishers’ Islamic ideology (rather than with that of the translator). Interestingly enough, those translated versions bear the logo of the Ministry, which shows that they were approved. It has been argued that for the ideological manipulations in the Turkish versions the Ministry is to be held responsible, since it shows that they had not been carefully inspected by the Ministry before publication.

These ideological manipulations in the translations of ‘100 Essential Readings’ have also provoked dissent on the part of educators, men of letters, and translators, who believe that this is an unethical way of rendering the classic works, and that the publishers are using translation as a political tool to express and impose their (Islamic) ideology. For instance, Necdet Neydim, a scholar and author of children’s literature, is highly critical of the way the classics have been translated by

the publishers to whom he refers as ideologically-oriented. According to him, the Turkish versions of the classics can hardly be considered as ‘translations’ since they are published having been reduced to ninety-six pages with no acknowledgement of the translator (2006; <http://ceviribilim.com/?p=312>). The points he makes actually correspond to the ones made in this study, which aims to demonstrate through a thorough analysis of the lexical items that the five different versions of *Oliver Twist* are governed by religious-conservative ideology.

The thesis proceeds in the following order:

In Chapter I, first of all, ‘ideology,’ which is one of the ambiguous and controversial concepts, is defined. The aim is to show that the concept has multiple meanings, yet not all of these meanings are compatible with each other. Next, the chapter goes on to discuss how language, discourse, and ideology are interrelated. Then it dwells upon the relationship between CDA and ideology, since CDA is used as the methodological tool in this study. The chapter then focuses on the pertinence of ideology to Translation Studies. The issues that it focuses on under this heading are the ‘cultural turn’ in Translation Studies, the role ideology plays in translation, and the relationship between rewriting and ideology. The discussion of this relationship is a crucial part of the study since it is argued that the Turkish versions are examples of ‘rewriting.’ The chapter finally brings into focus how translation can be viewed as a manipulative act, which seems to be the case in the Turkish versions that are analyzed in this study.

In Chapter II, the controversy over the ‘100 Essential Readings’ in terms of ideology is discussed. The chapter begins by giving some information about the so-called ‘100 Essential Readings’ list, and goes on to touch upon the significance of ‘classics’ worldwide and in Turkey. The reason for doing so is that *Oliver Twist*, being a world’s classic, is one of the works on the list of essential readings. The chapter also focuses on the rationale behind ‘100 Essential Readings.’ Finally, the ‘controversy’ is brought into focus.

Chapter III is on Charles Dickens and his work, *Oliver Twist*. Information about the work, in particular, is deemed essential to the comprehension of the

examples given in the case study. Information about the work is given under such subheadings as ‘the literary and historical context,’ ‘the plot summary of the novel,’ ‘the significance of the novel as a world’s classic,’ and ‘*Oliver Twist* in Turkish.’ At this point, it should be noted that numerous translations of the work are available in Turkish. As the records of the Turkish National Library indicate, the novel has been translated into Turkish by sixteen different translators. Moreover, more than sixty translations of the novel, most of which are adaptations or abridged versions, have been published. Nevertheless, five Turkish versions of the work published by Nehir, Karanfil, Timaş, Damla, and Tomurcuk Publishing Houses have been chosen for this study.

In the final chapter, which is the case study, a lexical analysis of ideological manipulation in five different Turkish versions of *Oliver Twist* is carried out. CDA is used as a methodological tool for the identification of the ‘manipulations’ which seem to be ideologically-laden. Drawing upon Fairclough’s aforementioned model, the study classifies the examples into three main categories in which the lexical items in the Turkish versions are analyzed with regard to their experiential, relational, and expressive values. An important point about the categories is that their boundaries are not clear-cut. In other words, some examples could fall into more than one category.

CHAPTER I

1. IDEOLOGY AND TRANSLATION

1.1. Definitions of Ideology

Ideology is one of the most frequently used notions in the academia, particularly in the social sciences. There are so many definitions of the notion that it is not possible to cover all of them in this study. To start with, ideology is usually used interchangeably with the term ‘world-view.’ In other words, ideology refers to the way in which individuals, groups or institutions view the world. In his article entitled “Discourse, Ideology and Translation,” Ian Mason suggests that ideology is a “set of beliefs and values which inform an individual’s or institution’s view of the world and assist their interpretation of events, facts, etc” (1994; 25).

As Teun A. van Dijk says in “Discourse and Ideology-A Multidisciplinary Introduction”, the term was “invented by French philosopher Destutt de Tracy at the end of the 18th century” (2000; 5). Van Dijk also states that in de Tracy’s writings, ideology is mostly associated with “systems of ideas, especially with the social, political or religious ideas shared by a social group of movement” (ibid.). Yet, not surprisingly, ideology is a controversial notion. It often has a negative connotation since it is associated with political movements such as communism, socialism, fundamentalism, Marxism, fascism, and so on. On the other hand, there are also instances when the notion ‘ideology’ is used in a positive sense. For instance, anti-racism and feminism tend to be regarded as ‘positive ideologies,’ because they are held by groups who have been marginalized and viewed as subordinate. These groups use their ideologies to challenge the dominant ideologies, which put them in a subordinate position. Nevertheless, whether they are positive or negative, all ideologies, as Maria Calzada-Perez points out, help “promote or legitimate the interests of a particular group” (2003; 5).

Yet what is ideology exactly? When looked up in a dictionary, it is defined as “the set of beliefs characteristic of a social group or individual” (Oxford dictionary of English, 2005; 861), or as “a manner or the content of thinking characteristic of an

individual, group, or culture” (Webster’s Third New International Dictionary of the English Language, 1993; 1123).

Indeed, ‘ideology’ has a wide array of meanings, but not all of these meanings are compatible with each other. Terry Eagleton (1991; 1-2) lists some definitions of the term in order to demonstrate this variety of meanings:

- a) the process of production of meanings, signs and values in social life;
- b) a body of ideas characteristic of a particular social group or class;
- c) ideas which help to legitimate a dominant political power;
- d) false ideas which help to legitimate a dominant political power;
- e) systematically distorted communication;
- f) that which offers a position for a subject;
- g) forms of thought motivated by social interests;
- h) identity thinking;
- i) socially necessary illusion;
- j) the conjuncture of discourse and power;
- k) the medium in which conscious social actors make sense of their world;
- l) action-oriented sets of beliefs;
- m) the confusion of linguistic and phenomenal reality;
- n) semiotic closure;
- o) the indispensable medium in which individuals live out their relation to a social structure;
- p) the process whereby said life is converted to a natural reality.

In *Communication Across Cultures: Translation Theory & Contrastive Text Linguistics*, Basil Hatim defines ideology as “a body of ideas which reflects the beliefs and interests of an individual, a group of individuals, a societal institution, etc., and which ultimately finds expression in language” (2000; 218). Thus, the term ‘ideology’ encompasses a range of beliefs, ideas, attitudes, and interests embraced by an individual, a group of individuals, institutions, and so on. A significant point in Hatim’s definition is the relationship between ideology and language in which the latter becomes a medium for the expression of the former. In her article entitled “Syntax, Readability and Ideology in Children’s Literature” (1998; 1-2), Tiina Puurtinen refers to first Paul Simpson’s definition of ideology, which underscores the taken-for-grantedness of the notion. According to this definition, ideology is considered to be “taken-for-granted assumptions, beliefs, and value systems shared collectively by social groups” (Simpson, 1993; 5). That is to say, when using language, these group members do not explicitly state that they hold those ideas, and they somehow ‘assume’ that the other members also share those ideas. In *Language and Power*, Norman Fairclough describes those ‘assumptions’ as ‘commonsense’

(2001; 2), which is similar to being ‘taken for granted.’ Therefore, in his view, ideology is embedded in those ‘commonsense assumptions.’

A similar definition of the notion is provided by van Dijk, who states that ideology is a kind of framework which is “assumed to specifically organize and monitor one form of socially shared mental representation, in other words, the organized evaluative beliefs-traditionally called ‘attitudes’-shared by social groups” (1996; 7).

As indicated in the above definitions, ideology can be regarded as a system in which there are consciously or unconsciously adopted set of ideas, values and beliefs. Therefore, it occupies a place in the cognitive as well as the social domain.

In the present study, ideology is regarded as a discursive practice and refers to a set of beliefs and values which constitute the world-views of certain institutions’ – in this case, the publishers’ – and, therefore, which influence their interpretation of events, facts, etc. This study shall analyze the ways in which, ideology manifests itself in the lexical choices in five different translations of *Oliver Twist*. The dominant ideology to be detected in the lexical elements is what could be termed the religious-conservative ideology.

1.2. Language, Discourse and Ideology

One point that is worth mentioning is that language has a crucial role in the expression of ideology. As far as language is concerned, the concept of discourse should not be overlooked. Language and discourse cannot be thought as separate, and it is through language, thus discourse that ideology finds expression. Discourse is a term that is widely used in the contemporary human sciences, where it is “used to describe any organized body or corpus of statements and utterances governed by rules and conventions of which the user is largely unconscious” (The Penguin Dictionary of Critical Theory 2000; 100). Here, it is also stated that the term “easily becomes a near-synonym for ‘ideology’” (ibid.). As seen in these definitions, discourse embodies what is ‘social.’ This social aspect is underscored by Norman Fairclough, a foremost theorist and practitioner of Critical Discourse Analysis

(hereafter CDA) (which shall be touched upon in the following section). As Fairclough puts it, “discourse *constitutes* the social. Three dimensions of the social are distinguished—knowledge, social relations, and social identity” (Fairclough, 1992; 8). In *Communication Across Cultures-Translation Theory and Contrastive Text Linguistics* (2000; 178), Basil Hatim refers to first Gunther Kress’ definition of discourse (1985; 27-28), where the ‘social’ aspect is further underlined:

a mode of talking’ ...In essence it points to the fact that social produce specific ways or modes of talking about certain areas of social life...That is, in relation to certain areas of social life that are of particular significance to a social institution, it will produce a set of statements about that area that will define, describe, delimit, and circumscribe what is possible and impossible to say with respect to it, and how it is to be talked about.

Undoubtedly, ideology has a discursive dimension since discourse plays a crucial role in the development, expression and reproduction of ideology in society. Similarly, ideology is one of the notions that influences discourse structures. Van Dijk, one of the leading scholars in the fields of text linguistics, discourse analysis, and CDA also argues that “much of our discourse expresses ideologically based opinions” (2000; 9). Therefore, a thorough analysis of the discursive expressions would give substantial clues about the prevalence of ideology in language. This analysis could be made at a number of levels such as “the grammatical/syntactic level or the lexical/semantic level” (Hatim, 2000; 179).

Due to the growing popularity of Cultural Studies as an academic discipline, thinking ideology in relation to discourse and language has attracted the attention of many researchers. This relationship is also underlined in *Introducing Corpora in Translation Studies* by Maeve Olohan, who refers to Roger Fowler’s idea that “lexical and grammatical options are available to language users and the choice of one option over another may be an indicator of ideological stance” (2004; 148). Therefore, ideology plays a significant role in the decision making process undertaken by translators and other individuals, such as publishers, who are involved in this process in one way or other.

1.2.1. CDA and Ideology

1.2.1.1. What is CDA?

CDA is an interdisciplinary approach to the study of discourse, which views "language as a form of social practice" (Fairclough 2001; 20). It is a relatively new trend of research. Owing to CDA, the study of language has become an interdisciplinary tool. Thus, it has come to be used by researchers from multiple backgrounds. Norman Fairclough, Teun A. van Dijk, Christina Schäffner, Ruth Wodak, and Roger Fowler are some of the notable researchers of the field. The issues that CDA addresses include – but are not limited to – power, hegemony, class, gender, race, discrimination, social order and structure, and ideology (Van Dijk, 2001; 354). In *Language, Power and Ideology* (1989), Ruth Wodak associates the field with "critical linguistics," and defines it as "an interdisciplinary approach to language study with a critical point of view" for the purpose of studying "language behavior in natural speech situations of social relevance (quoted in <http://pioneer.netserv.chula.ac.th/~schavali/lesson2.htm>). Therefore, CDA regards language as a sort of social practice, and is mainly concerned with the study of it within a critical framework.

1.2.1.2. How Ideology Relates to CDA

As has been previously mentioned, CDA adopts a critical approach to the study of language. Since ideology manifests itself in language, the ways in which ideological meanings are embedded in language falls within the scope of CDA. As a matter of fact, as Tiina Puurtinen states, "CDA aims at revealing how ideology affects linguistic choices made by a text producer and how language can be used to maintain, reinforce or challenge ideologies" (2000; 178). As underlined in this quotation, the linguistic choices made by text producers – including authors and translators – are not accidental at all. That is to say, these choices express a certain ideological stance on the part of the text producers. CDA offers a framework which uncovers this ideological content as well as the ways in which ideology is constructed and reinforced in texts. For instance, CDA helps analysts identify the linguistic manifestations of ideology in a text through an analysis of lexical units.

Nalan Büyükkantarçioğlu suggests in her article entitled “Critical Discourse Analysis as a Tool for the Achievement of Ideological Equivalence in Translation,” that “an analysis of the intensity and distribution of words used in a text sheds light on which concepts are foregrounded and in what ways they serve the ideology” (2003; 8).

In order to scrutinize the ideological dimension in five different ‘versions’ of *Oliver Twist* at the lexical level, Critical Discourse Analysis (CDA), “whose primary aim is to expose the ideological forces that underlie communicative exchanges like translating” (Calzada-Perez, 2003; 2), shall be used as a methodological tool in this study.

1.3. The Pertinence of Ideology to Translation Studies

1.3.1. The ‘Cultural Turn’ in Translation Studies

The ‘cultural turn’ is a term used in Translation Studies to describe a shift of emphasis towards the analysis of translation from the perspective of cultural studies. This approach is pioneered by Susan Bassnett and André Lefevere. In their introduction to the collection of essays *Translation, History and Culture* (1990), Bassnett and Lefevere draw attention to the fact that the linguistic theories of translation are limited, so they go beyond language. They focus on the relationship between language and culture and look at the ways in which culture influences translation. Since ideology is regarded as a cultural phenomenon, it falls within the scope of culture-oriented translation studies.

1.3.2. Translation and Ideology

Advocates of CDA argue that translation, like all the other forms of language use, is ideological. Thus, “it is always a site for ideological encounters” (Calzada-Perez, 2003; 2). Román Alvarez & Carmen Africa Vidal point out that “behind every one of the translator’s selections, as what to add, what to leave out, which words to choose and how to place them, there is a voluntary act that reveals his history and the socio-political milieu that surrounds him; in other words, his own culture and ideology” (1996; 5). Therefore, the act of translation is not an innocent one since the translator is influenced by his own cultural values and his ideology, which causes

him/her to ‘manipulate’ the source text by making some additions, omissions, adaptations, and so on. Thus, a thorough analysis of target texts would yield fruitful insights for the detection of the underlying ideology and motivation on the part of the agent of the translational action.

Likewise, Büyükkantarcioglu points out that all linguistic texts, no matter they are oral or written, employing either a daily or literary language, carry an ideological organization which expresses view points, that is, values through the voices of their speakers or writers (2003; 4). In that respect, translation, as a kind of linguistic text, also carries an ideological organization, which expresses certain viewpoints and values through the voices of translators, or, in the case of the absence of a translator, the voices of editors or publishers. In a similar vein, Şehnaz Tahir-Gürçağlar (2003), argues that the act of translating is a political one, in the sense that it displays process of negotiation among different agents who, “on micro-level,” are “translators, authors, critics, publishers, editors and readers” (quoted in Calzada Perez, 2003; 113). Hence, translation is to be regarded within a context in which ideology can pretty well be exercised and negotiated by multiple agents.

1.3.3. Rewriting and Ideology

1.3.3.1. Translation and Rewriting

Being one of the pioneers of the culture-oriented approach in Translation Studies, André Lefevere is pretty much concerned with ideological dimensions in translations. In his book *Translation, Rewriting and the Manipulation of Literary Fame*, Lefevere focuses on cultural issues such as power, ideology, institution, and manipulation and examines translation as the most influential form of ‘rewriting’ since “it is able to project the image of an author and/or a (series of) works(s) in another culture, lifting that author or those works beyond the boundaries of their culture of origin” (1992; 9). In “Mother Courage's Cucumbers: Text, System and Refraction in a Theory of Literature,” he defines rewriting as “the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work” (1982; 4). He also argues that a combination of ideological and poetological motivations/constraints is at work in the practice of

rewriting (1992; 7). In other words, rewriting is either inspired by ideological or poetological motivations or restrained by ideological or poetological constraints. You either rewrite in accordance with the prevalent poetics or ideology of a given time and place or operate outside the constraints and rewrite in such a way that your work will be at odds with the dominant poetics or ideology.

Therefore, no matter if it is done consciously or unconsciously, rewriting is a manipulative and effective strategy (Lefevere, 1992; 9), because, after all, it involves interpretation, alteration, or manipulation of the source text in one way or other.

Before Lefevere came up with the concept of ‘rewriting,’ he had developed the concept of the “refracted text,” that refers to “texts that have been processed for a certain audience (children, for example), or adapted to a certain poetics or certain ideology” (1981; 72). For instance, abridged and edited versions of classic works of literature for children might be regarded as the most obvious forms of refractions (Gentzler, 2001; 137). As seen in the definitions, ‘refraction’ and ‘rewriting’ are closely interrelated, and they shall be used interchangeably in this study. In this respect, five different versions of *Oliver Twist*, which are the main object of the present study, can be considered to be ‘refractions’ since the original *Oliver Twist* has been ‘processed’ for children, and adapted to a certain poetics, which is the literary discourse adopted by those five publishers, as well as the ideology embraced by them. In other words, translation, in the case of *Oliver Twist*, has taken the form of ‘refraction’ or ‘rewriting’ so as to comply with a certain ideology (religious-conservative ideology). Nevertheless, it cannot be stated with certainty that the translators have determined the strategy to render the source text in this way, because the translators are not acknowledged in any of the translations. Rather, it’s the publishers, who seem to have manipulated the translation process. Bearing in mind that Lefevere views translation as “the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work,” it can be pointed out that *Oliver Twist* has been adapted to appeal to children, with the intention of influencing the way in which they read the work.

1.3.3.2. How Rewriting, Adaptation and Domestication are Interrelated

At this point, it would be useful to touch upon ‘adaptation,’ and ‘domestication,’ which are frequently adopted translation techniques, since they are closely related to Lefevere’s concepts of rewriting and refraction.

As Georges L. Bastin (1996) states, “adaptation may be understood as a set of translative operations which result in a text that is not accepted as a translation, but is nevertheless recognized as representing a source text of about the same length” (quoted in Mona Baker(ed), 2001; 5). The best known definition of the notion is provided by Jean-Paul Vinay and Jean Darbelnet (1958), who say that: “adaptation is a procedure which can be used whenever the context referred to in the original text does not exist in the culture of the target text, thereby necessitating some form of re-creation” (ibid.). This definition implies that this technique can be employed in order to achieve equivalence when cultural elements in the target and source texts are at odds with each other. For instance, the genre of children’s literature requires the re-creation of the message according to the sociolinguistic needs of a different readership (Puurtinen, 1995, quoted. in Mona Baker(ed), 2001; 6). Georges L. Bastin (1996) also lists the procedures used in adaptation as follows (quoted in Mona Baker (ed), 2001; 7):

- *Transcription of the original*: word-for-word reproduction of part of the text in the original language, usually accompanied by a literal translation
- *Omission*: the elimination or reduction of part of text (which is a procedure frequently employed in the rendering of *Oliver Twist*. Some parts in the source text have been eliminated and reduced for the purpose of adapting the text to children)
- *Expansion*: making explicit information that is implicit in the original, either in the main body or in footnotes or a glossary
- *Exoticism*: the substitution of stretches of slang, dialect, nonsense words, etc. in the original text by rough equivalents in the target language (sometimes marked by italics or underlining)
- *Updating*: the replacement of outdated or obscure information by modern equivalents
- *Situational equivalence*: the insertion of a more familiar context than the one used in the original. (This strategy is also adopted in some parts of the five versions of

Oliver Twist. Some elements in the source text have been domesticated in order that they sound familiar to Turkish children)

- *Creation*: a more global replacement of the original text with a text that preserves only the essential message/ideas/functions of the original

Nevertheless, adaptation is a controversial concept. As Riita Oittinen says in *Translating for Children*, adaptation is usually “understood as a version, an abridgment, a shortened edition less valuable than a ‘full’ text” (2000; 75). Furthermore, it is mostly associated with distortion as it is considered to be equivalent to taking the soul out of an original text; in other words, to the destruction and distortion of the source text. Zohar Shavit is one of the scholars who holds this negative view of adaptation disapproving of all adaptations in principle, including the modernized versions of old classics. She points out that “‘the meaning of the text’ resides in the text, where it remains unchanged, except when authors or translators ‘adapt’ or ‘distort’ it” (quoted in Oittinen, 2000; 81). She argues that adapting is a sign of disrespect for children (quoted in Oittinen, 2000; 85). By the same token, Göte Klinberg also has a negative approach towards adaptation asserting that any alteration at the translation stage is nothing but ‘manipulating’ the original. In their article entitled “The Domesticated Foreign” (2001; 381), Outi Paloposki and Riita Oittinen quote Klinberg: “the translation should not be easier or more difficult to read, be more or less interesting, and so on. We could thus try to find methods to measure the degree of adaptation in the source text and in the translation and compare them” (Klinberg, 1986; 65). As Oittinen mentions in *Translating for Children*, “Klinberg divides the concept *adaptation* further, into subcategories like deletion, addition, explanation, simplification or localization (one way of domestication), where the whole text is transferred into a country, language, or epoch more familiar to the target-culture reader” (2000; 89).

Not everybody, however, sees adaptation as a negative issue. For instance, George Steiner points out that it is “the only way to keep the classics alive” (quoted in Oittinen, 2000; 80). Likewise, Lennhart Helsing argues that if it were not for adaptations, many classic stories would have died long ago, and that many classics now exist only through adaptations for children (*ibid.*).

Considering adaptation as negative corresponds to Lawrence Venuti's ideas on domestication (as opposed to foreignization). Domestication is a translation strategy in which a transparent, fluent style is adopted so as to diminish the strangeness of the source text for the target culture readers.

Being fervently critical of domestication, Venuti argues that this strategy is "an ethnocentric reduction of the foreign text to target language cultural values, bringing the author back home" (1995; 20). He also associates domestication with the target culture's "narcissistic experience of recognizing their own culture in a cultural other" (1995; 15). He is in favor of the foreignized translations, which "signal the linguistic and cultural differences of the foreign text" (1995; 311). Therefore, in Venuti's view, a domesticating strategy preserves the cultural peculiarities whereas a foreignizing strategy obliterates them.

However, Paloposki and Oittinen do not seem to agree with Venuti's negative views on domestication. According to them, translation always involves the act of domestication as when the text is translated; it becomes part of the target-language culture and literature. Since translation is carried out for target culture readers, it is pretty natural for translators to take their assumed views and ways of understanding into account. They argue that what the translator does while domesticating is to shape the text into a credible whole for the target culture readers (Paloposki & Oittinen, 2001; 387). They also elaborate on commonly domesticated elements as well as the reasons behind domestication. As they put it, names, settings, genres, historical events, cultural or religious rites or beliefs are among the commonly domesticated elements in the translation process. As for the reasons, they state that domestication is carried out for minority or majority cultures, for political ideals, for religious beliefs (which is seen in the case of the Turkish versions of *Oliver Twist*), for political pressures, censorship or differing moral values (ibid.).

1.3.3.3. Lefevere's Concept of Patronage in relation to Ideology

Lefevere points out that literature and translation can and should be analyzed in systematic terms. For that reason, he chooses to make use of the concept of 'literature as system,' which is introduced into the domain of literary studies by the

Russian formalists. He distinguishes two control factors in the literary system. One of the factors, which he calls 'poetics,' belongs within the literary system. It comprises the professionals, i.e. the critics, reviewers, teachers, translators, who control the system from the inside. These professionals will, from time to time, hinder certain works of literature which are totally at odds with the dominant concept of poetics, i.e. what literature should be, and ideology, i.e. what society should be (1992; 14-15). The other factor, called 'patronage', is the other control mechanism which is found outside of that system. In other words, it manipulates the system from the outside (ibid.). The term 'patronage' was defined by Lefevere in "That Structure in the Dialect of Man Interpreted" (1984). He added this concept to his model in order to investigate ideological pressures in the translation process in a more efficient way. By "patronage" he means "any kind of force that can be influential in encouraging and propagating, but also in discouraging, censoring and destroying works of literature" (Lefevere, 1984; 92, quoted. in Gentzler, 2001; 137). In his view, patronage can be exerted by individuals, groups, religious bodies, political parties, the media or such institutions as publishers (Lefevere, 1985; 228). In "Why Waste Our Time on Rewrites?-The Trouble with Interpretation and the Role of Rewriting in an Alternative Paradigm," Lefevere defines patronage as "something like the powers (persons, institutions) that help or hinder the writing, reading and rewriting of literature" (1985; 227).

As Lefevere puts it, patronage is made up of three elements: the ideological component, which "acts as a constraint on the choice and development of both form and subject matter" (Lefevere, 1985; 227), the economic component, and the element of status (1985; 16-17) (This study is concerned only with the ideological component). Lefevere states that the element of ideology does not necessarily belong to the political sphere. He quotes Frederic Jameson, who says that "ideology would seem to be that grillwork of form, convention, and belief which orders our actions" (Jameson, 1974, quoted in Lefevere, 1992; 16).

1.3.4. Translation as Manipulation

Analyzed from the perspective of ‘rewriting,’ translation can be regarded as a discursive ‘manipulation’ imposed upon the source text as well as the minds of the target text readers. Hence, it is not innocent or unmediated, but blended with ideology, its circulation and proliferation rely on the support of institutions (such as publishers), and it is regulated by certain rules and conventions in its production (Tianmin, 2006, *Translation Journal*. <http://accurapid.com/journal/36context.htm>).

As Theo Hermans suggests in *The Manipulation of Literature-Studies in Litarary Translation*, “from the point of view of the target literature, all translation implies a degree of manipulation of the source text for a certain purpose” (1985; 11). Therefore, the agents of the act of translating engage in some kind of manipulation in order to achieve a particular aim. However, manipulation is carried out at the expense of the alteration of the target text in one way or other.

In this study, manipulation will be taken as a subtle process of influencing the minds of recipients (i.e., children) through the internalization of certain beliefs, values, attitudes or ideologies (van Dijk, 1998: 260). Van Dijk underscores the cognitive dimension in manipulation. That is, manipulation usually involves a form of mind control, that is, the beliefs of the recipients, such as their knowledge, opinions and ideologies that in turn control their actions. In that respect, propaganda or indoctrination can be regarded as a form of manipulation since they have “the function of directly affecting the attitudes and ideologies of social members, even when ‘examples’ or ‘illustrations’ may be given as persuasive ‘evidence’ for the validity of general beliefs” (van Dijk, 1998: 87).

In five ‘versions’ of *Oliver Twist*, manipulation is carried out in order to successfully accomplish the imposition of religious-conservative ideology, which the recipients are not aware of, or do not comprehend the ultimate purposes (This shall be explored in the last chapter).

CHAPTER II

2. THE CONTROVERSY OVER ‘100 ESSENTIAL READINGS’ WITH REGARD TO IDEOLOGY

2.1. The Lists of ‘100 Essential Readings’

Two reading lists (one for primary school and the other for secondary school children) under the title ‘100 Essential Readings’ comprising classic works of children’s and world literature as well as Turkish literature were recommended to school children by the Turkish Ministry of Education in 2004. The list of ‘100 Essential Readings’ aimed for primary school children¹ was made public by the Minister of Education, Hüseyin Çelik, on July, 15, 2004. Then it was proclaimed to the governors of 81 provinces of Turkey through a notice on August, 4, 2004. The list which was particularly aimed for fifth, sixth, seventh and eighth-graders was compiled under three headings: ‘Turkish Literature,’ ‘those to be compiled soon’ and ‘World Literature.’ The list aimed for secondary school children,² on the other hand, was declared on August, 19, 2004. It was compiled under two headings: ‘Turkish Literature’ and ‘World Literature.’

In order not to give rise to any sort of controversy, the Ministry stated that they had chosen not to include the works of living authors to the lists compiled under the title ‘Turkish Literature.’ Thus, the lists comprise only the works of deceased Turkish authors.

Some amendments, however, have been made to the first version of the lists. Antoine de Saint-Exupery's *Little Prince*, which was one of the works of ‘World Literature,’ and İbrahim Zeki Burdurlu's *Anılarda Öyküler*, which was among the works of ‘Turkish Literature’ (both works were on the list aimed for primary school children) have been replaced by ‘Selected Works’ of Mehmet Akif Ersoy, and Necip Fazıl Kısakürek. (http://tr.wikipedia.org/wiki/MEB_100_temel_eser_listesi)

¹ For the complete list of works for primary school children, see Appendix 2. (http://tr.wikipedia.org/wiki/MEB_100_temel_eser_listesi_%28ilk%C3%B6%C4%9Fretim%29)

² For the complete list for secondary school children see Appendix 3. ([http://tr.wikipedia.org/wiki/MEB_100_temel_eser_listesi_\(orta%C3%B6%C4%9Fretim\)](http://tr.wikipedia.org/wiki/MEB_100_temel_eser_listesi_(orta%C3%B6%C4%9Fretim)))

2.2. The ‘Classics’ of Literature and the Rationale behind “100 Essential Readings”

2.2.1. Which Works are regarded as ‘Classics’?

In *A Handbook to Literature* a classic is defined as “a piece of literature that by common consent has achieved a recognized superior status in literary history; also an author of similar standing” (Harmon and Holman, 1996; 96). Another definition of the word is provided by *Cambridge Advanced Learner’s Dictionary*: a classic is “a piece of writing, a musical recording or a film which is well-known and of a high standard and lasting value” (Woodford, Jackson, and Gillard, 2003; 215). For example, “Jane Austen’s ‘Pride and Prejudice’ is a classic of English Literature” (ibid.). As these definitions indicate, classics of literature are written by reputable and therefore immortal authors; they are well-known and are of a superior status and lasting value. Nevertheless, the phrase ‘by common consent’ is a bit problematic, because “not everyone agrees on what the classics are” (<http://www.ipl.org.ar/ref/QUE/FARQ/classicsFARQ.html>). However, “lots of people have created lists of what they believe to be the most important books” (ibid.). As Italo Calvino says in his work entitled *Why Read Classics*, it would be sensible to define ‘classics’ in this way: “The classics are the books of which we usually hear people say, ‘I am rereading . . .’ and never ‘I am reading . . .’” (quoted in <http://www.des.emory.edu/mfp/calvino/calclassics.html>)

2.2.2. The Significance of Classics in Turkey

2.2.2.1 Why Read Classics?

Classic works, especially those of Western origin, have always played an important role in Turkish cultural life. They undoubtedly constitute the primary intellectual ground for the Western culture, which has always enjoyed a superior status in Turkey. Naturally, acquaintance of Turkish people with Western classics was only possible through translation. Therefore, translation was of utmost importance. As Berrin Aksoy states in her article “Translation as Rewriting: The Concept and Its Implications on the Emergence of a National Literature,” “inspired by the directives of M. Kemal Atatürk, a full-scale translation effort was started in order to establish organized and systematic translation activities” (2001; *Translation*

Journal. <http://www accurapid.com/journal/17turkey.htm>). The drive to edify Turkish people and enrich Turkish culture and literature was the main motive behind this full-scale translation effort.

2.2.2.2. The Formation of the Translation Bureau

In order to create a common cultural basis and a new literary repertoire for the newly forming Turkish nation, a committee called Translation Bureau was formed in 1940 under the auspices of the Turkish Ministry of Education, whose “initial structure and activities largely owes to the work of the Translation Committee set up by the Publishing Congress on May 2, 1939” (Tahir-Gürçağlar, 2001; 109). The fact that the Bureau was formed under the auspices of the Turkish ministry of Education was an indication of the state’s assumed role in translation and publishing activities. Hasan Âli Yücel, who was then the Minister of Education, defined the state’s role in translation as: “introducing a program for translation activity” (Yücel, 1940; 2; quoted in Tahir-Gürçağlar, 2001; 183). The Bureau was made up of intellectuals, men of letters, writers, and translators.

2.2.2.3 The Translation Journal: *Tercüme* (1940)

The Translation Bureau also started publishing a translation journal called *Tercüme (Translation)* in May 1940,” which “included translations, reviews, criticism, biographies and news about the activities of the Translation Bureau” (Tahir-Gürçağlar, 2001; 112).

As Berrin Aksoy states, “the bureau was operational between 1940 and 1966”, and it made sure that over a thousand translations of mainly western classics were produced (Aksoy, 2001; *Translation Journal*. <http://www accurapid.com/journal/17turkey.htm>). “The Translation Bureau prepared translations for 47 series which were published by the Ministry of Education between 1940 and 1966. These series were known under the general title “Dünya Edebiyatından Tercümeler” (Translations from World Literature)” (ibid.).

In the 41st and 42nd volumes of the journal *Tercüme* that was published on March 19, 1947, there is a declaration by The Translation Bureau and a list of

readings which was drawn up by the Bureau (See <http://www.ceviribilim.com/dosya/1947.pdf>). According to this declaration, over five hundred titles were published between 1943 and 1947 by the state-sponsored publishing house called *M.E.B. Yayınevi* (A publisher of the Turkish Ministry of Education), and it was envisaged that more titles would be published in the years to come. (<http://ceviribilim.blogspot.com/2006/09/meb-klasikleri-nerede.html>). However, as Sabri Gürses points out in his article “M.E.B. Klasiklerini Halka Geri Verin”(“Give the ‘M.E.B. Classics’ Back to People”), M.E.B Publishing House, which has a history of 80 years, and the classic works it published have been made invisible in the course of the privatization of the publications of textbooks. He asks the following questions in his article: “How come the publications of this Publishing House that belonged to the state and therefore the Turkish people got privatized? How did this publishing house disappear? What has become of the Ministry’s publishing activities carried out by means of people’s money? How come the list of classics drawn up by the former Ministry of Education has been reduced to the so-called “100 Essential Readings” recommended by the religious leaning Justice and Development Party (AKP), the government's Ministry?” (2006; <http://ceviribilim.com/?p=307>).

In his article “Masumiyetini Kaybeden Kaybeden Seçki: 100 Temel Eser”r (“The Selection that Has Lost Its Innocence: ‘100 Essential Readings’”), Necdet Neydim points out that by the 1970s, western classics had been regarded as something with no drawbacks and even ‘sacred’ by many people and used as a means to achieve modernization in Turkey. Nevertheless, in the 1970s, 80s and 90s, there was a conservative backlash against the western classics. The conservatives criticized them for being utterly foreign to the Turkish culture. In the 1990s, however, there was a paradigm shift on the part of the conservatives. They decided to stop keeping aloof from the translation of western classics, and began to get involved in the translation business. Their involvement in the business helped them discover the religious elements inherent in the classics, which they had disregarded in the course of the modernization process. Neydim also elaborates on the effects of the conservatives’ involvement in children’s literature. He argues that the religious message inherent in the classics was either deleted altogether or made less strong by

translators or publishers. In brief, the classics were manipulated in order to make the inherent religious messages sound less strong, but this did not capture the readers' attention. However, in the last ten years, classic works, children's classics in particular, have been subject to different kinds of manipulations, which have attracted the attention of researchers. This is, as Neydim observes, due to the fact that the target audience of such works has expanded significantly to include people of all ages and disciplines (2006; <http://www.radikal.com.tr/haber.php?haberno=197202>).

2.2.3. The Rationale behind '100 Essential Readings'

The rationale behind the lists was to encourage primary and secondary school children to read as much as possible in their free time as well as recommending those 'essential' works to teachers who would probably like to integrate them into their syllabi for the courses on Turkish Language (for primary school children) or Turkish Literature (for secondary school children). It was also envisaged that reading classic works of literature would cultivate the minds of children and help them expand their horizons (http://tr.wikipedia.org/wiki/MEB_100_temel_eser_listesi). Nevertheless, as was previously mentioned, many people from diverse fields have expressed their dissent against the Ministry's coming up with a list of works called '100 Essential Readings' claiming that the works on the lists can hardly be regarded as classics, and that 'imposing' those works upon children appears as though works which are not on the lists are of secondary importance. This point will be elaborated in the following section.

2.2.4. The Controversy

A heated controversy broke out after the list of '100 Essential Readings' aimed for Primary School children was made public. The controversy was over such issues as the criteria for the inclusion of the titles on the list and the quality of translated versions of the classics abridged for Primary School children. These issues can be summarized under the following headings:

- As the works on the list were published by various publishing houses and made easily available to the public, lots of titles which did not have a standardized content began to circulate.

- Most of the translated works contained undesirable omissions, reductions, ideological adaptations and/or discourses.
 - The presence of obscene words and phrases in the books containing riddles, idioms, and phrases for children.
 - It was alleged that the Ministry of Education coerced the committee which was appointed for the compilation of the titles into including certain titles while the list was being drawn up.
- The works of living authors were not included in the list in order not to give rise to any sort of controversy.

(http://tr.wikipedia.org/wiki/MEB_100_temel_eser_listesi_%28ilk%C3%B6%C4%9Fretim%29)

2.2.4.1. Voices of Dissent against the Selection of Titles

As the Ministry chose not to include the works of living authors to the lists compiled under the title ‘Turkish Literature’ so as not to arouse any kind of controversy, many people from various fields have expressed their discontent about the selection of works indicating that it is completely wrong not to include the works of such distinguished authors as Fazıl Hüsnü Dağlarca, Yaşar Kemal, Nurullah Ataç, Sabahaddin Eyüboğlu, etc. There are also some people who have claimed that some of the recommended titles are not worth reading and/or some of them are not suitable for children.

Writers of children’s literature, in particular, have indicated that they cannot comprehend the rationale behind ‘100 Essential Readings,’ which-they think-will lead to the impoverishment of children’s literature, which is a relatively new genre, and they all agree that the selected titles are not capable of addressing contemporary children. For instance, Aytül Akal, a writer of children’s books, thinks that such authors as Pertev Naili Boratav, Tahir Alangu, Kemalettin Tuğcu, whose names appear on the lists of ‘100 Essential Readings,’ would discourage children from reading and blunt their fantasy worlds. She says that “only contemporary authors can address today’s children, and the expectations of children fifty or three hundred years ago were completely different from those of children today. People who

believe otherwise actually do not know anything about children or their inner worlds” (2005; http://www.haber7.com/haber.php?haber_id=99450). In the same vein, Hasan Latif Sarıyüce, another writer of children’s books, believes it is necessary that works of contemporary authors, which would encourage children to read, replace those on the lists. (ibid.). Likewise, Necdet Neydim, who is a scholar and author of children’s literature, is highly critical of the selection of titles. He points out that selecting works of deceased authors is a blow to the newly-developing children’s literature. He says that “it is a sign of ignorance about children’s literature on the part of the selection committee” (ibid.). Fazıl Hüsnü Dağlarca, an eminent poet, shares the common belief about the lists and points out that as the committee have deliberately refused to include the works of living authors, it seems that they do not recognize these authors. He believes this is indicative of a malicious intent, which is the endeavor to deprive children of contemporary authors (ibid.). Yalvaç Ural, a well-known author of children’s books is also critical of the selection of works. He argues that making a list of ‘100 Essential Readings’ is a totalitarian way of thinking about literature in the first place, and that the titles that appear on the lists can by no means contribute to the language development of children” (ibid.). On the other hand, Refik Durbaş, a distinguished author and journalist, partly agrees with the committee’s selection of works. He argues that “no matter if its author is dead or not, the work should cultivate children’s literary tastes.” Thus, he does not mind the names on the list as long as the titles are of literary value to children (ibid.).

2.2.4.2. Are the Publishers Ideologically Oriented?

Another controversy broke out on August 19, 2006, when Umay Aktaş from *Radikal* daily brought up the changes made to western classics by publishing citations from books included on the ‘100 Essential Readings’ list bearing a ministry-approved logo. The news was headlined “Hayırlı Sabahlar Hans!” (2006; <http://www.radikal.com.tr/haber.php?haberno=196195>)

Aktaş found out that some publishers, Damla Publishing House in particular, had made some omissions, additions and adaptations to/from the Western classics and inserted Islamist ideology into their own versions of the classics. In her article, Aktaş also revealed that the ministry had not inspected the content of the books

bearing its logo on the cover, which resulted in the distortion of the stories in the books in line with the publishers' ideology. She also gave some examples of alterations that appear in the translated versions of Hugo's *Les Miserables*, Spyri's *Heidi*, Collodi's *Pinocchio*, and Porter's *Pollyanna* (2006; <http://www.turkishdailynews.com.tr/article.php?enewsid=52610>). For instance, Damla Publishing House prepared a set of readings for Primary School Children comprising 50 books and as it has been stated by the newspaper, in the Turkish translation of Anton Chekhov's story named *Sorrow*, published by Damla Publishing House, one of the characters named Gregory says to his wife: "Sabret güzelim! Allah'ın yardımıyla hastaneye varır varmaz bu sancılardan kurtulacaksın...Allah'ım bu ne tipi! Sen ne desen olur Allah'ım; ama ne olur bana yolumu kaybettirme..." ("Have a little patience dear, you will get rid of the pains as soon as we get to the hospital with the help of 'Allah'... 'Allah'ım' (God Almighty) what a snowstorm! You have the power to do what You want, but pray do not make me get lost," translation mine). The word 'Allah' is problematic here, because it is peculiar to the Islamic religion/culture. In other words, it only represents the god that the Muslims believe in. For that reason, as Aktaş suggests, the choice of this word is an indication of the publisher's Islamist ideology. In Oscar Wilde's *The Happy Prince*, Miller and Hans greet each other by saying 'Hayırlı Sabahlar' to each other. The phrase can be translated into English as 'good morning,' but the word 'hayırlı' has a religious connotation. In Porter's *Pollyanna*, Aunt Polly says to *Pollyanna*: "Benimle böyle konuşman hayret verici. Soruna gelince, Allah'ın bana bahsettiklerinin değerini bilirim." ("I'm horrified at the way you're talking to me. As for your question, I value what 'Allah' has bestowed upon me," translation mine). Another publishing house called Nehir similarly prepared a set of readings comprising 45 books, and in their version of *Pinocchio*, Gepetto's hat is translated as 'turban.' (2006; <http://www.radikal.com.tr/haber.php?haberno=196195>). In an article entitled "Victor Hugo'yu da Hidayete Erdirdiler" ("Victor Hugo Has Also Been Converted to Islam," translation mine) in *Radikal* Daily, it is mentioned that in Zambak Publishing House's version of *Pinocchio*, the preface featuring a brief summary of the story is followed by the information which ensures the child readers that a puppet can by no means become animated and what happens in the story is completely at odds with the

(Muslim) faith and traditions. Furthermore, children are ensured that that only ‘Allah’ gives the spirit, and no other beings are capable of doing so. In the version published by Timaş Publishing House, the preface of Victor Hugo’s *Les Miserables* also contains Islamic elements. In the preface, Victor Hugo is identified as a Muslim and says on his deathbed: "Allah'a inanıyorum, ahirete inanıyorum; fakat hiçbir kilise papazını başımda istemiyorum" (“I believe in ‘Allah’ and ‘ahiret’ but I do not want any priests beside me,” translation mine). ‘Ahiret’ can be translated into English as ‘after-life,’ but this Turkish word has a religious connotation. It refers to the one that Muslims believe in. The idea of the Muslim belief in life after death is also inserted into the same publisher’s version of *Robinson Crusoe*, where one of the characters says: "Herhalde ölüp de öteki dünyaya göçmüş olanlar da benim gibi düşünüyorlardır" (“Those who have died and moved to the other world must be thinking the same way as I am,” translation mine). In the same version, such themes as condemnation of greed and turning back to nature have been transformed into contempt for the civilized nations (2006; <http://www.radikal.com.tr/haber.php?haberno=196801>). These examples illustrate that western classics have been subjected to distortions by Islamist publishers such as Timaş, Zambak, and Nehir.

In another article entitled “Etik olmayan Tehlikeli Bir Uygulama” (“An Unethical, Dangerous Practice”) in *Radikal* Daily, it is indicated that ideological manipulations in the translations of ‘100 Essential Readings’ have aroused dissent by educators, men of letters, and translators. For instance, Sevin Okyay, the translator of the *Harry Potter* Series has pointed out that the act of making alterations to classical works is nothing but taking the soul out of them. She adds that what translators have to do is to convey the author’s message rather than their own ideologies in the translations. Likewise, Türkan Saylan, the president of The Association for Supporting modern Life, has expressed her dissent by pointing out that this is an ‘unethical’ and ‘dangerous’ way of handling the text (2006; <http://www.radikal.com.tr/haber.php?haberno=196296>). In the article “Hayırlı Sabahlar Hans”, it is mentioned that Tuncay Birkan, who is a member of the executive board of the union of Translators, has also remarked on the issue by indicating that what the translators or publishers want to do does not correspond to

the ethics of translation, which have been obeyed for thirty or forty years. He argues that what the publishers have made is an ideological distortion, and that there is no mention in the books of the fact that they are actually the abridged versions, which is contrary to the common practice in the world. He also points out that publishers are only concerned about their own financial interests and the readers are merely deceived. Similarly, Nilay Yılmaz, a lecturer at the Department of Linguistics at İstanbul Bilgi University indicates that the translations involve the publishers' ideology, and when you purchase those versions, you also get the ideology attached to them. She adds that this would result in children's reluctance to read those books. In brief, Yılmaz argues that those books are actually used as an instrument for the dissemination of the Islamist ideology (2006; <http://www.radikal.com.tr/haber.php?haberno=196195>).

In the previously mentioned article "Masumiyetini Tamamen Kaybeden Seçki: 100 Temel Eser" ("The Selection that Has Lost Its Innocence: "100 Essential Readings") Necdet Neydim also argues that the Turkish versions of the Western Classics printed by most of the publishing houses are not 'translations' at all. They are only texts whose translators are anonymous and they are produced for religious and/or ideological purposes. Another point is that they are hardly associated with the source texts as they have been reduced to 96 pages. As for the manipulation of translations, he says that if children's literature is in question, they can be manipulated, because each society is responsible for protecting its own children. In his view, as a matter of fact, one had better manipulate a text so as to prevent the hegemony of any different culture and to prevent children from being affected by religious propaganda and inhibit the denigration of their values. In brief, Neydim argues that manipulation of literature is at times necessary, but one should think carefully about how s/he should do it. If one diverges from the aim of protecting the children and alter the source texts in line with his or her ideology, the question of ethics arises, which is the topic of the controversy. He points out that the Western classics naturally contain cultural elements of Christianity since most of them are works of 18th and 19th centuries. A few decades ago, in the translations of those Western classics, Christian elements were also deleted or made less strong, but those alterations did not attract much attention. What used to be done, then, corresponded

to the translation process and purpose. However, in the last few years, some publishers have been distorting the originals by domesticating the religious elements inherent in the texts, thereby making the texts deviate from their originality. In some texts, they highlight the religious elements rather than human life, which results in the distortion of the original story. He says the biggest problem is the obliteration of the foreign elements through domestication. This is, he says, a dangerous process. In his view, a translation should always retain its foreignness, because the main goal of translation is to familiarize the reader with other cultures (2006; <http://ceviribilim.com/?p=312>).

In another article entitled “*Küçük Prens Çevirilerindeki Çevirmen Kararları*” “Translator’s Decisions in the Translations of *The Little Prince*”), Necdet Neydim makes a thorough analysis of the Turkish translations of A.S. Exupery’s *The Little Prince* within the framework of functionalist translation theories and touches upon the translation published by Nehir Publishing House, which again aroused a controversy. In the translation, the narrator says: “Astığı astık, kestiği kestik korkunç bir önder geçmiş Türklerin başına. Halkı yasa zoruyla Batılılar (Avrupalı ve Amerikalı) gibi giyinmeye mecbur etmiş. Buna karşı çıkanları öldürmüş...Sokağa başını örterek çıkan kadınların örtülerini, genç ihtiyar demeden polis ve jandarma eliyle açtırmış...İşte (Batılı ve onlara benzemeye çalışan) büyükler böyledir.” (“A murderous, horrible leader came into power in Turkey and compelled the Turks to dress like the Westerners (Europeans and Americans). He commanded that those who objected be executed. He also ordered women who wore headscarves to uncover their heads,” translation mine.) Neydim argues that in this translation, which is not actually a translation, the editor is mentioned, but the translator is anonymous. Furthermore, the translation is edited and presented to the reader for a certain purpose. He points out that the aim in this translation is to manipulate the historical elements, which are comprehensible to the readers, within an ideological framework and to provoke different thoughts in readers’ minds. As a matter of fact, in his view, Nehir Publishing House is using translation as a political tool to express its ideology. In the aforementioned extract from the translation of *The Little Prince*, the publishing house is deviating from the source text to reveal its dissent against Atatürk and the Turkish revolution regardless of the norms to be obeyed when translating for

children. However, what translators/publishers should do when translating for children is to take into account the differences in cultural and ethical norms, national values, conditions of children's perception, etc., because children are in a socially and culturally unprotected position (2005; <http://ceviribilim.com/?p=127>).

On the other hand, İsmet Birkan, in his article "Psikolojik Harekatın Dik Alası" ("It's Nothing But Psychological Operation") that appeared in *Radikal* Daily on August, 25, 2006, argues that what the publishers are engaged in is nothing but a psychological operation in the sense that they are actually trying to influence the emotions and reasoning of the target audience, i.e. children. In his view, the publishing houses have been using the Western classics to their own advantage, that is, to indoctrinate children in religion. In other words, they have been trying to load children's minds with religious symbols.

On the other hand, in her article entitled "'100 Temel Eser"'ve Çevirinin İdeolojik Doğası Üzerine" (On '100 Essential Readings' and the Ideological Nature of Translation), Ayşe Banu Karadağ also underscores the ideological dimension in the translation activity, which is usually disregarded. She indicates that the controversy over the translations of the works of world literature is indicative of the general approach to translation and translators in Turkey, which still regards translation as a mere transfer of language and considers the ideological nature of translation to be 'dangerous,' and therefore, not worthy of analysis. This approach, she says, is more dangerous. She points out that it is certainly important to locate translation errors and alterations, but those points should be explained and analyzed within the framework of translation studies, because those could reveal certain translation phenomena. For instance, a translation can pretty well serve to certain political purposes within the framework of an adopted or rejected ideology. She says it would be naïve to prefer the translator to remain 'invisible,' because translation facts reveal that it is not always the case. Therefore, one should accept that translation is, above all, an act of interpretation and it is done for a specific purpose. An important question arises at this point: If a functionalist approach is adopted, how and by whom can a purpose-oriented translation be regarded as 'innocent' and 'objective'? The answer to the question, in her view, lies in 'power,' so it is possible

to talk about ‘patronage’ at this point. However, she argues that translation does not always play an important role in every country’s literary and cultural system or have an ideological role, but it cannot be denied that translation and the translator have assumed such a role in Turkey. In her article, Karadağ is also concerned with the fact that translations formerly carried out by renowned translators are published under different names with a few alterations. She argues that this sort of publishing strategy should be discussed in terms of ‘ethics.’ She provides a striking example at this point saying that some publishers in Turkey mistake the list of ‘100 Essential Readings’ for ‘100 easy ways to make money,’ and publish the titles accordingly. As a matter of fact, as Karadağ observes, some existing translations have been re-published after a few changes have been made, or even with no changes at all, and the numbers of pages have been reduced. In brief, they have been published regardless of ‘ethics.’ As for the ideological differences in translations, she argues that the translations have, in the course of time - parallel to political phenomena - have moved from the ‘periphery’ to the ‘centre,’ which illustrates that a culture repertoire based on religion as an ideological world view is being formed (2006; <http://ceviribilim.com/?p=330>).

Likewise, in her article “Çevirmenin Tarafsızlığı” (“The Impartiality of the Translator”), Elif Daldeniz points out that a translation inevitably involves a particular world view or ideology. Thus, it would be naïve to expect a translator to remain impartial in a translation process, because it is impossible for a translator to do so. Translation process is a long one which is shaped by the decisions made by the translator and one that oscillates between submitting to and assimilating the ‘foreign.’ In the present time, in which chauvinism and conservatism prevails, the publication of translations that endeavor to assimilate the foreign should not surprise anyone (2006; http://www.radikal.com.tr/ek_haber.php?ek=r2&haberno=6288).

On the other hand, in his article entitled “Helal Sahtecilik (!)” (“Legitimate Forgery(!)”), Özdemir İnce criticizes translators and/or publishers who think they can make omissions, additions, adaptations, etc. to original texts as they please as long as they inform the readers of the target texts about the reasons for those alterations. He says that he cannot accept such a strategy, and that he would never let his books be translated by a translator employing that strategy. He adds that people who give

complete freedom to translators are actually disregarding the copyright owned by the authors, which is kept under protection for seventy years following the death of the author (2006; <http://www.hurriyet.com.tr/yazarlar/5270593.asp?m=1>).

2.2.4.3. What the Governmental Authorities Said about the Issue

Another point raised by *Radikal* Daily is the fact that the names of the translators are not mentioned in the books. The logo on the books suggests that they are approved and recommended to school children by the Ministry of Education, but Hüseyin Çelik, the Minister of Education, said “his Ministry had approved only the list of books to be recommended and not their versions published by private publishing houses so as to rule out unfair trade” (http://sixthcolumn.typepad.com/sixth_column/2006/08/tom_and_huck_ma.html).

As for the absence of the translator’s name in the translations, the Ministerial authorities made a warning to parents saying that the first thing they should do before purchasing a translated book is to check if the translator’s name exists in the book, and if the translation corresponds to the source text. They also advised parents to ask for the help of teachers if they are not able to do so (<http://www.radikal.com.tr/haber.php?haberno=196295>).

An article by Betül Kotan entitled “Nihayet Sağduyu!” (“Common Sense in the End!”), in *Radikal* Daily features the Prime Minister Recep Tayyip Erdoğan’s opinions of the issue as well as those of Hüseyin Çelik. According to the newspaper, Erdoğan was particularly annoyed with the books featuring riddles, phrases and tongue twisters full of obscene words and phrases and he ordered Çelik to deal with the scandal and take legal action against the publishers (2006; <http://www.radikal.com.tr/haber.php?haberno=196951>). Çelik criticized the publishers employing the strategy and said that the Ministry would take legal action against them as he believed that the publishers’ sole aim was to maximize their profits rather than contributing to education, and that the whole thing was an artificial controversy created by “some writers resenting the Ministry for not including their works in a list of recommended books” and that they were “deliberately trying to smear the reputation of his Ministry” (2006; <http://www.turkishdailynews.com.tr/article.php?enewsid=52796>). However, Çelik

made ambivalent remarks about the “Islamicization” of children’s classics. At one point he commented on the issue by saying: “If you really like Heidi, give up Islamizing her. Sit down and write your own version of Heidi” (2006; <http://www.turkishdailynews.com.tr/article.php?enewsid=52610>). Yet at another point, he said that it was pretty normal to translate the word ‘God’ as ‘Allah,’ because, considering Turkish culture, it was the only possible equivalent (2006; <http://www.radikal.com.tr/haber.php?haberno=196951>).

2.2.4.4. Justifications by the Publishers and One of the Translators

Having been accused of distorting Western classics, Damla Publishing House issued a press bulletin saying that the translations they published did not include any expressions that were not in the source texts. They denied having made distortions in the classics pointing out that it was against their publishing principles. They justified the adaptations on the grounds that they had actually made the texts sound more natural to children. They also argued that use of such phrases as ‘Allah razı olsun,’ or ‘hayırlı sabahlar’ in the translations was neither wrong, nor was it ‘a psychological operation’ as İsmet Birkan claimed, and that they are phrases which are frequently used in Turkish.

Timaş Publishing House, another publisher that was criticized for not remaining faithful to the source texts in the translations of *Robinson Crusoe* and *Les Miserables* issued a statement in *Zaman Daily* saying that they had withdrawn those copies early in 2005, and complained that although the matter had been settled in the previous year, it was brought up again for some other concerns (2006; <http://www.zaman.com.tr/webapp-tr/haber.do?haberno=338446>).

Likewise, the translator of *Pinocchio* and *Heidi*, who is introduced as a ‘geological engineer’ working for İstanbul Municipality, made a speech to *Sabah Daily* on August 22, 2006, and said that it was pretty normal for Pinocchio to say ‘Allah razı olsun,’ and that he had no aim of indoctrination and that he had actually used these expressions in order for his translation to sound more ‘natural’ to the readers. He also promised to reexamine the translations and correct the mistakes should he spot any.

2.2.4.5. Some Counterarguments

There are also some people who have different opinions about the issue. They do not share the belief that the publishing houses are ideologically oriented or that they endeavor to indoctrinate children in religion. In an article “100 Temel Eser Tartışması Trajikomik” (“The Controversy over 100 Essential Readings is Tragicomic”), that appeared on http://www.haber7.com/haber.php?haber_id=182924 (2006), Yusuf Buz, identified as a distinguished linguist who completed his graduate study at Leeds University in London, observes that the anxiety that the existence of such statements as ‘hayırlı sabahlar’ and ‘Allah rızası için’ in the translations would bring about affinity for religion on the part of children is absolutely ridiculous. He says that if these statements are that problematic, they have to be removed from Turkish dictionaries.

In his article entitled “Çevirilerde İdeolojik Müdahaleler” (“Ideological Manipulations in Translations”) that appeared on *Zaman Online* on September, 5, 2006, Herkül Millas says that he has always been annoyed with publishers’ and/or translators’ ideological manipulations. However, he points out that people who are engaged in the controversy over ideological distortions made in Western classics are actually the ones who are ideologically oriented, and they only make unfounded generalizations about the publishers in order to prove the malicious intent on the part of Islamists and the Justice and Development Party (AKP) government, which is said to be religious-leaning. He argues that those people, who previously put up with the ideological distortions in translations made by chauvinists have ‘suddenly’ become extremely sensitive to the ‘distortions’ made by Islamists. He argues that the translation of the word ‘God’ as ‘Allah’ is not a distortion, yet it demonstrates that ‘free translation’ is employed as a translation strategy by the translator. In brief, Millas believes that ‘prejudice’ prevails in the controversy over ‘100 Essential Readings’ (2006; <http://www.zaman.com.tr/webapp-tr/haber.do?haberno=343887>).

Likewise, in the article “Tahrifatçılık: Nerede ve Nereye Kadar?” (“Distortions-Where and to What Extent?”), Atilla Yayla seems to agree with Herkül Millas in that people who are involved in the controversy are merely revealing their

prejudice against Islamists. He argues that although distortions made by leftists have always been tolerated, those made by Islamists have been criticized harshly by secularists, which, in his view, is an indication of ‘double standard’ (2006; <http://zaman.com.tr/webapp-tr/haber.do?haberno=337033>).

CHAPTER III

3. CHARLES DICKENS AND HIS WORK: *OLIVER TWIST*

3.1 On Charles Dickens

3.1.1. A Brief Biography of the Author

Charles Dickens (1812-1870), one of the distinguished Victorian era authors, has remained popular to the present day owing to his highly acclaimed novels. His works, which have been translated into almost all languages and adapted as movies, films, plays, musicals, etc., are considered to be among the world's classics. Not only was he a renowned writer, who conveyed the social evils of the era in his works, but he was also a social campaigner, who stood up against the hypocritical English bureaucrats and the unfair aspects of the Poor Law, which was passed in 1834.

Dickens was born on 7 February, 1812, in Portsmouth, Hampshire, England (which is now Dickens Birthplace Museum) to a middle-class family who were suffering from financial problems. When he was twelve, his father, who was a government clerk, was sent to prison for his large debts. In order to support his family, Charles had to quit school and work in a warehouse. At this point, he had to live by himself and endure the hardships of working at a warehouse. He was subject to terrible conditions there, which haunted him for the rest of his life. He was also profoundly affected by the experience of temporary orphanhood. However, the dire straits he experienced in his early childhood surely served him enough material for writing at a later period (<http://www.sparknotes.com/lit/oliver/context.html>). The names, characters and incidents in his books are actually based on his personal experiences in early life; "*David Copperfield* was largely autobiographical, and much of *Great Expectations* is descriptive of his own career" (Hanson, n.d; 2).

His father eventually got out of prison upon inheriting some money, and Charles went back to school. Having studied at Wellington House Academy for a few years, he started working as an office boy for a law firm. "Here he obtained a knowledge of law and lawyers, which he reproduced in *Pickwick* and *Two cities*" (ibid.). Yet that proved to be so dull a job for him, and he eventually turned to

journalism. He received little formal education but, taught himself shorthand and he became a reporter for the True Sun, then a parliamentary reporter for the Mirror of Parliament, and finally for the Morning Chronicle. Being in close contact with the dreadful social conditions of the Industrial Revolution, he grew disillusioned with the fact that the lawmakers failed to alleviate those conditions (<http://www.sparknotes.com/lit/oliver/context.html>).

Dickens also began writing fictional stories for London magazines. These stories attracted attention and a two-volume collection was published in 1832 entitled *Sketches By Boz* (<http://charlesdickens.biz/>), which earned him recognition as a writer. Dickens got his first novel entitled *The Pickwick Papers* published in 1837, which was followed by such well-known works as *Great Expectations*, *A Tale of Two Cities*, *A Christmas Carol*, *David Copperfield*, and *Bleak House*, and many others, which brought him great literary fame. When he was halfway through *The Mystery of Edwin Drood*, he died of a stroke in 1870, at the age of 58 (ibid.).

3.1.2. The Author's Literary Style

Dickens is a master of the English language with his pure and simple style, like that of a story teller. "It is a style easy and flowing, which carries the reader along in such a way that he forgets to notice it at all" (Hanson, n.d; 7). He cleverly blends humor with social criticisms in his works. Another remarkable characteristic of Dickens is that he skillfully depicts the most extraordinary aspects of ordinary experience (Dunn, 1993; 19).

As has already been mentioned in the brief biography, Dickens is famous for his interest in and knowledge of the poor, which lies in his experiences as a boy. "He loved his fellow-men, and set himself to describe them from their own point of view with true sympathy and insight" (Hanson, n.d; 8).

3.1.3. Major Works

Below is a list of Dickens' major novels in chronological order of publication:

- *The Pickwick Papers* (1836–1837)
- *Oliver Twist* (1837–1839)
- *The Life and Adventures of Nicholas Nickleby* (1838–1839)
- *The Old Curiosity Shop* (1840–1841)
- *Barnaby Rudge* (1841)

The Christmas books:

- ❖ *A Christmas Carol* (1843)
- ❖ *The Chimes* (1844)
- ❖ *The Cricket on the Hearth* (1845)
- ❖ *The Battle of Life* (1846)
- ❖ *The Haunted Man* (1848)
- *Martin Chuzzlewit* (1843–1844)
- *Dombey and Son* (1846–1848)
- *David Copperfield* (1849–1850)
- *Bleak House* (1852–1853)
- *Hard Times* (1854)
- *Little Dorrit* (1855–1857)
- *A Tale of Two Cities* (1859)
- *Great Expectations* (1860–1861)
- *Our Mutual Friend* (1864–1865)
- *The Mystery of Edwin Drood* (unfinished) (1870)

(http://en.wikipedia.org/wiki/Charles_Dickens)

3.2. On *Oliver Twist*

3.2.1. The Literary and Historical Context

Oliver Twist, or, the Parish Boy's Progress, published in 1838, is Dickens' second novel, and it is considered to be one of the World's Classics. "The book's subtitle, *The Parish Boy's Progress* alludes to Bunyan's *The Pilgrim's Progress*

(1678) and also to a pair of popular 18th-century caricature series by William Hogarth, "A Rake's Progress" (1735) and "A Harlot's Progress" (1731-32)." (http://en.wikipedia.org/wiki/Oliver_Twist).

The book is an example of the social novel, and it was perhaps inspired by the passing of the so-called Poor Law in 1834, which allowed the poor to receive public assistance only if they lived and worked in established workhouses. The law failed to improve the conditions of the poor, though. It actually made the poor live in abject conditions since it helped the perpetuation of juvenile labor and delinquency in the nineteenth-century England.

Dickens had a purpose in his mind in writing *Oliver Twist*. "He was roused by the inhuman treatment of the inmates of the workhouses. He did not see that the real problem was to raise wages, and that only when this had been accomplished would it be possible to improve conditions of life in the workhouse" (Hanson, n.d; 8). He "meant to demonstrate this incongruity through the figure of Oliver Twist, an orphan born and raised in a workhouse for the first ten years of his life. His story demonstrates the hypocrisy of the petty middle-class bureaucrats, who treat a small child cruelly while voicing their belief in the Christian virtue of giving charity to the less fortunate" (<http://www.sparknotes.com/lit/oliver/context.html>).

Another important point about the nineteenth-century England was that rapid industrialization had brought about a tremendous shift in movement from the villages to cities. Hence, the migrants, who were unemployed and lived in filthy streets, often resorted to crime. Thus, *Oliver Twist* not only reveals the dreadful conditions of the workhouse, but it also unveils the poverty, juvenile abuse, and crimes such as theft prevailing in the streets of London in those days.

3.2.2. The Plot Summary of the Novel

Oliver Twist, an illegitimate child, is born in a workhouse into a life of misery and poverty. Orphaned by his mother's unfortunate death in childbirth, he is

left to the care of Mrs. Mann, who brings him up in a 'baby farm', where he is denied proper nourishment and comforts.

Around the time of the orphan's ninth birthday, Mr Bumble, a parish beadle, takes Oliver from the baby-farm back to a workhouse, where he still has to make do with little nourishment and comforts along with the other hapless pauper boys. There, it falls to Oliver's lot to ask for more food on behalf of all the starving children in the workhouse, and he makes his famous request by saying "Please, sir, I want some more" (15), which causes him to be dismissed from the workhouse to be apprenticed to an undertaker, Mr. Sowerberry, who uses him as a mourner at children's funerals. Soon, he Noah Claypole, a charity boy and fellow apprentice of Mr. Sowerberry's, gets jealous of Oliver, and wanting to get rid of him, bullies him and insults his dead mother, which causes Oliver to attack him. However, Oliver gets the blame for it, and he is punished severely. That night, he contemplates running away to London, which he does early in the morning.

During his journey to London, Oliver meets Jack Dawkins, who is also known as the Artful Dodger. Then it turns out that The Artful Dodger, who provides Oliver with a free meal, is actually a member of the Jew Fagin's gang of boys. He takes Oliver to Fagin's den in the London slums, where Fagin has been training the boys to become pickpockets. However, Oliver, who is a naïve boy, does not understand that he is among criminals, and eventually becomes one of Fagin's boys.

One day Oliver naively goes to 'make handkerchiefs' with the two boys: the Artful Dodger and Charlie Bates, being completely unaware of their real mission: to pick pockets. Although he doesn't take part in the boys' criminal act, he is immediately caught and arrested.

Fortunately, the old benevolent gentleman, Mr. Brownlow, who is the victim of the thieves, rescues Oliver from arrest and takes him to his house. There, Oliver is taken care of by the affectionate housekeeper, Mrs. Bedwin. Oliver expresses his heartfelt gratitude to these benevolent people, who bring him back to life and make him feel happy for the first time in his life.

However, his blissful days come to an end when Fagins fears that he might inform on his criminal gang and gets Oliver kidnapped and taken back to the den by the brutal thief and murderer Bill Sikes and his girl, Nancy, who is an ambivalent member of the gang. Afterwards, Oliver is compelled to take part in another crime; burglary. Bill Sikes sends Oliver through a small window ordering him to unlock the front door. However, the burglary goes wrong, and Oliver is shot. After being abandoned in a ditch by Sikes in a wounded condition, Oliver ends up under the care of the people whose house he was supposed to burgle: the benevolent old lady Mrs. Maylie and her adopted niece, the angelic beauty Rose Maylie. As they are convinced of Oliver's innocence, they take the boy in and take care of him, and once again, he is brought back to life.

Meanwhile, a mysterious man named Monks, who turns out to be Oliver's paternal half-brother, plots with Fagin to corrupt Oliver's innocence and thereby deprive him of his legacy. Monks meets Mr. Bumble, who is the parish beadle, and his wife, who gives him a little packet, which she took away from the dead Sally, who had stolen it from Oliver's dying mother. The packet contains a locket and a ring inscribed with the name 'Agnes'. Monks drops it into the river, thereby destroying Oliver's identity.

Then Nancy, who sympathizes with Oliver and regrets having to take part in Oliver's kidnapping, discovers this conspiracy between Monks and Fagin, and goes to Rose Maylie to inform her about it. Afterwards, Rose shares this intelligence with Mr. Brownlow, who later forces Monks to reveal his secret and give half his legacy to Oliver. Then Monks moves to America, where he runs out of his money, resorts to crime and dies in prison.

However, Fagin suspects Nancy her of engaging in some sort of strange behavior, and he gets her spied on by Noah Claypole, who has given up working for the undertaker and moved to London to seek his fortune, and discovers her secret. Then Fagin informs Sikes about the girl's double-dealing, which results in Sikes' brutally murdering her. Upon the murder, Sikes attempts to run away, but accidentally hangs himself. Afterwards, Fagin and the rest of the gang are arrested,

and Fagin is sentenced to be hanged. In an ironical scene, Oliver and Mr. Brownlow go to visit him in his cell.

Later on, it is found out that Rose Maylie, the benevolent girl who has always believed in Oliver's innocence and taken care of him, is actually the long-lost sister of Oliver's mother Agnes, and thus Oliver's aunt. It is also discovered that she has actually been adopted by Maylies upon her parents' death.

The Bumbles, who have participated in the plot against Oliver, lose their positions and become inmates of the workhouse where Agnes Fleming died after giving birth to Oliver Twist.

And Oliver, who has proved to be incorruptible, is adopted by his savior, Mr. Brownlow, and he begins to lead the happy life he deserves.

3.2.3. The Significance of the Novel as a World Classic

Oliver Twist has remained popular to the present day as one of the world's classics with its appeal for both children and adults. Some people read it for enjoyment, others for its importance as a novel addressing major concerns of the Victorian England, others for their interest in the impetus the novel gave to the start of Dickens' remarkable career. For other readers, it is the novel's sensational elements, which make it an essential work of literature. Those elements make the novel a realistic and appalling account of the Victorian era.

Through popular theatrical, film and television adaptations, many people who have never read the novel have had a chance to experience the "wholeness of heart and soul in our world", and many people may have read the novel upon seeing one of its adaptations (Dunn, 1993; 20).

3.2.4. *Oliver Twist* in Turkish

Oliver Twist is also a popular novel in Turkey. It is regarded as one of the essential literary works of Western literature, which mostly appeals to children due to the fact that the protagonist of the story is a little boy named Oliver Twist. It is

actually on the list of ‘100 Essential Works of Literature’, selected by the Turkish Ministry of Education.

According to the records of the Turkish National Library, the novel has been translated into Turkish by sixteen different translators; namely Nuriye Müstakimoğlu (1949), Nihal Yeğınobalı (1968), Ender Gürol (1963), Canset Işık (1971), Nihal Önal (1968), M. Dođan Özbay (1969), Can Yücel (1992), Zafer Kınık (1995), Şerif Benekçi (1998), Melek Genç (2004), Levent Öksüz (2005), Zafer Tokgöz (2005), S. Dilaçar (1976), Şengül Gülbahçe (2003), Mehmet Harmancı (2004), and Gürol Koca (2004). More than sixty translations of the novel, most of which are adaptations or abridged versions, have been published. Yet in some of the versions, the name of the translator is not mentioned by the publishers. Five Turkish versions of the novel by the publishers named Timaş, Damla, Nehir, Karanfil and Tomurcuk shall be analyzed in this study.

CHAPTER 4

4. A CASE STUDY: AN ANALYSIS OF IDEOLOGICAL MANIPULATION IN FIVE DIFFERENT TURKISH VERSIONS OF *OLIVER TWIST*

In this chapter, a lexical analysis of ideological manipulation in five different Turkish versions of *Oliver Twist* by five publishers shall be carried out. The versions that shall be studied are published by Timaş, Damla, Nehir, Karanfil, and Tomurcuk Publishing Houses, all of which seem to be ideologically oriented in the sense that there appear to be a great number of discrepancies between the original *Oliver Twist* and its five different translations, which signal the intervention of a religious-conservative ideology. The main point that shall be highlighted in this study is that translation activity takes the form of rewriting since the publishers seem to have the intention of influencing the target audience, i.e., children, through their adopted ideology and poetics. In this case study, it shall be argued that certain lexical items that are used in the target texts do not appear to be accidental; that they rather seem to have been deliberately chosen. As a matter of fact, the systematic use of these items helps reveal the ideological attitude of the target text producers, including publishing houses and the ‘invisible’ translators. The reason why the translators are regarded as ‘invisible’ is that they are not acknowledged by the publishers, since the translations are left anonymous. One of the first things which catches one’s attention is actually the fact that the terms ‘translation’ or ‘translator’ do not appear in the versions at all. Instead, the term ‘editor’ (‘yayına hazırlayan’) appears in all the versions. In other words, none of the versions mention or make clear that they are actually translations, which gives the readers the impression that they are not translated, but ‘rewritten’ in Turkish. Therefore, in this thesis, the publishers are to be referred to as the producers of the target texts.

CDA shall be used as a methodological tool for the identification of the ‘manipulations’ which appear to have an ideological stance in the target texts. The analyses of these five different versions shall center around three main questions

regarding lexicalization,³ questions that are adapted from Norman Fairclough's model discussed in *Language and Power* (2001; 92-93)⁴:

1) Do the lexical items used in the Turkish versions have any *experiential* values?

* Are there any 'distorted' lexical items which seem to be ideologically-laden?

* Is there over-lexicalization?

2) Do the lexical items used in the Turkish versions have any *relational* values?

* Are there any euphemistic expressions?

* Is there under-lexicalization?

3) Do the lexical items used in the Turkish versions have any *expressive* values?

* Are there any additions which seem to be ideologically-laden?

4.1. Lexicalization

The term 'lexicalization,' which is defined by Fowler as "the provision of an idea or concept with a term or name" (1991; 69), is "undoubtedly one of the most obvious forms of ideological expression in discourse" (van Dijk, 1998; 270). According to this thesis, it is to do with the selection, distribution or repetition of lexical items in a text, which are ideologically-laden. Therefore, a thoroughly-made lexical analysis would prove very useful for the identification of an ideological discourse (Kansu-Yetkiner & Sertkan, 2007). As van Dijk points out, "simply spelling out all implications of the words being used in a specific discourse and context often provides a vast array of ideological meanings" (1998; 205).

Language users and text producers may choose different lexical items to refer to people, things, events or actions depending on contextual factors such as race, gender, religion, status, power and so on (ibid.). Furthermore, constant use of those items in discourse maintains the ideas, beliefs and values current in the community's consciousness as well as helping them get transmitted from one group or generation to another. In this way, as Fowler suggests, "ideology is reproduced and disseminated within society – ideology in the neutral sense of a worldview, a largely

³ In Fairclough's CDA framework, the word 'vocabulary' is used instead of 'lexicalization.'

⁴ See appendix 1 (from Chapter 5: Critical Discourse Analysis in Practice: Description)

unconscious theory of the way the world works accepted as commonsense” (1991; 65).

This thesis aims to examine how ideology manifests itself in lexicalization patterns employed in the five versions of *Oliver Twist*.

4.1.1. Experiential values of lexical items used in the Turkish versions

‘Experiential’ value is one of the three types of value that Fairclough identifies in *Language and Power* (2001). (The other types are ‘relational’ and ‘expressive’ value, which shall be discussed later). To start with, ‘experiential’ value basically represents the text producer’s (in this study, the publishers’) experience of the natural or social world. It is associated with contents, knowledge, and beliefs (Fairclough 2001; 93).

4.1.1.1. Distorted lexical items which seem to be ideologically-laden

Example 1

The following extract is taken from book one, chapter one, entitled “Treats of the place where Oliver Twist was born, and of the circumstances attending his birth.” Upon the death of Agnes (Oliver’s mother), the doctor makes the following remark:

“It’s all over, Mrs Thingummy,’ said the surgeon at last.” (p. 5)

Turkish version: “Doktor[...] ‘Öldü. Allah günahlarımı affetsin⁵,’ dedi.” (Damla, p. 6)

As seen in the original version, the doctor does not make any comment about the fact that Oliver’s mother committed a sin by bearing an illegitimate child. He first calls her ‘Mrs **Thingummy**’⁶ and later, having leant over the body and raised the left hand, he realizes that the woman was unmarried, and says: “the old story [...] no wedding ring, [...]” (p. 5). It is this remark made by the doctor that gives readers the

⁵ In all the examples hereafter, all the emphases are mine.

⁶ *Thingummy* (also thingamabob/thingamajig) is a word used in English to refer to a person or thing whose name is you do not know or have forgotten, or which you do not want to mention (Oxford Advanced Learner’s Dictionary of Current English, 2000; 1350).

impression that the young woman bore an ‘illegitimate’ child. However, in the version of Damla Publishing House, what the doctor says would mean “She has died. May God forgive her sins.” This addition could be considered to be an indication of the intervention of Islamist ideology, which is extremely strict about women having an illegitimate child. In the Islamist culture and law, adultery is by no means tolerated, and it is regarded as one of the biggest, or ‘deadly,’ sins that a woman could have committed. What makes the addition problematic is that the translation is aimed for children, and the ones who read this version would probably come up with a question like “what sins should the woman be forgiven for?”

Example 2

The extract below is from book one, chapter fourteen, the title of which is “Comprising further particulars of Oliver’s stay at Mr. Brownlow’s, with the remarkable prediction which one Mr. Grimwig uttered concerning him, when he went out on an errand,” in which Mr. Brownlow, the benevolent old gentleman says to Oliver:

“[...] there’s an **honest trade** to be learnt, or brick-making to turn to.” (p. 108)

Turkish version: “‘Dünyada **helalinden** ve alın teri dökerek kazanç sağlanacak pek çok meslek daha vardır.’” (Tomurcuk, p. 88)

As seen in the Turkish version, the expression ‘honest trade’ is translated as ‘helalinden ve alın teri dökerek kazanç sağlanan iş.’ The word ‘helalinden’ is an addition with a religious connotation as ‘helal’ means ‘religiously acceptable or legitimate.’ However, the phrase ‘honest trade’ does not have a religious connotation. This phrase could have been translated into Turkish as ‘dürüst iş,’ which does not contain the idea of being ‘religiously acceptable.’ Another point that could be made at this point is that the interpretation of this example (from Tomurcuk Publishing House) would be parallel to the previous example (from Damla Publishing House) in the sense that the word ‘helal’ is also used in colloquial

Turkish to mean ‘nikahlı eş’ (lawfully wedded spouse). In this respect, what Oliver’s mother did was not ‘helal’ since she was not a lawfully wedded wife.

Example 3

The extract below is from book one, chapter fourteen, entitled “The Jew’s Last Night Alive,” in which Fagin, a daring criminal who tried in vain to corrupt Oliver, is contemplating his evil deeds prior to his execution:

“It was not until the night of this last awful day that a withering sense of his helpless desperate state came in its full intensity upon his blighted soul; not that he had ever held any defined or positive hopes of mercy, but that he had never been able to consider more than the dim probability of dying soon [...]” (p. 446)

Turkish version: “Öleceği kesin olduğu halde **tövbe etmeye** bile gücü yoktu.” (Damla, p. 79)

‘Tövbe etmek’ is a common phrase in Turkish, which can be translated into English literally as ‘for swear.’ Nevertheless, it has a religious connotation in the sense that it is used by someone who committed a sin to beg forgiveness from ‘Allah.’ As seen in the extract, this phrase does not appear in the source text. It might be true that Fagin regrets his evil deeds, but there is no mention in the original of the fact that “he does not have the power to beg forgiveness from God.” It may be argued that this version is actually an adaptation and thus this addition in the target text is an appropriate example of paraphrasing strategy. In this way, the story becomes closer to the target-language audience, who are likely to think that prisoners who are awaiting their execution do nothing but pray and beg forgiveness from God. However, it cannot be denied that this example – considered in relation with all the other examples – is a sort of distortion that points to the intervention of a religious-conservative ideology.

Example 4

The following extract is taken from book one, chapter three, entitled “Relates how Oliver Twist was very near getting a place, which would not have been a sinecure.” Upon committing the offence of ‘asking for more,’ Oliver receives the punishment of solitary incarceration, in which he is denied many benefits:

“Oliver was **denied** the benefit of exercise, the pleasure of society, or **the advantages of religious consolation**. As for exercise, it was nice cold weather, and he was allowed to perform his **ablutions** every morning under the pump [...] he was kicked into the same apartment every evening at prayer-time, and there permitted to listen to, and console his mind with, a general supplication of the boys [...]” (p. 18)

Turkish version: “Oliver toplumdan uzak kalmaması ve **dini teselliden kopmaması için** her sabah havanın durumuna bakılmaksızın soğuk suya tutuluyordu [...] Yine her akşam dua vakti aynı hareketlere ve hakaretlere maruz kalarak **toplu duaya** çıkarılıyordu. Bu da Oliver Twist’in günahlardan temizlenmesi ve şeytanın esiri olmaktan kurtulması adına yapılıyordu.” (Damla, pp. 11-12)

As seen in the original version, Oliver is ‘denied’ a number of benefits including the benefit of exercise, the pleasure of society, and religious consolation. That is to say, Oliver is not allowed to exercise, socialize or pray with the boys. Rather, he is only ‘permitted’ to listen to the boys pray. From the version of Damla Publishing House, on the other hand, one can deduce the idea that Oliver is forced to perform his ablutions in cold water in order not to be deprived of religious consolation. This scene evokes one of the principles of Islamic faith, which is the obligation to perform ablutions (‘abdest’) prior to prayer. It sounds as though Oliver was ‘allowed’ to perform his ablutions before praying rather than being ‘denied’ it. Moreover, the reader also gets the impression that he is allowed to pray along with the other boys (‘toplu duaya çıkarılıyordu’).

Example 5

The extract below appears in book two, chapter ten, namely “Wherein the Happiness of Oliver and his Friends Experiences a Sudden Check,” in which Rose, the angelic girl of seventeen, falls ill, and her beloved ones – including Oliver – cry for her:

“Oliver crept away to the old **churchyard**, and, sitting down on one of the green mounds, wept for her in silence.” (p. 271)

Turkish Version: “Herkes تنها bir köşeye çekiliyor, **dudaklarında dua kıpırdanışlarıyla Allah’a yalvarıyordu.**” (Tomurcuk, p. 172)

As the extract from the original version indicates, Oliver goes to the churchyard in order to ‘weep’ for the beloved Rose in silence. However, in the extract from the Turkish version published by Tomurcuk Publishing House, it is underlined that “everyone begs from Allah, with muttered prayers on their lips,” which is absolutely absent from the source text. Another point is that the word ‘churchyard’ (‘kilise avlusu’) that is associated with Christianity is deleted in the Turkish version. Both the omission of ‘churchyard’ and the addition of begging Allah and praying could be considered to be a sort of distortion made in the translation process that seems to be indicative of the prevalence of the religious-conservative ideology.

Example 6

The following extract is taken from book one, chapter twenty, namely “Wherein Oliver is Delivered Over to Mr William Sikes,” in which Oliver prays to God so that He will spare him from evil deeds:

“In a paroxysm of fear the boy closed the book and thrust it from him. Then, falling upon his knees, he prayed **Heaven** to spare him from such deeds [...] He had

concluded his prayer, but still **remained with his head buried in his hands**, when a rustling noise aroused him.” (pp. 164-165)

Turkish Version: “Oliver kitabı kalp çarpıntısıyla kapadı ve böyle işlere karışmaktan esirgemesi için **Allah’a** dua etti. Böyle suçları işlemek için büyümektense ölmeyi tercih ederdi. Sonra yavaş yavaş sakinleşti ve yüz yüze olduğu belâlardan kurtulmak için dua okumaya devam etti. Duasını bitirmiş, **hala dizleri yerde, avuçlarını yukarı kaldırmış** otururken bir takırtı duydu.” (Tomurcuk, p. 123)

In the original version, Oliver, who is a Christian, prays to ‘Heaven,’ and having concluded his prayer, he remains “with his head buried in his hands.” However, in the version published by Tomurcuk Publishing House, Oliver prays to ‘Allah,’ the god of Muslims, and he seems to pray like Muslims do: He lifts his palms up in the air while praying (which is the usual way that Muslims pray). Visualizing the scene, the readers, who are assumed to belong to the Islamic religion, might think that Oliver is actually a Muslim. Considered in relation to the other examples, this could be regarded as a kind of distortion made in the translation process by the Tomurcuk Publishing House, which appears to be ideologically oriented.

Example 7

The extract below is from book two, chapter ten, namely “Wherein the Happiness of Oliver and His Friends Experiences a Sudden Check,” where the angelic girl Rose Maylie falls ill, and at the end of the chapter, Mrs. Maylie (the girl’s loving aunt) is relieved to hear from the doctor that her beloved niece will recover from her illness:

“the lady fell upon her knees, and tried to fold her hands together; but the energy which had supported her so long fled to **Heaven** with her first **thanksgiving** [...]” (p. 273)

Turkish Version: “Kadıncağız diz üstü çöktü ve bunca zamandır onu diri tutan bir güçle ellerini kaldırıp **şükür duası** etti [...]” (Tomurcuk, p. 173)

This is similar to the previous example since it also points to an alteration of the source text. In the source text, Mrs. Maylie tries to ‘fold’ her hands together for a prayer of doxology (‘thanksgiving,’ the literal translation of which would be ‘şükran duası’), yet in the Turkish version, she prays with her hands lifted up in the air, which is usually the way Muslims say their prayers. This is another example of distortion made in the translation process, which appears to be ideologically oriented.

Example 8

The following extract appears in book two, chapter one, entitled “Which contains the substance of a Pleasant Conversation between Mr. Bumble and a Lady; and Shows that even a Beadle may be Susceptible on some Points,” which starts with a depiction of the night:

“[...] It was a night for the well-housed and fed to draw round the bright fire, and thank **God** they were at home; and for the homeless starving wretch to lay him down and die.” (p. 184)

Turkish Version: “Hali vakti yerinde olanların ocak başına sokulup **Allah’a şükredecekleri**, yersiz yurtsuz aç ve çaresiz zavallıların da yine ancak **Allah’a sığınabilecekleri** bir geceydi.” (Tomurcuk, p. 139)

As indicated in the original version, it is a night for ‘the well-housed and fed’ to ‘thank God they were at home,’ and for ‘the homeless starving wretch’ to ‘lay him down and die.’ In the version published by the Tomurcuk Publishing House, it is a night for the poor and homeless to ‘invoke God,’ which seems to correspond to the idea conveyed in the source text. However, there is one point that is worthy of attention: In the original, what the poor and homeless are supposed to do is rather

unpleasant. Readers of the source text get the impression that it is such a terribly cold night that the homeless pray God to die as they feel they have no other choice but die. Coming to the target text, on the other hand, the message given is relatively ‘positive.’ The poor, according to the Turkish version, should not think of death even if they are in a desperate situation. What they should do is to pray and invoke God, because it is God who is capable of sending blessings.

Example 9

The following extract is taken from book two, chapter ten, namely “Wherein the Happiness of Oliver and His Friends Experiences a Sudden Check,” in which Oliver is preoccupied with the feeling of gratitude to Rose Maylie, who unexpectedly falls ill:

“Oliver turned homewards, thinking on the many kindnesses he had received from the young lady, and **wishing** that the time could come over again, that he might never cease showing her how grateful and attached he was.” (p. 272)

Turkish Version: “Hasta kızın ettiği sayısız iyilikleri düşünerek ona duyduğu minneti göstermek için eline bir fırsat geçsin diye **Allah’a dua ediyordu.**” (Tomurcuk, p. 172)

As the extract from the source text indicates, Oliver remembering the many kindnesses of Rose Maylie ‘wishes’ that the time could come for him to show his gratitude. In the Turkish version, on the other hand, he does not ‘wish’ but, instead, ‘prays’ to God to give him a chance to show the gratitude he feels towards the lady. This particular lexical choice, rendering the verb ‘wish’ as ‘dua etmek’ (pray) is obviously an instance of intervention which is motivated by a religious ideology.

Example 10

The extract below is taken from book two, chapter seven, entitled “Has an Introductory Account of the Inmates of the House to Which Oliver Resorted, and Relates What They Thought of Him,” in which Oliver is badly wounded and decides to resort to the house which he was forced to break into and where he was shot. Convinced that Oliver is a good boy, the inmates of the house wholeheartedly help him recover. Wanting to save him, the benevolent old lady, Mrs. Maylie says to the doctor:

“[...] my days are drawing to their close, and **may mercy** be shown to me as I show it to others.” (p.239)

Turkish Versions: “Benim başkalarına acıdığım kadar **Allah** da bana acısın.” (Timaş, p. 55)

“Ben yaşlı bir insanım. Dünyadaki bu sayılı günlerimde böyle bir zavallıya yardımcı olursam **Allah** da bana acır ve sağlık verir.” (Damla, p. 57)

“Bu dünyada muhtaçlara iyilik yaptığım sürece **ahirette** de **Allah** bana merhamet eder.” (Tomurcuk, p. 163)

The above sentence taken from the source text could have been translated into Turkish as “Bu sayılı günlerimde başkalarına merhamet gösterdiğim gibi bana da merhamet gösterilsin,” which would not have a ‘strong’ religious connotation as the source text does not contain any direct reference to ‘God’ or ‘after-life.’ However, the extracts taken from the versions published by Timaş, Damla, and Tomurcuk Publishing Houses are similar to each other in the sense that they all contain religious elements such as God and after-life. What the old woman says in the version by Damla Publishing House is: “May **God** show mercy to me as much as I show it to others.” Likewise, in the version published by Damla Publishing House she says: “[...] If I show mercy to such a poor wretch, God will pity me and give me health,” which involves an addition. What the old woman says in the version published by

Tomurcuk Publishing House does not differ much from the previous ones: “God will show mercy to me in after-life so long as I help the needy in this world,” which, like the previous one, adds something to the source text; an addition which is much more loaded with religious connotations. It can be said that these statements may function as a message conveying the idea that showing mercy in this world is definitely a virtue and that people who show mercy to the poor and the needy shall be rewarded by God both in this world and in after-life.

Example 11

The following extract appears in book two, chapter ten, namely “Wherein the Happiness of Oliver and His Friends Experiences a Sudden Check,” in which Mrs. Maylie and Oliver are saddened by Rose’s unexpected illness. Mrs. Maylie, the girl’s loving aunt, says:

“**Heaven is just**, and such things teach us impressively that there is a far brighter world than this, and that the passage to it is speedy. **God’s** will be done! But I love her, and **He** alone knows how well!” (p.267)

Turkish Versions: “İkisi birlikte oturup gözyaşları içinde Bayan Rose için **Allah’a** dua ettiler [...] İhtiyar Hanım duasında ‘**Büyük Allah’ım!** Sen bizim acımıza derman ver! Çünkü sen merhamet sahibisin!’ diyerek hıçkırıklara boğuluyordu. Oliver da bu duaya gönülden iştirak ediyordu. İkisinin duaya açılan elleri, ruhlarını güçlendirmişti.” (Tomurcuk, p. 170)

“Oliver, Rose için bildiği bütün **duaları** okuyordu.” (Damla, p. 58)

The words ‘Heaven,’ ‘God,’ and ‘He’ are translated as ‘Allah’ and ‘Büyük Allah’ (‘God Almighty’) in the version published by Tomurcuk Publishing House. There is also an addition in the version: it is said that they ‘pray’ for Rose in tears. In the version published by Nehir Publishing House, it is also mentioned that Oliver ‘said all the prayers he knew’ for Rose. However, as seen in the original, it is not

directly said that they ‘pray’ for the girl. There is also no mention in the original of the fact that ‘their hands, opened for prayer, have strengthened their souls,’ which appears in the version published by Tomurcuk Publishing House.

4.1.1.2. Over-lexicalization

Halliday (1978), who developed the term ‘lexicalization,’ also touches upon two lexical processes, or two extreme ends of lexicalization, namely over-lexicalization and under-lexicalization⁷.

Over-lexicalization is defined by Roger Fowler as “the availability of many words for one concept, and it indicates the prominence of the concept in a community’s beliefs and intellectual interests” (1991; 69). Fairclough, on the other hand, opts for the term ‘over-wording’ to refer to the relative density of the number of words used to name the concepts from a particular domain, which may be “a sign of ‘intense preoccupation,’ pointing to ‘peculiarities in the ideology’ of the group responsible for it” (1992; 193).

In this study, over-lexicalization is to do with the extensive and repeated use of certain lexical items in the target texts. In this way, those items as well as the ideas (or the ideology) they represent attract attention (Kansu-Yetkiner & Sertkan, 2007).

In this regard words that are extensively used to refer to God, such as Lord, Heaven could be regarded as examples of over-lexicalization. For example, in the Turkish versions of *Oliver Twist* (published by Damla, Nehir, Timas, Karanfil and Tomurcuk Publishing Houses), the word ‘Allah’ is used as the equivalent of ‘God’ or ‘Lord’ rather than ‘Tanrı’ (which is a relatively neutral concept). Below are six examples illustrating this point:

⁷ Under-lexicalization shall be discussed in the section concerning relational values.

Example 12

The extract below is taken from book one, chapter one, namely “Treats of the place where Oliver Twist was born, and of the circumstances attending his birth.” The nurse attending the birth of Oliver says about the dying mother:

“**Lor** bless her dear heart, no! [...] **Lor** bless her dear heart, when she has lived as long as I have, sir, and had thirteen children of her own, [...] bless her dear heart! Think what it is to be a mother, there’s a dear young lamb, do” (p. 4).

Turkish Version: Hastabakıcı da söze karıştı: “**Allah’ım** onun hayatını bağışla. Gençliğine acı. İnşallah daha çok uzun yaşar; benim yaşıma gelir. Hem benim gibi onun da üç çocuğu olur. Anne olmak çok güzel. Yavrum sen daha çok gençsin!” (Timaş, p. 5)

As seen in the extract, the word Lor (Lord) is rendered into Turkish as ‘Allah,’ which is thought-provoking, since ‘Allah’ is peculiar to the Islamic religion referring to the God Muslims believe in, and it is naturally a highly prominent concept in a Muslim community. However, it is not pertinent to the Christian culture, which is a significant element of the source text. The word could have been translated as ‘Tanrı,’ which is a relatively neutral concept.

Example 13

The following extract appears in book one, chapter twenty, the title of which is “Wherein Oliver is Delivered over to Mr Wiiliam Sikes,” where Oliver is taken away for Nancy, who tells him that she cares about him and warns him that he could get both of them into trouble:

“See here! I have borne all this for you already, as true as **God** sees me show it.” (p.166)

Turkish Version: “Nancy, ona yaptıkları için kalpten bir şekilde özür diledi [...] **Allah şahidim olsun ki**, senin daha fazla zarar görmemen için elimden geleni yaptım.” (Nehir, p.40)

This is similar to the previous example, as the word ‘Allah’ is used as the equivalent of ‘God.’ ‘Allah şahidim olsun ki’ is a common expression in Turkish used before swearing an oath to mean ‘May God be my witness.’ This expression certainly makes the oath sound more emphatic since ‘Allah’ is mentioned. However, as it has previously been argued, Allah is not pertinent to the Christian (source) culture, and the mention of it seems to be aimed at erasing the foreign.

Example 14

The extract below appears in book first, chapter twelve, entitled “In Which Oliver is Taken Better Care of, Than He Ever Was Before. With some Particulars Concerning a Certain Picture.”

“He turned his face upon the pillow and fervently prayed to **Heaven.**” (p. 89)

Turkish Version: “Yüzünü yastığa gömdü ve **Allah’a** dua etti.” (Tomurcuk, p. 74)

Like the previous two examples, this example also points to the use of ‘Allah’ in the target text – that of Tomurcuk Publishing House. It is observed that the word ‘Heaven,’ which is used to signify ‘God’ is translated as ‘Allah.’ Opting for the word ‘Allah’ instead of the word ‘Tanrı’ is a common practice shared by all the five publishers.

Example 15

The extract below is taken from book two, chapter two, namely “Treats of a Very Poor Subject, but is a Short One, and May Be Found of Importance in This History,” in which Mrs. Corney (who later marries Mr. Bumble the Beadle) talks to

the dying woman ‘old Sally,’ who admits robbing a woman whose birth she attended, this woman being Oliver’s mother, Agnes. Old Sally tells Mrs. Corney what Agnes gave and said to her before dying:

“‘And oh, **my God!**’ she **said**, folding her thin hands together.” (p. 197)

Turkish Version: “Sonra o narin ellerini birleřtirip ‘**Yüce Allah**’ım diye **dua etti.**” (Tomurcuk, p.147)

There are three points about the Turkish version that are worthy of attention. First, like the aforementioned ones, it contains the use of ‘Allah’ as the equivalent of ‘God.’ Second, the phrase ‘oh, my God’ is rendered as ‘Yüce Allah’ım’ (‘God Almighty’), which underscores the might and the sublimity of Allah. The last point is that in the Turkish version, it is mentioned that Oliver’s mother prayed to God with her hands folded together. In the original text, however, it is ‘implied,’ rather than stated directly, that she prays to God. It is actually her folded hands that give the readers the impression that the young woman prays to God. It would not be false to say that the translation, by making obvious that which is implied in the source text, draws attention to the religious connotation and reinforces it.

Example 16

The extract below is taken from book three, chapter fourteen, entitled “Containing Fresh Discoveries, and Showing that Surprises, like Misfortunes, Seldom Come Alone,” where Rose talks about the innocence and the good nature of Oliver:

“He is a child of a noble nature and a warm heart [...] and that **Power** which has thought fit to try him beyond his years has planted in his breast affections and feelings which would do honour to many who have numbered his days six times over.” (p. 342)

Turkish Version: “Oliver çok masum bir çocuktur. **Allah** onu yaşından büyük çilelerle imtihan etmeyi uygun bulmuş ama onun kalbine de büyük bir duygu ve sevgi bağışlamış.” (Tomurcuk, p. 196)

The word ‘power,’ which refers to God is rendered as ‘Allah,’ which is a case seen many times in the Turkish versions. It can be argued that the extensive and repeated use of this word in the Turkish versions represents the prominence of it in the target culture. Another point that could be made is that the constant use of it helps maintain ‘the belief in Allah’ current in the readers’ consciousness. Seeing the word a great many times in the target text, readers probably will not realize that they are reading a book containing Christian elements. They will rather assume that they are reading a book whose characters believe in Islam.

4.1.1.2.1. Lexical Items of Arabic and Persian Origin

All the examples have so far shown that there is a correlation between the repeated use of a particular lexical item and ideology. In a similar vein, the systematic preference of words/phrases of Arabic or Persian origin could be regarded as ideologically-laden. As Nalan Büyükkantarciöglu puts it, “even a frequent use of words of a foreign language origin can be ideologically indicative” (2003; 8). With respect to this, a noteworthy point is the relationship between language use and ideology in Turkey. When this relationship is considered, it can be said that it has usually been the conservative who have displayed a discourse against the idea of ‘purism’ in Turkish and who have kept the use of words of Arabic and Persian origin (ibid.). In other words, the discussions about the past and the future of the Turkish language has created a binary opposition: while the secular wing (this dichotomy has actually changed to some extent) seems to prefer using ‘pure’ Turkish words and phrases and avoid any expression indicating religious views, those holding a conservative/Islamist standpoint tend to use words or phrases of Arabic or Persian origin. Therefore, words/phrases used in a discourse have been/are an indication of an individual’s ideological stance and/or political identity, i.e., his/her being religious or secular, liberal or conservative, etc.

Since these five versions of *Oliver Twist* are aimed for children, it could be said that the systematic use of those words and phrases of Persian or Arabic origin is thought-provoking. One question that might be raised at this point is: “Why not use Turkish words rather than using those words of Arabic or Persian origin, which are hardly comprehensible to children?” (See appendix 4)

4.1.2. Relational values of lexical items used in the Turkish versions

‘Relational’ value is the second type of value identified by Fairclough (2001). Basically, relational value is associated with “*relations* and social relationships” (2001; 93). It “focuses on how a text’s choice of wordings depends on, and helps create, social relationships between participants (2001; 97). If we attempt to identify this type of value in the lexical analysis taken up in this study, it could be said that the use of ‘religious’ vocabulary has ‘experiential’ value in terms of an ideological representation of a particular group of people (the religious/conservative wing). However, its constant use and, at the same time, the avoidance of it (when lexical items belonging to the Christian religion are in question) might also have ‘relational’ value, if it is assumed that religious ideology is common ground for the target text producers and other participants in the translation process (ibid.). For instance, the avoidance of lexical items such as ‘church’ and ‘Protestant’, which belong to the Christian culture, falls into this category. See more examples below.

4.1.2.1. Under-lexicalization

Under-lexicalization is another lexical process put forward by Halliday (1978). It is opposite to over-lexicalization since it refers to the phenomenon in which a lexical item, which would precisely refer to a concept, is deliberately avoided, suppressed, or substituted for another one (Kansu-Yetkiner & Sertkan, 2007). Below are some examples of under-lexicalization from the Turkish versions of *Oliver Twist*:

Example 17

The extract below is from book one, chapter two, the title of which is “Treats of Oliver Twist’s Growth, Education, and Growth,” in which Mrs. Mann offers a drop of gin to Mr. Bumble the beadle:

“Now will you take a little drop of something, Mr. Bumble? [...] It’s **gin**.” (p. 9)

Turkish Version: Pişkin bir adam olan Bay Bumble: “Bir **kahve** lütfen diye sordu.” (Karanfil, p. 6)

In the version of Karanfil Publishing House, Mr. Bumble requests ‘kahve’ (‘coffee’), but in the original version, Mrs. Mann offers ‘gin.’ The word ‘gin’ is replaced by the Turkish word for ‘coffee,’ which is a non-alcoholic drink. Considering the fact that alcohol is forbidden in Islam, the avoidance of the word ‘gin’ as an alcoholic drink and its being substituted by a non-alcoholic drink can be regarded as an ideological decision made in the translation process.

Example 18

In a similar fashion, the word ‘wine,’ another alcoholic drink, is deleted altogether in all the Turkish versions as shown in the extract below taken from book one, chapter twelve, entitled “In Which Oliver is Taken Better Care of, Than He Ever was Before. With Some Particulars Concerning a Certain Picture,” where Oliver is taken care of by the benevolent Mr. Brownlow and his kindhearted housekeeper.

“a couple of glasses of **port wine** would have done him a great deal more good [...]” (p.93)

Example 19

Another deleted lexical item can be detected in the Turkish version published by Nehir Publishing House. The deleted word is ‘beer,’ which appears in the source text in book one, chapter twenty-one, entitled “The Expedition,” in which Sikes takes

Oliver on a long and tiring journey to the town of Shepperton. On their way to the town, they stop at a public-house:

“They turned round to the left a short way past the public-house [...] walked on without stopping for anything but some **beer**.” (p. 173)

Turkish Version: “Handa geceleyen bir başka arabacının **yemeğini ismarlayan** Bill Sikes, adamın kendilerini gidecekleri yere kadar götürmesini isteyince adam hiç düşünmeden bu teklifi kabul etti.” (Nehir, p. 42)

As seen above, the word ‘beer’ is deleted in the Turkish version, and it is replaced by ‘buying/ordering food,’ which has a totally different meaning.

Example 20

The following extract is taken from book one, chapter two, namely “Treats of Oliver Twist’s Growth, Education, and Board,” in which Oliver is taken by Mr. Bumble the beadle to the workhouse, where he appears before the board of gentlemen. One of the gentlemen says to Oliver:

“I hope you say your prayers every night [...] and pray for the people who feed you, and take care of you, like a **Christian**.” (p. 12)

Turkish Version: “Herhalde her gece dua ederken sana bakanları, seni besleyenleri unutmuyorsundur. Her **çocuk** böyle yapar çünkü [...]” (Timaş, p. 12)

As seen in the version published by Timaş Publishing House above, the word ‘Christian’ is deleted altogether and replaced by the Turkish word for ‘child,’ which has a completely different meaning. The reason behind the deletion could be that the word ‘Christian’ is considered undesirable by the target text producer. It is also telling that it is just one word that is deleted, not the whole statement. The statement points at a religious practice, that is, praying, and the Turkish version underscores the idea that it is what every ‘child’ does. Thus, the Other (‘Christian’) is erased from the

text and replaced by a more general concept that does not signify another religion or belief.

Example 21

The extract below is taken from book one, chapter five, entitled “Oliver Mingles with New Associates, and, Going to a Funeral for the First Time, Forms an Unfavourable Notion of his Master’s Business,” in which Oliver gets acquainted to Noah Claypole, a charity boy and apprentice to Mr. Sowerberry, the undertaker. Charlotte, the Sowerberrys’ maid, engages in a romantic affair with Noah, and says to him:

“I saved a nice little piece of **bacon** for you from master’s breakfast.” (p. 36)

Turkish Versions: “[...] bey ve hanımın kahvaltısından ayırdığım bir parça **sucuk** ve biraz ekmek var.” (Damla, p. 17)

“Sana efendinin kahvaltısından, çok nefis bir **sucuk** ayırdım.” (Tomurcuk, p. 29)

As seen in the versions published by Damla and Tomurcuk Publishing Houses, the word ‘bacon’ that appears in the original version is rendered as ‘sucuk’ (sausage). However, the direct translation of the word into Turkish would be ‘domuz pastırması,’ which contains the word ‘domuz (eti)’ (pork). The reason for the avoidance of the word might be the fact that pork is forbidden in Islam and, therefore, considered undesirable for Muslims. This appears to have influenced the decision made in the translation process by the target text producers that are assumed to be the publishers.

Example 22

The extract below appears in book one, chapter twenty-one, namely “The Expedition,” in which Sikes and Oliver travel to the town of Shepperton. It is an account of what they see on their way to the town:

“[...] the whistling of drovers, the barking of dogs, the bellowing and plunging of beasts, the bleating of sheep, and grunting and **squeaking of pigs**; the cries of hawkers, the shouts, oaths, and quarreling on all sides, the ringing of bells and roar of voices that issued from every public-house [...]” (p. 171)

Turkish Version: “İnek böğürmeleri, köpek havlayışları, satıcıların çığırkan haykırıışları, öten çingiraklar ve kahvelerden taşan uğultular [...]” (Tomurcuk, p. 126)

As seen in the example, the phrase ‘squeaking of pigs’ (‘domuzların bağırması’) is omitted in the version published by Tomurcuk Publishing House. This example could be regarded in relation to the previous one since they both indicate the avoidance of the word ‘domuz’ in the target texts. In the previous extract, ‘domuz eti,’ referring to the meat from pigs, is the equivalence for ‘pork.’ In this extract, it refers only to the animal. From these extracts, it could be deduced that the mention of the word ‘domuz’ is by no means tolerated and thus it is suppressed in the Turkish versions by these two publishers.

Example 23

The following extract is from book one, chapter twenty-two, the title of which is “Burglary,” where Oliver is forced to participate in a burglary:

“[...] but there was nobody abroad, and they cleared the town as the **church bell** struck two [...]” (p. 179)

Turkish Version: “meydandaki **saat kulesinin** ikiyi çaldığı sırada kasabanın dışına çıktılar [...]” (Nehir, p. 43)

The phrase ‘church bell,’ which certainly evokes Christianity is deleted in the Turkish version published by Nehir Publishing House, and replaced by ‘saat kulesi’ (‘clock tower’), which does not have a religious connotation in Turkish. Similarly,

the example below contains the same sort of deletion employed by Damla and Tomurcuk Publishing Houses. In all these versions, the word ‘church’ is deleted. Such omissions prove that certain words and/or phrases are considered to be inappropriate and the reason(s) behind can hardly be divorced from a particular ideology.

Example 24

The extract below appears in book three, chapter seven, namely “The Time Arrives for Nancy to Redeem her Pledge to Rose Maylie. She Fails. Noah Claypole is employed by Fagin on a Secret Mission,” in which Nancy tries to leave for London Bridge to meet Rose Maylie at eleven on Sunday:

“It was Sunday night, and the bell of the nearest **church** struck the hour.” (p. 371)

Turkish versions: “Pazar günü **saat** 11’i gösterdiğinde [...]” (Damla, p.67)

“Pazar gecesiydi. **Meydandaki kule** saat başını vuruyordu.” (Tomurcuk, p.204)

“[...] **kilise saatleri** on biri vuruyordu.” (Timaş,p.79)

As seen in the version published by Damla Publishing House, the word ‘church’ is deleted altogether. In the version published by Tomurcuk Publishing House, on the other hand, the word is replaced by ‘meydandaki kule’ (‘the tower in the square’), which is completely different in meaning and has no religious connotations. The extract taken from the version published by Timaş is also worthy of attention, since it does contain the word church, but there is a translation error. The use of the phrase ‘kilise saatleri’ (‘clocks of the church’) sounds absurd as it is the ‘church bell’ not the ‘church clocks’ which strikes an hour. Therefore, the suitable phrase that should have been used instead is ‘kilise çanları.’

Example 25

The following extract is taken from chapter two, chapter seven, entitled “Has an Introductory Account of the Inmates of the House to Which Oliver Resorted, and Relates What They Thought of Him,” in which readers get acquainted with the inmates of the house where Oliver was shot. Mr. Losborne (The Maylies’ family doctor) asks Mr. Giles (The Maylies’ butler):

“Mr Giles, are you a **Protestant?**” (p.242)

Turkish version: “**Dindar** mısın?” (Karanfil, p. 79)

In the original, the doctor asks Mr. Giles if he is a ‘Protestant.’ However, as seen in the extract taken from the version published by Karanfil Publishing House, he asks if he is a ‘religious’ man or not, which points to the fact that the religion is not specified. Regarded in relation with the previous examples concerning underlexicalization, this example also demonstrates that lexical items which would evoke Christianity are omitted and replaced by ones which would not do so. The reason behind the avoidance of the lexical items relating to Christianity might be the fact that the publishers – that are assumed to be the producers of the target texts – opt for strategies, the results of which coincide with a conservative-religious (or, pro-Islamist) ideology. They probably do not want to familiarize the readers, that is, children, with words and phrases relating to Christianity and prefer to give them the impression that they are actually reading a book from/about their own culture and religion.

4.1.2.2. Euphemistic Expressions

Text producers and other agents of the act of translation might develop strategies of avoidance regarding certain lexical items in accordance with their culture, ideology, religion, etc. In the previous section, the phenomenon of underlexicalization was discussed, and it was suggested that it involved the deliberate avoidance, suppression, or substitution of a lexical which would precisely refer to a

concept. Euphemism is similar to the phenomenon of under-lexicalization in the sense that it also involves avoidance of a lexical item. More specifically, as defined by Fairclough, “A *euphemism* is a word which is substituted for a more conventional or familiar one as a way of avoiding negative values” (2001; 97-98). For instance, the deletion of lexical items (such as ‘bar,’ ‘drink,’ and ‘kiss,’) which evoke negative values and substituting them for conventional or familiar ones (such as ‘dükkan,’ ‘kahve,’ and ‘şakalaşmak’) fall into this category. See examples below.

Example 26

The following extract is taken from book three, chapter eleven, entitled “Monks and Mr. Brownlow at Length meet. Their conversation, and the intelligence that interrupts it,” in which Mr. Brownlow and Monks (Oliver’s half brother) talk about the relationship between Oliver’s ‘unmarried’ parents. Mr. Brownlow says:

“He came to me; and left with me, among some other things, a picture - a portrait painted by himself - a likeness of this poor girl - which he did not wish to leave behind [...]” (p.412)

“[...] bana **yeni evlendiği ama resmi olarak evli sayılmadığı eşinin** kendi elleriyle çizdiği portresini verdi.” (Tomurcuk, p. 217)

The boldfaced expression seen in the extract from the version published by Tomurcuk Publishing House actually does not appear in the source text. That is to say, there is no mention in the original of the fact that Oliver’s father gave Mr. Brownlow a portrait of Agnes, who he had ‘just married,’ but who was not recognized as his ‘official wife’ – that is, she was not a lawfully wedded wife. Reading this account, the following questions might be raised at this point: if she was not recognized as an ‘official wife,’ how was it that the couple ‘got married?’ What kind of a relationship/marriage was that? The rationale behind the use of this expression in the target text might be that the text producer/publisher had some moral concerns. That is, the love affair and the child might have been regarded as illegitimate, and the publisher might have thought it would be appropriate to use a

euphemistic expression to refer to the relationship in order to prevent any kind of confusion on the part of the readers. This euphemistic expression actually evokes the idea of the legitimization of a love affair in the Islamic culture through ‘imam nikahı’ (a marriage solemnized by the *imam*), which is not officially recognized, but believed to be recognized by God. It is thought that through ‘imam nikahı,’ the love affair becomes morally acceptable in the eyes of God.

Example 27

The extract below is taken from book two, chapter fourteen, namely “In Which the Reader, if He or She Resort to the Fifth Chapter of this Second Book, will Perceive a Contrast not Uncommon in Matrimonial Cases,” where Mr. and Mrs. Bumble have a huge row and Mr. Bumble goes to a pub for a drink to take his mind off it:

“He walked up one street and down another until exercise had abated the first passion of his grief, and then the revulsion of feeling made him thirsty. He passed a great many **public-houses**, and at length paused before one [...] Mr. Bumble stepped in, and **ordering something to drink** as he passed the **bar**, entered the apartment [...]” (p. 299)

Turkish Version: “[...] kendi kendine esefler ediyordu. Uzun uzun yürüdü. Yağmur başlayınca bir tanıdığının **dükkanına** daldı.” (Tomurcuk, p. 180)

This example could be considered in relation with the previous ones under the subtitle under-lexicalization, as it also points to the avoidance of the lexical items ‘public house’ and ‘bar,’ which denote places not favored by Islam. Considering the fact that it is not acceptable for Muslims to go to public houses, pubs, or bars to have an alcoholic drink, it can be deduced that these words are deliberately substituted by ‘dükkan’ (shop), which has a totally different and a more general meaning. The word ‘dükkan’ could also be regarded as an example of euphemism, since it denotes a more acceptable and familiar place than a ‘bar’ or a ‘pub.’ The underlying reason for

adopting that euphemism seems to be the wish to avoid negative values connected with drinking.

Example 28

The following extract is from book two, chapter one, namely “Which contains the substance of a Pleasant Conversation between Mr. Bumble and a Lady, and Shows That Even a Beadle May be Susceptible on Some Points,” in which Mr. Bumble the beadle kisses his future wife, Mrs. Corney:

“The beadle drank his tea to the last drop, finished a piece of toast, whisked the crumbs off his knees, wiped his lips, and **deliberately kissed the matron**” (p. 191)

Turkish versions: “[...] Bumble **kadının elini öpmeye** başlayınca [...]”(Damla, p. 54)

“[...] müdire hanımın gözlerinin içine baka baka **elini öptü.**” (Tomurcuk, p. 142)

As seen in the extract from the original text, Mr. Bumble kisses Mrs. Corney. It is implied that he kisses her on the lips, because he wipes his lips after he finishes drinking and eating; moreover, after the kiss Mrs. Corney immediately says “I shall scream” (p. 191). However, in the Turkish versions published by Damla and Tomurcuk Publishing Houses, Mr. Bumble kisses her ‘hand,’ which is a euphemism as it is more ‘morally acceptable’ than kissing a woman on the lips, which usually indicates sexual desire. Thinking that it would be more appropriate for children, the publisher probably deemed it necessary to use a word without a sexual connotation.

Example 29

The extract below appears in book two, chapter five, the title of which is “Atones for the Unpoliteness of a Former Chapter, Which Deserted a Lady Most Unceremoniously,” where Noah wants to kiss Charlotte:

“‘I can’t manage any more,’ said Noah. ‘I’m very sorry. Come here, Charlotte, and I’ll kiss yer.’” (p. 223)

Turkish version: “Aralarda da şakalaşıyorlardı.” (Tomurcuk, p. 155)

As the extract from the source text indicates, Noah feels a sexual desire for Charlotte and says that he will kiss her. In the extract from the Turkish version, on the other hand, a euphemistic expression is used instead. The expression “‘I’ll kiss yer (you)’” is rendered as ‘aralarında şakalaşıyorlardı,’ which can be translated into English as ‘they were joking around.’ The expression could have been translated as ‘gel de seni öpeyim,’ which would imply a sexual desire. The interpretation of this example would be parallel to the previous example in the sense that it also contains the use of a morally acceptable expression, and the publisher probably thought it would be inappropriate to provide a word-for-word translation of it (‘gel de seni öpeyim’) as it is children who are going to read it.

4.1.3. Expressive values of lexical items used in the Turkish versions

‘Expressive’ value is the third type of value identified by Fairclough (2001). As Fairclough puts it, relational value is connected with “subjects and social identities” (2001; 93). He also points out that “the expressive value of words has always been a central concern for those interested in persuasive language” (2001; 99). In this thesis, expressive value is to do with persuasive language pertaining to the constant emphasis on the belief in God and the idea that God is the sole source of power and authority, as well as emphasis on after-life and morality. Additions concerning language as such shall be discussed in the following examples:

4.1.3.1. Additions which seem to be ideologically-laden

The following examples point to the practice of ‘addition’ undertaken by the publishers in the translation process:

Example 30

The following extracts from the Turkish versions published by Nehir and Tomurcuk Publishing Houses are examples of addition. That is, those sentences actually do not appear in the source text at all:

“Şimdi ise **ilahi adalet**, sıranın ona gelmesini sağlamıştı” (Nehir,p. 87)

“Ama sonunda ilahi adalet onu da bir fare gibi kuyruğundan kıştırarak yaptıklarının hesabını daha dünyadayken sormaya başlamıştı bile.Ahirette neler çekeceğini ise artık **Allah** bilir elbette.” (Tomurcuk, p. 229)

What is underlined in the extracts above is that what happened to Fagin in the end is the result of ‘divine providence’ – that is, ‘ilahi adalet’ –, although there is no mention of such a thing in the source text. In other words, the idea conveyed by the versions is that ‘Allah’ is the sole source of power and authority in our lives as He has the final say in every situation. Another point underscored with the expression ‘ilahi adalet’ is the importance of after-life. That is to say, what we do in this world determines where we stand in after-life.

Example 31

The extract below is taken from book one, chapter one, entitled “Treats of the Place where Oliver was Born, and of the Circumstances Attending His Birth,” in which (Agnes) Oliver’s mother dies at childbirth. Before giving her last breath, she says:

“Let me see the child, and die” (p. 4).

Turkish version: “**Allah bilir** ama sabaha çıkamam, eğer ölürsem lütfen ona iyi bakın,”dedi (Damla, p. 5).

As indicated in the extract from the source text, Agnes says that she wants to see her child before she dies. However, in the version published by Damla Publishing House, she says “God knows I won’t make it to the morning. Should I die, please take good care of him,” which is totally absent from the source text. The idea conveyed by this addition can be considered similar to the previous one since they both underscore the fact that Allah is the only source of power and authority in people’s lives.

Example 32

The extract below is from the version published by Nehir Publishing House. It appears in the very last chapter of the version, but is totally absent from the source text.

“Kalpleri iyilik ve sevgi dolu her insan gibi, onlar da bunun karşılığını **Allah’ın** izniyle uzun ve mutluluk dolu bir yaşamla gördüler” (Nehir,p. 93).

The above sentence can be translated as “Like everyone who is kind-hearted, they led a long and happy life in return for their kindness ‘by the grace of God,’” which carries the word God (‘Allah’) and gives the idea that Allah is the sole authority in people’s lives, and that nothing happens without the grace of God. It may be pointed out that the whole version is actually an adaptation and thus this addition in the target text is an appropriate example of paraphrasing strategy. However, like the aforementioned ones, this example indicates that the constant use of lexical items with religious connotation in translation maintains the ideas, beliefs and values current in the readers’ consciousness.

CONCLUSION

This thesis on the ideology behind lexical choices in translation analyzed five different Turkish versions of *Oliver Twist*, which is one of the children's classics on the so-called '100 Essential Readings' list. Taking ideology as a discursive phenomenon, the thesis aimed to explore the intervention of religious-conservative ideology and ideological manipulations in the Turkish versions, which become observable through discursive structures and lead to the distortion of the source text. The findings of the study indicate that the five Turkish versions are governed by ideologically-based manipulations, which are aimed at directing the target readers,' i.e., children's attention to a particular worldview and shape their perception accordingly.

In this study, Critical Discourse Analysis (CDA), one of the aims of which is to put forward an insight into the discursive structures of translated texts, was used as an analytical tool for identifying ideological manipulations in the translations. Indeed, CDA offered an invaluable framework which unveiled the ideological content as well as the ways in which ideology is expressed, reinforced, and becomes observable in the Turkish versions. Lexical items that appear in the versions were analyzed in terms of their experiential, relational, and expressive value, which are discussed in Norman Fairclough's *Language and Power* (2001; 92-93). The critical analysis of the examples identified in the Turkish versions proved that certain lexical items were added, omitted, and distorted, which points to the fact that such 'manipulations' were carried out in accordance with the so-called 'religious-conservative ideology.'

The study proceeded in the following sequence:

Chapter I began with the definitions of the concept of 'ideology,' which is one of the ambiguous and often-contested concepts in the academia, particularly in the social sciences. Then the chapter moved on to discuss how language, discourse, and ideology are interrelated. After that, it touched upon the relationship between CDA and ideology, because CDA is the methodological tool that this study made use of. The chapter then dwelt on the pertinence of ideology to Translation Studies. The

discussion of the relationship between rewriting and ideology, in particular, was a crucial part of the chapter since it was argued that the Turkish versions could be regarded as examples of ‘rewriting.’ The chapter finally focused on how translation could be viewed as a manipulative act, which was one of the main arguments of the study.

Chapter II dealt mainly with the controversy over the ‘100 Essential Readings’ with regard to ideology. At the beginning, the chapter gave some information about the so-called ‘100 Essential Readings’ lists, and touched upon the significance of ‘classics’ worldwide and in Turkey since *Oliver Twist*, being one of the world’s classics, is on the list of the essential readings. The chapter then focused on the rationale behind ‘100 Essential Readings’ and went on to deal with the ‘controversy’ in detail.

Chapter III was on Charles Dickens and his work, *Oliver Twist*. It was thought that informing readers about the work, in particular, was necessary to the comprehension of the examples given in the case study.

The final chapter, which was the case study, was dedicated to a lexical analysis of ideological manipulation in five different Turkish versions of *Oliver Twist*. CDA was used as a methodological tool for the identification of the ‘manipulations’ which seem to be ideologically-laden. The examples were classified into three main categories in which the lexical items in the Turkish versions were analyzed in terms of their experiential, relational, and expressive values. However, it should be noted that the categories were not clear-cut. That is, some examples analyzed in the case study could fit into more than one category. It should also be kept in mind that what this study carried out was a descriptive critical analysis rather than a prescriptive one.

The study was centered around such questions as:

- How are language, discourse, and ideology interrelated?
- How can CDA help detect identify the religious-conservative ideology inherent in the lexical choices?

- What is the role of ideology in translation?
- Can the Turkish versions be identified as ‘translations’ in the real sense of the term, or as examples of ‘refraction’ or ‘rewriting’?
- What is meant by ‘translation as a manipulative act’?
- What is the controversy over the ‘100 Essential Readings’ all about?
- Are the arguments made in the study parallel to those made by the people who have taken part in the controversy?
- Has the adaptation of the source text resulted in the distortion of the source text?
- Why has the source text been altered considerably? Could it be because it is assumed that the young readers may not be able to cope with a different culture and environment?
- Do the lexical items used in the Turkish versions have any experiential, relational and expressive values?
- What possible effects do over-lexicalization, under-lexicalization, additions, and euphemistic expressions may create in the target texts?
- Are the discrepancies between the source and the target texts ideologically-laden?

The argument of this thesis can be regarded as a contribution to the study of the relationship between translation studies and ideology within the framework of critical discourse analysis (CDA). The findings of this study would help analysts realize once again that translation is not only a matter of transferring lexical items from one language to another, but a product of a decision-making process undertaken by the agents of the act of translation. Furthermore, analysts would determine the discursive and ideologically manipulative structures prevalent in the translated versions by examining the findings of this study.

The study is limited to five Turkish versions of the source text that appear to be governed by religious-conservative ideology. In the future, a more comprehensive study to include all ‘translations’ or ‘versions’ of *Oliver Twist* could be undertaken. As a matter of fact, numerous translations of the work are available in Turkish. As indicated in chapter III, the novel has been translated into Turkish by sixteen

different translators according to the records of the Turkish National Library. All those translated versions could be studied within the framework of ‘ideologically-oriented’ translation. That is, the translations/versions that seem to be governed by a particular ideology could be compared with others.

Another study that could be carried out in the future is a much more comprehensive one that would include all the translated versions of the classic works that are on the ‘100 Essential Readings’ list. The versions that have been published by the ideologically-oriented Publishing Houses with the logo of the Ministry can be chosen for this study.

Below are some further issues that could be dealt with in a more detailed study in the future:

*An interview could be conducted with the editors or some other representatives of the publishing houses in order to find out why the translations are left anonymous. In other words, it could be asked why none of the versions mention or make clear that they are actually translations since the translator is not mentioned at all.

*An extensive research on the ‘100 Essential Readings’ could be carried out so as to find out whether those works have really been integrated into the syllabi for the courses on Turkish Language (for primary school children) or Turkish Literature (for secondary school children). Teachers and/or school administrators could be asked whether they have used the copies published by those five publishing houses (Nehir, Damla, Karanfil, Timaş and Tomurcuk).

*The arguments made with regard to the prevalence of religious-conservative ideology in translation could be reinforced by a survey of the political climate in Turkey.

*Another comprehensive study to include the analysis of paratextual elements along with lexical items in the target texts could be undertaken with regard to ideology, since certain use of paratexts may also point to an ideological stance.

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http://en.wikipedia.org/wiki/Oliver_Twist.

<http://charlesdickens.biz/>.

(http://tr.wikipedia.org/wiki/MEB_100_temel_eser_listesi_%28ilk%C3%B6%C4%9Fretim%29)

APPENDIX 1

TURKISH LITERATURE

1. *Dede Korkut Hikâyeleri* (Adapted for School Children)
2. *Mevlana'nın Mesnevisinden Seçme Hikâyeler* (Selected Short Stories for School Children)
3. *Karagöz ile Hacivat* (Selected Short Stories for School Children)
4. *Vatan Yahut Silistre* (Namık Kemal)
5. *Ömer'in Çocukluğu* (Muallim Naci)
6. *Gulyabani* (Hüseyin Rahmi Gürpınar)
7. *Şermin* (Tevfik Fikret)
8. *Altın Işık* (Ziya Gökalp)
9. *Yalnız Efe* (Ömer Seyrettin)
10. *Çocuk Şiirleri* (İbrahim Alaaddin Gövsa)
11. *Hep O Şarkı* (Yakup Kadri Karaosmanoğlu)
12. *Peri Kızı ile Çoban Hikâyesi* (Orhan Seyfi Orhon)
13. *Uluç Reis* (Halikarnas Balıkcısı-Cevat Şakir Kabaağaçlı)
14. *Damla Damla* (Ruşen Eşref Ünaydın)
15. *Bağrıyanık Ömer* (Mahmut Yesari)
16. *Domaniç Dağlarının Yolcusu* (Şukufe Nihai)
17. *Evvel Zaman İçinde* (Eflatun Cem Güney)
18. *Cumhuriyet Öncesi Yazarlardan Çocuklara Hikâyeler* (Mehmet Seyda)
19. *Gururlu Peri* (Mehmet Seyda)
20. *Akın* (Faruk Nafiz Çamlıbel)
21. *Havaya Uçan At* (Peyami Safa)
22. *Benim Küçük Dostlarım* (Halide Nusret Zorlutuna)
23. *Sevdalı Bulut* (Nazım Hikmet)
24. *Kuklacı* (Kemalettin Tuğcu)
25. *Yer Altında Bir Şehir* (Kemalettin Tuğcu)
26. *Arif Nihat Asya'dan Seçme Şiirler* (Arif Nihat Asya)
27. *Sait Faik Abasıyanık'tan Seçme Hikâyeler* (Sait Faik Abasıyanık)
28. *Koçyiğit Köroğlu* (Ahmet Kutsi Tecer)

29. *Az Gittik Uz Gittik* (Pertev Naili Boratav)
30. *Aritmetik İyi Kuşlar Pekiyi* (Cemal Süreya)
31. *Çocuklara Şiirler* (Vehbi Cem Aşkun)
32. *87 Oğuz* (Rakım Çalapala)
33. *Yonca Kız* (Kemal Bilbaşar)
34. *Bitmeyen Gece* (Mithat Enç)
35. *Halime Kaptan* (Rıfat Ilgaz)
36. *Gümüş Kanat* (Cahit Uçuk)
37. *Vatan Toprağı* (Mükerrem Kamil Su)
38. *Barbaros Hayrettin Geliyor* (Feridun Fazıl Tülbentçi)
39. *Eşref Saati* (Şevket Rado)
40. *Nasreddin Hoca Hikâyeleri* (Orhan Veli)
41. *İnci'nin Maceraları* (Orhan Kemal)
42. *Allı ile Fırfırı* (Oğuz Tansel)
43. *Tiryaki Sözleri* (Cenap Şahabettin)
44. *Keloğlan Masalları* (Tahir Alangu)
45. *Billur Köşk Masalları* (Tahir Alangu)
46. *Osmancık* (Tarık Buğra)
47. *Balım Kız Dalım Oğul* (Ceyhun Atuf Kansu)
48. *Falaka* (Ahmet Rasim)
49. *Bir Gemi Yelken Açtı* (Ali Mümtaz Arolat)
50. *Üç Minik Serçem* (Necati Cumalı)
51. *Memleket Şiirleri Antolojisi* (Osman Atilla)
52. *Ülkemin Efsaneleri* (İbrahim Zeki Burdurlu)
53. *Anılarda Öyküler* (İbrahim Zeki Burdurlu) (**removed from the list**)
54. *Aldı Sözü Anadolu* (Mehmet Önder)
55. *Göl Çocukları* (İbrahim Örs)
56. *Miskinler Tekkesi* (Reşat Nuri Güntekin)
57. *Tanrı Misafiri* (Reşat Nuri Güntekin)
58. *Ötleğen Kuşu* (Halil Karagöz)
59. *Arılar Ordusu* (Bekir Yıldız)
60. *Yankılı Kayalar* (Yılmaz Boyunağa)

61. *Yürekdede ile Padişah* (Cahit Zarifoğlu)
62. *Serçe Kuş* (Cahit Zarifoğlu)
63. *Bir Küçük Osmancık Vardı* (Hasan Nail Canat)

THOSE TO BE COMPILED SOON

64. *Tekerlemeler (Tongue Twisters)*
65. *Türkçede Deyimler (Idioms in Turkish)*
66. *Türk Atasözlerinden Seçmeler (Selected Turkish Proverbs)*
67. *Türk Bilmecelerinden Seçmeler (Selected Turkish Riddles)*
68. *Türk Ninnilerinden Seçmeler (Selected Turkish Lullabies)*
69. *Türkülerden Seçmeler*
70. *Türk Manilerinden Seçmeler*

WORLD LITERATURE

71. *Küçük Prens (The Little Prince)* (A. de Exupery) (removed from the list)
72. *Şeker Portakalı (My Sweet Orange Tree)* (Jose Mauro de Vasconcelos)
73. *Oliver Twist* (Charles Dickens)
74. *Alice Harikalar Ülkesinde (Alice in Wonderland)* (Lewis Carroll)
75. *Gülliver'in Gezileri (Gulliver's Travels)* (Jonathan Swift)
76. *Define Adası (Treasure Island)* (Robert Louis Stevenson)
77. *Robin Hood* (Howard Pyle)
78. *Tom Sawyer* (Mark Twain)
79. *Ezop Masalları (Aesop's Fables)*
80. *Andersen Masalları I-II (Andersen's Fables)*
81. *Üç Silahşörler (The Three Musketeers)* (Alexander Dumas)
82. *La Fontaine'den Seçmeler (La Fontaine's Fables)*
83. *Pinokyo (Pinocchio)* (Carlo Collodi)
84. *80 Günde Devr-i Alem (Around the World in Eighty Years)* (Jules Verne)
85. *İnci (The Pearl)* (John Steinbeck)
86. *Beyaz Yele* (Rene Guillot)
87. *Peter Pan* (James Matthew Barrie)
88. *Uçan Sınıf (The Flying Classroom)* (Erich Kastner)

89. *Yağmur Yağdıran Kedi* (Marcel Ayme)
 90. *Ölümsüz Aile* (*Tuck Everlasting*) (Natalie Babbitt)
 91. *Yaşlı Adam ve Deniz* (*Old Man and the Sea*) (Ernest Hemingway)
 92. *Mutlu Prens* (*The Happy Prince*)(Oscar Wilde)
 93. *Şamatalı Köy* (*The Children of Noisy Village*) (Astrid Lindgren)
 94. *Momo* (Michael Ende)
 95. *Heidi* (Johanna Styri)
 96. *İnsan Ne ile Yaşar* (*What Men Live by*) (Leo Tolstoy)
 97. *Sol Ayağım* (*My Left Foot*) (Christy Brown)
 98. *Hikâyeler* (*Stories*) (Anton Çehov)
 99. *Değirmenimden Mektuplar* (*Letters from my Windmill*) (Alfonse Daudet)
 100. *Pollyanna* (Elaanor Porter)
- (“Selected Works” by Mehmet Akif Ersoy and Necip Fazıl Kısakürek have later been added to the list)

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APPENDIX 2

TURKISH LITERATURE

- 1) *Nutuk* (Mustafa Kemal Atatürk)
- 2) *Kutadgu Bilig'den Seçmeler*
- 3) *Dede Korkut Hikayeleri*
- 4) *Yunus Emre Divanı'ndan seçmeler*
- 5) *Mesnevi'den Seçmeler* (Mevlana)
- 6) *Nasreddin Hoca Fıkralarından Seçmeler*
- 7) *Divan Şiirinden Seçmeler*
- 8) *Halk Şiirinden Seçmeler*
- 9) *Seyahatname'den Seçmeler* (Evliya Çelebi)
- 10) *Kerem ile Aslı*
- 11) *Sergüzeşt* (Samipaşazade Sezai)
- 12) *Mai ve Siyah* (Halit Ziya Uşaklıgil)
- 13) *Kuyruklu Yıldız Altında Bir İzdivaç* (Hüseyin Rahmi Gürpınar)
- 14) *Şehir Mektupları* (Ahmet Rasim)
- 15) *Çağlayanlar* (Ahmet Hikmet Müftüoğlu)
- 16) *Hikayelerden Seçmeler* (Ömer Seyfettin)
- 17) *Safahat* (Mehmet Akif Ersoy)
- 18) *Bize Göre* (Ahmet Haşim)
- 19) *Eğil Dağlar* (Yahya Kemal Beyatlı)
- 20) *Kendi Gök Kubbemiz* (Yahya Kemal Beyatlı)
- 21) *Boğaziçi Mehtapları* (Abdülhak Şinasi Hisar)
- 22) *Diyorlar Ki* (Ruşen Eşref Günaydın)
- 23) *Kiralık Konak* (Yakup Kadri Karaosmanoğlu)
- 24) *Yaban* (Yakup Kadri Karaosmanoğlu)
- 25) *Memleket Hikayeleri* (Refik Halit Karay)
- 26) *Gurbet Hikayeleri* (Refik Halit Karay)
- 27) *Sinekli Bakkal* (Halide Edip Adıvar)
- 28) *Mor Salkımlı Ev* (Halide Edip Adıvar)
- 29) *Anadolu Notları* (Reşat Nuri Güntekin)

- 30) *Çalkuşu* (Reşat Nuri Güntekin)
- 31) *Çankaya* (Falih Rıfkı Atay)
- 32) *Zeytindağı* (Falih Rıfkı Atay)
- 33) *Han Duvarları* (Faruk Nafiz Çamlıbel)
- 34) *Memleketimden İnsan Manzaraları* (Nazım Hikmet)
- 35) *Suyu Arayan Adam* (Şevket Süreyya Aydemir)
- 36) *Ayaşlı ile Kiracıları* (Memduh Şevket Esendal)
- 37) *Dokuzuncu Hariciye Koğuşu* (Peyami Safa)
- 38) *Fatih-Harbiye* (Peyami Safa)
- 39) *Türkçe'nin Sırları* (Nihad Sami Banarlı)
- 40) *Beş Şehir* (Ahmet Hamdi Tanpınar)
- 41) *Sahnenin Dışındakiler* (Ahmet Hamdi Tanpınar)
- 42) *İbrahim Efendi Konağı* (Semiha Ayverdi)
- 43) *Çile* (Necip Fazıl Kısakürek)
- 44) *Kuyucaklı Yusuf* (Sabahattin Ali)
- 45) *Şiirler* (Ahmet Kutsi Tecer)
- 46) *Şiirler* (Ahmet Muhip Dıranas)
- 47) *Dostlar Beni Hatırlasın* (Aşık Veysel)
- 48) *Bütün Şiirleri* (Orhan Veli Kanık)
- 49) *Otuz Beş Yaş* (Bütün Şiirleri) (Cahit Sıtkı Tarancı)
- 50) *Esir Şehrin İnsanları* (Kemal Tahir)
- 51) *Eskicinin Oğulları* (Orhan Kemal)
- 52) *Kayıp Aranıyor* (Sait Faik Abasıyanık)
- 53) *Hikayelerinden Seçmeler* (Sait Faik Abasıyanık)
- 54) *Aganta Burina Burinata* (Halikarnas Balıkcısı)
- 55) *Cemo* (Kemal Bilbaşar)
- 56) *Kalpaklılar* (Samim Kocagöz)
- 57) *Küçük Ağa* (Tarık Buğra)
- 58) *Tütün Zamanı* (Necati Cumalı)
- 59) *Karartma Geceleri* (Rıfat Ilgaz)
- 60) *7. Gün* (Orhan Hançerlioğlu)
- 61) *Kaplumbağalar* (Fakir Baykurt)

- 62) *Drina'da Son Gün* (Faik Baysal)
- 63) *Yılkı Atı* (Abbas Sayar)
- 64) *Hikayelerinden Seçmeler* (Haldun Taner)
- 65) *Bir Bilim Adamının Romanı* (Oğuz Atay)
- 66) *Yaşar Ne Yaşar Ne Yaşamaz* (Aziz Nesin)
- 67) *Gazoz Ağacı* (Sabahattin Kudret Aksel)
- 68) *Anayurt Otelı* (Yusuf Atılgan)
- 69) *Bu Ülke* (Cemil Meriç)
- 70) *Gençlerle Başbaşa* (Ord. Prof. Dr. Ali Fuat Başgil)
- 71) *Türk Masalları* (Naki Tezel)
- 72) *Boğaziçi Şingır Mingır* (Salah Bırsel)
- 73) *Sokakta* (Bahattin Özkişi)

WORLD LITERATURE

1. *Kelile ve Dimne (Kelile ve Dimne)* (Beydeba)
2. *Devlet (The State)* (Eflatun)
3. *Sokrates'in Savunması (Apology of Sokrates)* (Eflatun)
4. *Gülistan (The Gulistan)* (Sa'di)
5. *Don Kişot (Don Quixote)* (Cervantes)
6. *Vadideki Zambak (Lily of the Valley)* (Balzac)
7. *Sefiller (The Miserable Ones)* (Victor Hugo)
8. *Faust* (Goethe)
9. *Robinson Crusoe* (Daniel Defoe)
10. *Suç ve Ceza (Crime and Punishment)* (Dostoyevski)
11. *Ölü Canlar (Dead Souls)* (Gogol)
12. *Babalar ve Oğullar (Fathers and Sons)* (Turgenyev)
13. *Savaş ve Barış (War and Peace)* (Tolstoy)
14. *Madame Bovary* (Flaubert)
15. *İki Şehrin Hikayesi (A Tale of Two Cities)* (Charles Dickens)
16. *Açlık (Hunger)* (Knut Hamsun)
17. *Beyaz Diş (The Iron Hill)* (Jack London)
18. *Gora (Fair-Faced)* (Rabindranath Tagore)

19. *Çanlar Kimin İçin Çalıyor (For Whom the Bell Tolls)*(Ernest Hemingway)
20. *Ses ve Öfke (The Sound and the Fury)*(William Faulkner)
21. *Drina Köprüsü (The Bridge on the Drina)* (İvo Andriç)
22. *Akdeniz (Mediterranean)* (Panait Istrati)
23. *Fareler ve İnsanlar (Of Mice and Men)*(John Steinbeck)
24. *Derviş ve Ölüm (Death and the Dervish)*(Meşa Selimoviç)
25. *Onlar da İnsandı (They Were Human too)*(Cengiz Dağcı)
26. *Beyaz Gemi (The White Ship)* (Cengiz Aytmatov)
27. *Gün Olur Asra Bedel (The Day Lasts More than a Hundred Years)* (Cengiz Aytmatov)

APPENDIX 3

The word/phrase of Arabic/ Persian Origin	The publisher	The Turkish Equivalent
<i>Badire</i>	Nehir, p. 9	Tehlike
<i>Temenni etmek</i>	Nehir, p. 20	Dilemek
<i>Aç biilaç</i>	Nehir, p. 21	Çok aç, umarsız
<i>Avane</i>	Nehir, p. 23	Yardakçı, yardımcı
<i>Hengame</i>	Nehir, p. 45	Patırtı, gürültü
<i>Temin etmek</i>	Nehir, p. 49	Korkusunu gidermek
<i>Hayır</i>	Nehir, p. 54 Tomurcuk, p. 98	İyilik
<i>Şer</i>	Nehir, p. 54	Kötülük
<i>Yeis</i>	Nehir, p. 80	Üzüntü
<i>Matem</i>	Nehir, p. 82 Tomurcuk, p. 34	Yas
<i>Evvel</i>	Nehir, p. 83	Önce
<i>Ahali</i>	Nehir, p. 86	Halk
<i>Melanet</i>	Nehir, p. 88	Büyük kötülük
<i>Maalesef</i>	Nehir, p. 88, Tomurcuk, p. 10,226	Ne yazık ki
<i>Emniyet</i>	Damla, p.8	Güvenlik
<i>Mahşeri</i>	Damla, p. 31	Mahşeri andıran (büyük)
<i>Nebze</i>	Damla, p. 60	Az
<i>Tebessüm</i>	Karanfil, p. 6	Gülümseme
<i>Tahammül</i>	Karanfil, pp. 69, 75, 77 Tomurcuk, p.225	Dayanma
<i>Müracaat</i>	Karanfil, p. 96	Başvurma
<i>Menfaat</i>	Karanfil, p. 102, Tomurcuk, p. 97	Çıkar
<i>Sefalet</i>	Karanfil, p.103, Tomurcuk, p. 31,182,233	Yoksulluk
<i>Muvaffak olmak</i>	Karanfil, pp. 107, 111	Başarmak
<i>Teşebbüs etmek</i>	Karanfil, p. 109	Girişmek
<i>Tedbir</i>	Karanfil, p. 110,223	Önlem
<i>İstikbal</i>	Karanfil, p. 112, 234 Tomurcuk, p. 234	Gelecek
<i>Maharetli</i>	Tomurcuk, p.5	Becerikli
<i>Tecrübeli</i>	Tomurcuk, p.5	Deneyimli
<i>Mesele</i>	Tomurcuk, pp. 6,9,112,163,183	Sorun
<i>Hayırlı</i>	Tomurcuk, pp. 14, 50	İyi
<i>İstişare</i>	Tomurcuk, p. 17	Danışma
<i>Fukara</i>	Tomurcuk, p. 17	Yoksul
<i>Sükunet</i>	Tomurcuk, p. 19	Sessizlik
<i>İtimat</i>	Tomurcuk, p. 20	Güven
<i>Muamele</i>	Tomurcuk, pp. 25, 45	Davranış

<i>Mahzun</i>	Tomurcuk, p. 30	Üzgün
<i>Ecel döşeği</i>	Tomurcuk, p. 32	Ölüm döşeği
<i>Tecrübe</i>	Tomurcuk, pp. 31, 40	Deneyim
<i>Metanet</i>	Tomurcuk, p. 34	Dayanıklılık
<i>Mesela</i>	Tomurcuk, pp. 34,141	Örneğin
<i>İbret</i>	Tomurcuk, p. 35	Öğrenmek; ders
<i>Haşin</i>	Tomurcuk, p. 35	Sert; kırıcı
<i>Safha</i>	Tomurcuk, p. 35	Evre
<i>Bariz</i>	Tomurcuk, p. 35	Belirgin; açık
<i>Lüzum</i>	Tomurcuk, p. 39	Gerek; gereklilik
<i>Reva</i>	Tomurcuk, p. 41	Yakışır; yerinde; uygun
<i>Eziyet etmek</i>	Tomurcuk, p. 44	Üzüntü; sıkıntı vermek
<i>Takat</i>	Tomurcuk, p. 47	Güç
<i>Himaye etmek</i>	Tomurcuk, p. 49	Korumak
<i>İstifade (etmek)</i>	Tomurcuk, pp. 49,140	Yararlanma(k)
<i>Havai</i>	Tomurcuk, p. 31	Uçarı; hoppa
<i>Vakit</i>	Tomurcuk,pp. 54,123,129,177,214,230	Zaman
<i>Nida</i>	Tomurcuk, p. 62	Çığlık
<i>İsnat</i>	Tomurcuk, p. 66, 129	Dayandırma; yükleme
<i>Müdahale etmek</i>	Tomurcuk, p. 67	Karışmak; araya girmek
<i>Muhakkak</i>	Tomurcuk, pp. 69,80,81	Kesinlikle
<i>Tenezzül</i>	Tomurcuk, p. 81	Alçalma; alçakgönüllülük gösterme
<i>Tespit</i>	Tomurcuk, p. 82	Belirleme; saptama
<i>Feryat etmek</i>	Tomurcuk, p. 84	Bağırarak; haykırmak
<i>Nekahet</i>	Tomurcuk, p. 87	İyileşme
<i>Müddet</i>	Tomurcuk, p. 89	Süre
<i>İzah etmek</i>	Tomurcuk, p. 89	Açıklamak
<i>Gaye</i>	Tomurcuk, p. 89	Amaç
<i>Muhalefet etmek</i>	Tomurcuk, p. 92	Karşı çıkmak
<i>İtham</i>	Tomurcuk, p. 93	Suçlama
<i>Meram</i>	Tomurcuk, p. 101	İstek; amaç
<i>Mecal</i>	Tomurcuk, pp. 101,128	Güç
<i>Dehliz</i>	Tomurcuk, p. 101	Dar ve uzun geçit
<i>Tenha</i>	Tomurcuk, pp. 102,129	İssız
<i>Meçhul</i>	Tomurcuk, p. 104	Bilinmeyen; bilinmedik
<i>Hürmet</i>	Tomurcuk, p. 109	Saygı
<i>Kelam</i>	Tomurcuk, p. 109	Söz
<i>Ulvi</i>	Tomurcuk, p. 110	Yüce
<i>Lafazan</i>	Tomurcuk, p. 111	Geveze
<i>Vaziyet</i>	Tomurcuk, pp. 114,182	Durum
<i>Kahır</i>	Tomurcuk, p. 115	Derin üzüntü; acı
<i>Mukabele etmek</i>	Tomurcuk, p. 116	Karşılık vermek
<i>Hayırsever</i>	Tomurcuk, p. 116	İyiliksever
<i>Medet</i>	Tomurcuk, p. 118	Yardım
<i>Tiridi çıkmak</i>	Tomurcuk, p. 119	Çok yaşlanmak

<i>Nafile</i>	Tomurcuk, p. 124	Yararsız; boşuna
<i>Cendereye kısılmak</i>	Tomurcuk, p. 124	Baskı altına girmek
<i>Ahbaplık</i>	Tomurcuk, p. 128	Arkadaşlık
<i>İcabına bakmak</i>	Tomurcuk, p. 136	Gereğini yerine getirmek
<i>Civar</i>	Tomurcuk, p. 141,177	Yakın yer; dolay
<i>Timsal</i>	Tomurcuk, p. 144	Simge
<i>Ebedi</i>	Tomurcuk, p. 144	Sonsuz
<i>Dirayetli</i>	Tomurcuk, p. 155	Yetenekli; becerikli
<i>Mükellef</i>	Tomurcuk, p. 155	Eksiksiz; özensiz
<i>Nüfuz etmek</i>	Tomurcuk, p. 155	İçine geçmek; içine işlemek
<i>Velvle</i>	Tomurcuk, p. 155	Gürültü; bağrışma
<i>İhtimal vermemek</i>	Tomurcuk, p. 160	Bir şeyin gerçekleşebileceğini hiç düşünmemek
<i>Istırap</i>	Tomurcuk, p. 155	Acı; sızı
<i>Amade</i>	Tomurcuk, p. 163	Hazır
<i>Ehemmiyet</i>	Tomurcuk, p. 163	Önem
<i>İsnat etmek</i>	Tomurcuk, p. 164	Dayandırmak; yüklemek
<i>Müzakere etmek</i>	Tomurcuk, p. 165	Görüşmek; konuşmak; oйдаşmak
<i>İştirak etmek</i>	Tomurcuk, p. 165,170	Katılmak
<i>Sebebiyet vermek</i>	Tomurcuk, p. 167	Neden olmak
<i>Mahcup olmak</i>	Tomurcuk, p. 168	Utanmak
<i>Velinimet</i>	Tomurcuk, p. 169	İyilikte, bağışta bulunan kimse
<i>Helak etmek</i>	Tomurcuk, p. 171	Aşırı derecede yormak
<i>Tabiat</i>	Tomurcuk, p. 172	Doğa
<i>Ebediyyen</i>	Tomurcuk, p. 173	Sonsuzluğa dek
<i>Gayri ihtiyari</i>	Tomurcuk, p. 173	İstemedi; elinde olmayarak
<i>Hararetlenmek</i>	Tomurcuk, p. 174	Canlanmak; kızışmak
<i>Mest etmek</i>	Tomurcuk, p. 175	Kendinden geçirmek
<i>Efkarını dağıtmak</i>	Tomurcuk, p. 180	Sıkıntıyı gidermek
<i>Esef</i>	Tomurcuk, p. 180	Acınma; yerinme
<i>Pejmurde</i>	Tomurcuk, p. 182	Eski püskü; yırtık; dağınık
<i>Harap</i>	Tomurcuk, p. 182	Bitkin; yorgun
<i>Hiddet</i>	Tomurcuk, p. 185	Öfke; kızgınlık
<i>Bedbaht</i>	Tomurcuk, p. 194	Mutsuz
<i>Tesir</i>	Tomurcuk, p. 201	Etki
<i>Teminat</i>	Tomurcuk, p. 206	Güvence
<i>Eşkal</i>	Tomurcuk, p. 207	Biçim
<i>Heba etmek</i>	Tomurcuk, p. 208	Boşuna harcamak
<i>İtaat etmek</i>	Tomurcuk, p. 215	Söz dinlemek
<i>Firari</i>	Tomurcuk, p. 220	Kaçak
<i>Saadet</i>	Tomurcuk, p. 223,229,234	Mutluluk

<i>Külliyyetli</i>	Tomurcuk, p. 225	Pek çok; büyük
<i>Cürüm</i>	Tomurcuk, p. 229	Suç
<i>Teskin</i>	Tomurcuk, p. 230	Yatışma; yatıştırma
<i>Mükafat</i>	Tomurcuk, p. 233	Ödül
<i>İmtihan etmek</i>	Tomurcuk, p. 196	Sınamak; denemek

