T.C.
GAZİ UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES

MASTER OF SCIENCE THESIS

A CASE STUDY ON THE TRANSLATION OF CHILDREN'S LITERATURE: OSCAR WILDE'S THE HAPPY PRINCE AND OTHER TALES

BURCU KANIDİNÇ

TRANSLATION AND INTERPRETING DEPARTMENT
TRANSLATION AND CULTURAL STUDIES (ENGLISH) PROGRAMME

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Burcu KANIDİNÇ tarafından hazırlanan "A Case Study on the Translation of Children's Literature: Oscar Wilde's *The Happy Prince and Other Tales*" adlı tez çalışması aşağıdaki jüri tarafından OY BİRLİĞİ / OY ÇOKLUĞU ile Gazi Üniversitesi Mütercim Tercümanlık Anabilim Dalında YÜKSEK LİSANS TEZİ olarak kabul edilmiştir.

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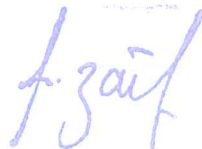Bu tezin, kapsam ve kalite olarak Yüksek Lisans Tezi olduğunu onaylıyorum

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Burcu KANIDİNÇ

02.11.2018

A CASE STUDY ON THE TRANSLATION OF CHILDREN'S LITERATURE: OSCAR WILDE'S THE HAPPY PRINCE AND OTHER TALES

(M.Sc. Thesis)

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GRADUATE SCHOOL OF SOCIAL SCIENCES

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ABSTRACT

The purpose of this study to perform a descriptive analysis of Oscar Wilde's The Happy Prince and Other Tales that contains five fairy tales –The Happy Prince, The Nightingale and the Rose, The Selfish Giant, The Devoted Friend and The Remarkable Rocket- within the frame of translation of children's literature and present a comparative text analysis of its translations' into Turkish with a textual analysis. In textual analysis, the translators' decisions when dealing with possible problems in translation of children's literature and especially translation of fairy tales are intended to be explained within the framework of Translation Norms of Gideon Toury. The study covers three translations of the same fairy tale text by different translators at different times with the intention to show that they may have several similarities and dissimilarities as regards the poles of adequacy/acceptability, word choice in translation, naming and the treatment of proper names, cultural elements, translational shifts and many other aspects and they would also show the translation strategies in terms of translator's decisions and the main characteristics of the translators' fields of concentration. Ultimately, it was concluded with the observation that the general tendency is that the strategies used by translators changed from a source text oriented adequate translation to target text oriented acceptable translation from a temporal point of view; that is, from Nureddin Sevin's "Bahtiyar Prens" (1938) to Ülkü Tamer's (1960) and Nihal Yeğinobalı's "Mutlu Prens" (2016).

ÇOCUK YAZINI ÇEVİRİSİ ÜZERİNE ÖRNEK BİR ÇALIŞMA: OSCAR WILDE'IN

MUTLU PRENS'İ

(Yüksek Lisans Tezi)

Burcu KANIDİNÇ

GAZİ ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

Kasım 2018

ÖZET

Bu çalışmanın amacı, içerisinde beş masal barındıran Oscar Wilde'ın Mutlu Prens'inin çocuk yazını çevirisi çerçevesinde betimleyici bir analizini gerçekleştirmek ve bu analiz kapsamında bu masalların Türkçe'ye çevirilerinin karşılaştırmalı bir metin analizini sunmaktır. Metin analizinde, çocuk yazını çevirisinde ve özellikle de masal çevirisinde yaşanabilecek sorunların çözümünde çevirmenlerin kararlarının etkisinin Gideon Toury'nin Çeviri Normları'nın ışığında açıklanması amaçlamaktadır. Çalışma, aynı masal metninin farklı periyodlarda farklı çevirmenler tarafından yapılmış üç farklı çevirisini kapsamakta ve yeterlik/kabul edilebilirlik kutupları, çeviride sözcük seçimleri, özel isimlerin ve kültürel unsurların çevirisi, çeviri kaymaları gibi birçok unsuru ele almayı amaçlamaktadır. Dolayısıyla, çevirmenlerin kararları ve çevirmenlerin konsantrasyon alanlarının ana özellikleri açısından çeviri stratejileri de gösterilmiştir. Sonuç olarak, Nureddin Sevin'in Bahtiyar Prens'inden (1938), Ülkü Tamer'in (1960) ve Nihal Yeğinobalı'nın Mutlu Prens'ine (2016) zamansal değişim açısından bakıldığında çevirmenlerin kullandıkları çeviri stratejilerinde genel eğilimin kaynak metin odaklı yeterli çeviriden hedef metin odaklı kabul edilebilir çeviriye doğru değiştiği gözlemlenmiştir.

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To My Family…

TABLE OF CONTENTS

Page

TABLE OF FIGURES

TABLE OF EXAMPLES

ABBREVIATIONS

Some abbreviations used in this study are presented below along with explanations.

Abbreviation	Explanation
DTS	Descriptive Translation Studies
ST	Source Text
TT	Target Text
TT1	Target Text 1
TT2	Target Text 2
TT3	Target Text 3

1. **INTRODUCTION**

> *"The translator invades, extracts and brings home. No language, no traditional symbolic set or cultural ensemble imports without risk of being transformed."*
> *(Steiner 1973: 314)*

Translation plays a number of different roles such as a 'unifying' or constructing new words but at the same time, most crucially, as an emerging interdisciplinary field, translation studies enable information transmission for disciplines like literature, science, art, sports and technology. Thus, translation is not merely a linguistic process, but can also act as a bridge which provides international, intercultural, interpersonal communication and interaction.

Translation, being different from the foreign text and from texts originally written in the translating language, aims to provide equivalence, which means the similarity between a word (or expression) in one language and its translation in another, or most fitting equivalent as far as possible. However, the question of a work's translatability, ability to be translated, is still ambiguous. When viewed from the theoretical framework, as Campbell (1789) states, the significant criterion for a translation must be the transmission of "the spirit and manner of the original" (p. 445). It is a relative matter to what extent the translated item preserves or loses its meaning and impact in the source language during the translation process.

In contrast to popular common belief, translating for children may not be easier than translating for adults. When it comes to children's literature, it is especially important to reach out the target group and to take into account their interests and abilities. The case book of this study, *the Happy Prince and Other Tales*, by the great English author Oscar Wilde, is a contemporary fairytale and English literature classic whose plot is surreal and it is placed into a special position in children literature. Moreover, *the Happy Prince and Other Tales* with its literary style and appropriateness for double audience in terms of target it has been addressed to, which is both children and adults, has an important position in children's literature. In addition, Snider and Gardner mentiones about Oscar Wilde and his "*The Happy Prince and Other Tales*" as: "Since it was first published, The Happy Prince has been translated into many languages, and has continued to be one of Wilde's better known and more popular fairy tales" (Snider 2006; Gardner 2007). Because it is such a famous classic and has many published Turkish translations, it is a rich source to see the translator choices

and compare translations in terms of translation theories. From this point of view, the aim of this study is to perform a descriptive analysis of three translations[1] of Oscar Wilde's The Happy Prince and Other Tales that contains five stories/fairy tales "The Happy Prince", "The Nightingale and the Rose", "The Selfish Giant", "The Devoted Friend" and "The Remarkable Rocket" within the framework of Translation Norms of Gideon Toury.

Methodology

The study is planned to perform a descriptive translation study of Oscar Wilde's *The Happy Prince and Other Tales* as a case book in order to reflect the possible changes in translation tendencies of the same fairy tales text by different translators at different times. So as to examine suggested changes in the translations of the case book, a descriptive analysis method is utilized: Three-phase methodology by Gideon Toury. As the founder of *Descriptive Translation Studies* and the analysis method of this study, Gideon Toury suggests that a descriptive translation research should focus on empirically observed translational data in order to investigate the regularity of translational behavior –*norms*- and reconstruct in three phases: "Situating the text within target culture system, undertaking a textual analysis of the source text and the target text and attempting to generalizations about the patterns identified in the two texts, which helps to reconstruct the process of translation"(Toury, 1995: 102).

The case book of this study, Oscar Wilde's *The Happy Prince and Other Tales*, as one of the best known childrens literature books that contains five fairy tales, addresses double audience (children and adults together) with Wilde's idiosyncratic literary style that includes proper names, wordplays, puns, idioms and cultural elements as a product of children's literature. In that manner, *The Happy Prince and Other Tales* is assumed to demonstrate possible changes in translation tendencies of the same fairy tale texts translated by three different translators at different times. As the turns of translation tendencies in theoretical developments of translation theories over the past century are "from source-text oriented theories to target-text oriented theories" (from linguistic to cultural turns), these three translators and their three target texts are believed to provide an opportunity to examine the

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[1] "Bahtiyar Prens" by Nureddin Sevin which was published in 1938 by Hilmi Kitabevi; "Mutlu Prens" by Ülkü Tamer which was published in 1960 by Varlık Yayınevi; and "Mutlu Prens" by Nihal Yeğinobalı which was published in 2016 by Can Çocuk is chosen to be subjected in our study.

established turns: In this study, Nureddin Sevin's "Bahtiyar Prens" published in 1938 as the first Turkish translation of the case book written in Latin alphabet was chosen as the first target text. Ülkü Tamer's translation, "Mutlu Prens" published in 1960 as dividing the time interval between the first and last translation into two, which is most likely to reflect the transition from linguistic approaches to cultural approaches was chosen. Nihal Yeğinobalı's "Mutlu Prens" published in 2016 as the last Turkish translation of the case (since this study started in 2016) was chosen as the third target text.

The theoretical framework of this study is grounded on translation theory of Gideon Toury, especially the "translation norms"(Toury: 1995). Translation norms refer to a guiding concept in the analysis of the different translated texts; Toury has defined norms as "criteria according to which actual instances of behavior" like translation, are evaluated "in situation which allow for different kind of behavior, on the additional condition that selection among them be non-random" (Toury, 1995: 55). As a result, translation decision of translators may lead us to think about the translation norms of them and their period when their non-random/regular translational behaviors are analyzed.

Organization of the Study

In Chapter I, an Introduction to the study is presented by handling research questions, purpose of the research, significance of the research, limitations of the research.

Chapter two aims at explaining the development of children's literature through the centuries; especially fairy tales, within the basic framework of both world and in Turkey. In order to provide clarification of theoretical framework of the thesis and a better understanding of Toury's Translation Norms, other main theoretical approaches other than Toury's norms are given in this chapter along with the information of Descriptive Translation Studies. In addition, the methodology of this thesis is introduced in order to clearly define the road map of the study.

Last part of the chapter two draws a general outlook on the issue of translation of children's literature in order to unite together translation and children's literature before introducing textual analysis part.

In Chapter three, five tales of "The Happy Prince and Other Tales" are touched upon and Oscar Wilde and his literary style are handled with the aim of overviewing the source text that is subjected to this thesis and its author. In addition, general information about the three selected target texts and their translators are presented with a view to having a more holistic and comprehensive perspective prior to comparison and descriptive analysis.

Chapter four deals with textual analysis of each three target texts with source texts in order to draw implications from each three translation of source texts within the framework of Toury's Translation Norms with 83 examples and 83 tables formed accordingly due to the fact that each example is examined and reviewed separately.Moreover, para-textual factors of each target text that could play a role in translation process are also given before the tables in order to provide a more holistic outlook within the framework of a case study.

Research Questions

In the light of the theoretical framework, this study focuses on two research questions:

a) What strategies are used by each three translators[2] in the translations of Oscar Wilde's *The Happy Prince and Other Tales* according to Translation Norms of Gideon Toury and what does the change indicate?

b) What potential reasons have led each three translators to utilize source text oriented translation strategies or target text oriented translation strategies in translation of Oscar Wilde's *The Happy Prince and Other Tales*?

The Purpose of the Research

Literature is a paradigm of social and cultural relations within and among people, societies and cultures. When any work of literature is translated from a foreign language, the audience in the new language are enabled to gain insight into the social and cultural conditions of that people or nation.

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[2]Sevin, Nureddin. (1938). Bahtiyar Prens ve Başka Masallar. Hilmi Kitabevi: İstanbul.
Tamer Ülkü. (1960). Mutlu Prens. Varlık Yayınevi: İstanbul (Ekin Basımevi).
Yeğinobalı, Nihal. (2016). Mutlu Prens. Can Çocuk: İstanbul.

However, as Van Coillie (2006) states, children's literature includes more complexity and peculiarities of its own genre, translation of children's literature encounters some challenges that could need a deeper look and devoted work arising from the peripherial position of children's literature in the main system of literature and, in Shavit's words (1980: 76), "ambivalence status of children's literature" as the texts being addressed to double audience, both children and adults, unstability of the definition of children's literature as the concept of "child" and "childhood" also changes depending on the conditions. Translation challenges of children literature, the ambivalence status of children's literature and translation strategies utilized when encountered with these challenges will be explained in detail in Review of Literature.

The value that has once been attributed to the studies on children's literature and therefore on the translation of children's literature have been seemed ineadequate, developments in the fields of literary studies and translation studies give a proper place to minor literatures like children's literature and the whole of translated literature in the literary system such as Polysystem Theory by Itamar Even-Zohar first in terms of demonstrating "how the behavior of translations of children's literature is determined by the position of the children'sliterature system in the literary polysystem" (Shavit,1981:171), and concept of Translational Norms by Gideon Toury second in terms of pointing out that "concept of norms of translation behavior continues to exert considerable influence on scholarly research" (Van Coillie&Verschueren, 2014: vi). Toury's attempt to introduce a descriptive branch in Translation Studies, *Descriptive Translation Studies*, in order to handle a systematic branch with the aim of "establishing an empirical science in his mind" sets a model: "Three-phase methodology". The preliminary aim of this study is to bring translation of children's literature together with Gideon Toury's Translational Norms by amalgamating with this model.

The main aim of this study is to perform a descriptive translation analysis of Oscar Wilde's *The Happy Prince and Other Tales* that contains five stories/fairy tales "*The Happy Prince, The Nightingale and the Rose, The Selfish Giant, The Devoted Friend* and *The Remarkable Rocket*". As the research questions state, five fairy tales of Oscar Wilde are analysed textually in terms of the translation strategies that are employed by the three translators. In textual analysis, the translators' decisions when dealing with problems in translations of children's literature and especially translation of fairy tales are intended to be described

within the framework of Translational Norms of Gideon Toury in order to reflect the change in translation strategies and tendencies in the three target texts, if there any. So as to examine suggested strategies and tendencies in the case study, the textual analysis model of Gideon Toury; that is, "Three-phase methodology" is applied in accordance with Translational Norms of him under the title of "Textual Analysis" with "Paratextual Factors" of target texts in order to obtain more comprehensible results.

The aim of this study is also to argue that translations of the same fairy tale text by different translators at different times may have several similarities and dissimilarities as regards adequacy/acceptability, word choice, naming and the treatment of proper names, cultural elements and many other aspects and they would also show the translation strategies in terms of translator's decisions and the main characteristics of the translators' fields of concentration. Moreover, the factors influencing and determining translation strategies applied and translation shifts arising from decisions taken are to be aimed to be presented in the light of Norms Theory of Toury. In the end, the results have led to show final question of the possible norms.

The concern in determining Oscar Wilde's "*The Happy Prince and Other Tales*" as the case book, is one of the most important works over one hundred forty years for children's literature as a book that is written in English; and of course its author's, Oscar Wilde's idiosyncratic style that covers "childlike faculties of wonder and joy, and subtle strangeness simplicity" (Hart-Davis, 1962: 219) and hidden messages and elements for adults which can be referred to as a double audience. In line with the aim of Descriptive Translation Studies whose aim is to construct a strong discipline that could "replace isolated free-standing studies that are commonplace" (Munday, 2012: 169); three translations of "*The Happy Prince and Other Tales*" in Turkish are chosen for analysis procedure: Nureddin Sevin's "Bahtiyar Prens" published in 1938 as the first Turkish translation of the case book written in Latin alphabet, Nihal Yeğinobalı's "Mutlu Prens" published in 2016 as the last Turkish translation of the case (since the researcher started textual analysis this year) and award winning translator,who has been translated dozen's of children's literature books, Ülkü Tamer and his translation, "Mutlu Prens" published in 1960 as dividing the time interval between the first and last translation into two, which is most likely to reflect the transition from linguistic approaches to cultural approaches were chosen. Thus, three different translations have been chosen to analyse translation tendencies in the three target texts in

order to reach reliable results in stated time interval and from best-known three translators of the case book.

The Significance of the Research

Literature and translation studies have such a unifying relationship that they break the wall among nations and compose a communication space without borders. However, literary translators may be faced with some challenges but at the same time this is the beauty of it.

Gill and Guzmán defines translation as, "Translation is a point of contact between peoples, and since it is rare that two peoples have the same access to power, the translator is in a privileged position as mediator, to make explicit the differences between cultures, expose injustices or contribute to diversity in the world" (2010:126).

Oscar Wilde's fairytales, *The Happy Prince and Other Tales*, have been read to children and by the children at the same time around the world for more than a century. The conventional view of contemporary critics is that Wilde's "*The Happy Prince*" is children's literature. However, Wilde himself states, "tales are meant for 'people from eighteen to eighty!' yet who are 'childlike' in nature and enjoy the fairytale genre" (Hart-Davis, 1962: 237). Furthermore, adults are able to appreciate the subtlety and ingenuity of Wilde's writing techniques, wit, aestheticism and rich and colorful imagery behind the context. Therefore, *The Happy Prince and Other Tales* by Oscar Wilde is one of the unique works of literature and written for a double audience of children and adults which reveals how significant and necessary to study translations of these tales.

The importance of child(hood) images, the handling of 'cultural intertextuality' in the Turkish translations of Oscar Wilde's *The Happy Prince and Other Tales* which is a product of English children's literature since the first translation into Turkish, translational shifts caused by different translation strategies dealing with proper names, and complex translation strategies used in dealing with the double audience in the tales make them attractive to handle as a case study within the frame of Toury's Translation Norms.

Toury's Matrical Norms that involve translation process which affects translator's decision making and determine the nature of relation between source text and target texts provide a

basis for our study. Moreover, the nature of the study which focuses on same five fairy tales by Oscar Wilde and their three different translations by different translators at different times attempts to reach a decision on their position regarding the degree to which translators make the texts conform to the target culture. Therefore, most important shifts in theoretical developments in translation theory over the past century which are from source-text oriented theories to target-text oriented theories and the shift to include cultural factors as well as linguistic elements in children's literature translation tendencies in Turkey have been tried to be reflected with our study.

Scope and Limitations

In this study, three Turkish translations of Oscar Wilde's *"The Happy Prince and Other Tales"* within the scope Translation Norms of Toury and and potential correspondence between the source language and the target language were examined by using Toury's norms in translation in a textual analysis with examples. Gideon Toury's Norms in Translation were examined from three translations of five tales.

Since this study is not a critical one, some speculations about Oscar Wilde and his other translated works will not be handled.

According to the results obtained from the National Library catalog scan, over 60 Turkish translations have been published hundreds of times since 1938. This study has been limited with the use of the translations carried out by Nureddin (Nurettin) Sevin, Ülkü Tamer and Nihal Yeğinobalı. No other translation versions will be examined during the process of study. The three translations have been examined because the purpose of this study is to perform a descriptive analysis of Oscar Wilde's *"The Happy Prince and Other Tales"* that contains five stories/fairy tales –*"The Happy Prince", "The Nightingale and the Rose", "The Selfish Giant", "The Devoted Friend"* and *"The Remarkable Rocket"* and a comparative text analysis of its translations within the frame of Translation Norms have been studied theoretically for making inferences about translator's shifting decision making trends over time on children's literature. Therefore, the first Nureddin Sevin, 1938, and the last Nihal Yeğinobalı, 2016, translation into Turkish will be used and Ülkü Tamer, 1960, is used to divide the period into three to perform descriptive analysis in a more comprehensive way and approach the research as a case study. However, it can be difficult to generalize to other

cases at the same time because the individuality of the case generally prevents from making assumptions that all things can be equal in a different scenario.

> Case studies look at one unit of investigation in depth, always treating the unit of investigation as a whole rather than prioritizing certain aspects of it (holistic research) and paying particular attention to the context in which it is situated (O'Brien & Saldanha, 2014: 233).

Due to the fact that the study mainly depends on the original, source text that was published in 1888, and three translated versions of the case book and have limited access to the intentions of the author and translators, its assumptions; analyses and implications are based on descriptive and interpretive analyses. It may not seem dependable to analyse applying three translated books without having detailed and comprehensible knowledge of intentions of the author and translators', though. However, according to Toury, "Translations are facts of target cultures" (1995:29) and he focuses on empristic perspective of Translation Studies whose subject matter is "observable and reconstructable facts of real life rather than merely speculative entities from preconceived hypotheses and theoretical models (…) with carefully performed studies into well defined corpuses" (1995:1). Because the nature of this study is descriptive and based upon comparative textual analysis of three Turkish translations of the same fairy tales by three different translators, the method of this study is limited to Gideon Toury's three-phase methodology that leds to draw conclusions by comparing the target texts with the source text with the concept of Translational Norms of Toury whose aim is to establish a systematic branch –*Descriptive Translation Studies*- "proceeding from clear assumptions and armed with a methodology and research techniques made as explicit as possible and justified within translation studies itself" (Toury, 1995:3).

Last but not least, the original book; that is, source text that will be used during this process will only be the one which was released May 1997, the 10th Edition (the book is handled by the researcher as an e-book in the Project Gutenberg eBook website), as it is the most available and widespread edition of the book. However, the oldest printed book that could be reached in Turkey[3] has been confirmed to be identical to this online version.

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[3] Detailed photographs of the book are presented in the Appendix.

Researcher's Note: In this study, unless otherwise stated, translations belong to the researcher of the thesis.

2. REVIEW OF LITERATURE

2.1. Definition and History of Children's Literature

"Before there could be children's books, there had to be children -- children, that is, who were accepted as beings with their own particular needs and interests, not only as miniature men and women" (Townsend 1977: 17).

Over the centuries, children's literature, as a term, has been in a controversial position; that is, it is regarded as not belonging to "adult literature", however, it can be selected and read by both adult and child or young adult readers. Classification of children's books is not a simple process; on the contrary it presents an ambivalent status with its complex mechanism. One cannot judge children's books by the same values as used for adult books.

It is very difficult to define "children's literature" while "the child" is already a difficult word to describe. Due to the fact that when it is thought that the concept of "childhood" or "children's literature" is actually constructed by adults themselves, separating children and adult literature from each other can become even more complicated. According to O'Sullivan, "the key difference between children's and adult literature lies in the fact that the former is written or adapted specifically for children by adults" and "the definition of child literature is determined not at the level of the text itself, that is, not at the level of certain textual features" (2005: 12) but at the level of relevant actions and actors: Texts are defined by various social authorities like authors, editors, publishing houses etc. as appropriate for children and young adults. Therefore, in this type of literature, social, cultural and educational norms are more dominant than adults. Hunt explains this issue as:

> Children's books are different from adults' books: they are written for a different audience with different skills, different needs, and different ways of reading; equally, children experience texts in ways which are often unknowable, but which many of us strongly suspect to be very rich and complex (1999: 4).

The study of children's literature has benefited from culture, ideology, language, psychology, education, pedagogy and gender studies more than adult literature. In addition, it has had great contribution to those benefited systems as a challenging and complicated area. Therefore, children's literature has shaped according to affecting factors inevitably. Moreover, Hunt adds, "Thereafter, histories of children's books worldwide demonstrate

tensions between educational, religious and political exercises of power on the one hand, and various concepts associated with 'freedom' (notably fantasy and the imagination) on the other" (1999: 6). However, the question to be underlined here is that children's literature should extricate itself from being restricted to an inferior category but rather struggle against alienated position.

When it comes to the children's literature, in the early stages of printed literature, there were a few children's books (written for children) and they were written for educational purposes to teach children some behavioral patterns, to give religious education such as rituals, prays or ethics. However, children's literature through the centuries have had a long history around the world which began with oral tradition as folk or fairy tales and took place as an enticing study in terms of its amalgamating position between adult and children, canonized and peripheral status, didactic aiming specific moral or behavioral lesson and uninformative not specific educational purposes but read by children as a narrative tale stimulating imagination in the category of children's literature (Asiain, 2016).

History of children's literature has been written in many forms for centuries. As many literature elements, children's literature has also evolved with oral storytelling till middle ages. During this period, Greek and Roman myths and epics predominated and they kept ancient stories alive. Moreover, Aesop's fables which aim to introduce moral behavior and teach lesson instructively appeared on papyrus scrolls (Horgan, 2014). All the same, children and adults shared a common literature for there were no separate categories. Therefore, children, like adults, adopted folkloric works. These include lullabies, nursery rhymes, riddles, puzzles, songs, stories, legends, folk tales, and fairy tales.

In the Middle Ages, "works aimed at children were primarily concerned with their moral and spiritual progress" (Broomhall, McEwan, & Tarbin, 2017: para. 2). Religious tales, Biblical stories set example for children for didactic purposes. In the same way as Classical World, children's literature was not separated from adults. They were raised as miniature adults with bad habits such as drinking alcoholic beverages, smoking tobaccos or exaggerated clothes. They were worked from seven years' age upward. In this epoch, very little literature was written for the sole purpose of entertaining children. Romantic tales, legends as Beowulf were fabulated and they created a mixture of realism and fantasy.

In Renaissance World (15th-16th centuries) when technological, intellectual developments such as invention or application of paper, printing dominated the period, people started to attach importance to children's literature especially with the emphasis on child and pedagogical studies ("Renaissance", 2018). The works first thought for children in the West became classics. Works of classical period writer such as Aesop's have been rearranged for children.

The printing press made it possible to make multiple copies of books and supported the development of mass education. After Gutenberg who brought printing press to Germany, William Caxton brought printing press to England which would result in rise of educational books. The English publisher Caxton was the first to have printed pocket tales for children although these tales were not very suitable for children and books including excitement and adventure such as Ali Baba and the Forty Thieves, Sinbad, A Thousand and One Nights were read by commons. The upper section was reading books consisting of copper plates placed inside the horn protectors called the Horn Book. In addition, Orbis Sensualism Pictus (World in Pictures) by John Comenius (1658) was printed as the first children's picture book at this time. It was the first European schoolbook based on the idea of visual education: "Comenius reflected a Moravian mystic and bishop who saw the need for educational reforms and the establishment of more vibrant, purposeful practices beginning in early infant schools" (Georgiou, 1969: 25). The books of the seventeenth century focused on spiritual and intellectual development of children; schooling became important for a Puritan child's upbringing. However, the main developments in the field of children's literature in the West begin from the seventeenth century. Shavit explains the emergence of children's literature as an independent field as: "With the emergence of Puritan writing for children, did books for children become a culturally recognized field, as special books were issued to fulfill children's educational needs" (Shavit, 1995: 29). After these religious stories surely came the most famous of early schoolbooks: "The New England Primer which was initially a Puritan publication introducing young children to the alphabet through rhymes (In Adam's Fall/ We Sinned all" for A) and then to increasingly sophisticated reading material – all with a religious intent" (Russell, 1997: 9). It was the most famous early school book and emphasized giving lessons in proper behavior for boys. Up to the eighteenth century, children's books continued to be instructive and didactic with the influence of church. Furthermore, Chapbooks which are small and inexpensive books containing fairy tales helped to keep interest in traditional tales alive during the Puritan Movement.

Notwithstanding that fairy tales by Charles Perrault addressed children more at that time:

> Perrault is best remembered as the creator of the modern fairy tale. His greatest legacy is his collection Histoires, ou Contes du temps passé, avec des moralitez, (1697; Histories or Tales of Past Times; also published as Fairy Tales or Histories of Past Times, with Morals) which contains some of the most enduring and widely recognized stories in all of Western literature, including "*La Belle au bois dormant*" [*Sleeping Beauty in the Woods*], "*Cendrillon ou la petite pantoufle de verre*" [*Cinderella, or the Little Glass Slipper*], "*Le Maître chat ou le chat botté*" [*The Master Cat, or Puss in Boots*], and "*Le Petit chaperon rouge*" [*Little Red Riding Hood*], among others. ("Charles Perrault", 2017).

Moreover, these tales were also significant because they addressed closed book; that is, children's imagination.

While various descriptions and opinions about the child's mind were revealed, John Locke, the British phisopher, developed perhaps the most striking method to describe child's mind properly, that is tabula rassa:

> (…) Since, for Locke, the mind was a tabula rasa inscribed by experience, children of all social classes could, ideally, be shaped into productive, "virtuous" members of society through constant exposure to "good impressions." Harmful impressions were to be avoided as much as possible, and, where unavoidable, erased through negative associations. Thus, the role of the educator was to reinforce positive impressions and discourage the formation of negative ones through a process of conditioning (Rosenthal, 1983).

Therefore, according to Locke, children's mind was a clean slate and adults and parents could impose their morals and ethics (Alterman, 2014). Although literature could be used to guide children to educate, it could be entertaining at the same time: "Locke exhorted parents to promote reading as a leisurely, fun activity for their children and urged authors to create pleasant, enjoyable children's books, all in an effort to aid children's retention and application of important life lessons" (Alterman, 2014: para.6). Moreover, in the 18th century, especially in Europe, when children's literature and discussions about it started to gain importance, the children's literature had a big boom.; the foundations of modern children's writing were laid in this century:

> It has often been held that European children's literature was a creation of the 18th century. (…) It is indisputable that 18th century played a decisive role for the building up of modern children's literature (Klingberg 2008: 148).

The novels written for adult readers at the beginning of the eighteenth century also appealed to children. One of the first instances of these novels was British writer Daniel Defoe's work titled "*Robinson Crusoe*". Another adult novel appealing to children was "*Gulliver's Travels*" by Jonathan Swift.

John Newbery, influenced by John Locke, published "*A Little Pretty Pocket Book*" in 1744 which was intended for the instruction and amusement of children at the same time. He was called as Father of Children's Literature for he designed the idea of publishing books for the enjoyment and entertainment of children, the book was less didactic and more designed towards children's imagination. By the end of the eighteenth century, children's literature became a commercially-viable aspect of printing and boomed as an industry (Grenby, 2014).

Most of the nineteenth century children's literature covered didactic and religious books requiring a stated moral perspective with the influence of conservative Protestantism and teaching them how to become a good citizen (Hunt, 2006). Therefore, moral tales continued to appear also in the nineteenth century. However, the view changed as the imagination of the child was need to be stimulated but also controlled.

In the nineteenth century, the return to cultural values with the effect of Romantic Movement also came to the forefront in children's literature. Hence revival of folktales especially German Grimm Brother's collection of old tales and adapting to children's literature inspired a flurry of folktales collecting throughout Europe. "*Hansel and Gratel*", "*Snow White and Seven Dwarfs*", "*the Musicians of Bremen*" were among the tales collected by Grimm Brothers. In addition, these tales were translated to world languages and illustrated afterwards. Another author who was interested in tales was Danish Hans Christian Andersen. "*Hans Christian Andersen's Fairy Tales*" in Denmark were published in 1835 as first modern folktales and Andersen wrote his fairy tales with his own life experience and imagination in contrast to compilation of folk tales as Perrault and Grimm Brothers did. "*Little Mermaid*", "*the Steadfast Tin Soldier*", "*the Ugly Duckling*", "*the Little Match Girl*", "*the Emperor's New Clothes*" were among unforgettable fairy tales (Erten, 2011).

However, as Zipes (2003) states, the fact that the "*Grimm Tales*" are not actually gathered from the oral culture by visiting the villagers in the countryside; the storytellers are young educated women of aristocratic or middle class, and they have told the Grimm Brothers the

tales they have heard from their nannies, their fathers and their servants; it is even expressed that the Grimm Brothers have also organized their tales from fairy tales, directly from the books and from the magazines in accordance with the style of the tales they receive. That is why it is said that the Grimm Brothers' tales are compilation, and the speculation about these tales does not come to an end.

Industrial Revolution in the second half of the nineteenth century affected not only the world but also children's literature and children met with Jules Verne ("Between Jules Verne and Walt Disney: Brains, Brawn, and Masculine Desire in 20,000 Leagues Under the Sea", 2007). "*Five Weeks in a Balloon*" (1863), "*20000 Leagues under the Sea*" (1869), "*Eighty Days around the World*" (1872) were among the most famous novels of him and he paved the way to science fiction. Towards the end of nineteenth century, a new kind of movement appeared called local-color story which focused on real people and their real lives. "*Tom Sawyer*" (1876) and "*Huckleberry Finn*" (1885) by Mark Twain are examples of local-color story books.

Charles Dickens was another author who left his mark on the nineteenth century. He reflected his economic troubles in his books such as "*Oliver Twist*" (1838), "*David Copperfield*" (1850), and "*Great Expectations*" (1868). The rise of realistic stories prevailed in children's literature with "*Little Women*" (1868) by Louisa May Alcott (U.S.), "*Heidi*" (1880) by Johanna Spyri (Switzerland) and "*Treasure Island*" (1881) by Robert Louis Stevenson (England). While "*Little Women*" and "*Heidi*" were attracting female child reader's attention, "*Treasure Island*" attracted male child reader's attention especially in terms of their story contents.

The Golden Age of Children's Literature virtually began with The Victorians in 1830's with the rise of modern fantasy and modern children's picture books. "*Alice's Adventures in Wonderland*" (1865) by Lewis Carroll (Charles Dodgson) was the first children's masterpiece of modern fantasy which broke the bonds of didacticism ("Through the Looking Glass", 2017). In addition to that L. Frank Baum wrote first classic modern fantasy for children, "*The Wonderful Wizard of Oz*" (1900) and Beatrix Potter penned "*The Tale of Peter Rabbit*" (1901) which was an important picture storybook of this period in English.

The number of children's books increased in parallel with the increase in the number of children in the 20th century, which was considered as the development stage of children's literature. By the turn of the 20th century, the emergence of a "kid's first" literature, where children take on serious matters with (or often without) the help of adults and often within a fantasy context, was noticed (Broomhall, McEwan, & Tarbin, 2017: March 29).

After the emergence of "kid's first" literature, the focal point of children's literature redirected; from didactic to aesthetic perspective. Alterman explains as:

> During the age of Puritans, fear played a critical role in preparing children for the afterlife; now, fear lost its educating force as it became absorbed into the genre of fantasy. The first fantasy books for children (such as "*the Wizard of Oz*", "*The Hobbit*", and "*The Little Prince*") were originally meant for adults. It was not until the 1950s and 1960s that children's fantasy began to thrive; even then, fear became transformed from a didactic pathway to an aesthetical experience (Alterman, 2014: para. 11).

In the twentieth century the popularity of adventure novels and popularity of the publication of picture storybooks have continued and in addition to these books, popularity of fantasy stories and series books have been in gaining popularity with emergence of some of the most notable fantasy writers of children's literature: While "*Winnie-the-Pooh*" by A.A. Milne were published in England as early classic personified toy animal story in 1926, "*The Lion, The Witch and the Wardrobe*" and its sequels by C. S. Lewis were early classical quest adventure for children. Another book that could be considered a famous fantastic example was "*Charlotte's Web*" (1952) written by Elwyn Brooks White and it was classic U.S. animal fantasy of children's literature (Russell, 2012). "*The Pippi Longstocking*" series written by the Swedish author Astrid Lindgren in the 20th century was one of the most beautiful examples of a fantastic genre ("Swedish Children Literature", 2014)

A worldwide literary classic, it's been translated into 190 languages, "*The Little Prince*" (Le Petit Prince in French) was a 1943 children's book written and illustrated by French aviator and count Antoine de Saint-Exupéry and it has been one of the instances of fantastic genre and the book appeals to adults with its philosophical dimension while addressing children with fantastic items.

In addition to adventure and fantasy novels, the subject of children's books in the 20th century was the ecological balance and its environmental impacts on the world. (Bradford, Mallan, Stephens & McCallum, 2008). Unplanned urbanization, endangered animals and

plants formed the essence of books because of inability to solve environmental problems. In fact, the adults were the ones who ruined the environment. Children tried to improve the environment with the help of animals and plants. One of the examples of these books was "*The Little House*" (1942) written by Virginia Lee Burton (Erten, 2011).

The Rise of New Realism after World War II has led authors a franker and more courageous approach in children's books around the world.

> (…) the civil rights movement in the 1960s forced children's literature authors to recast depictions of race, gender, and social narratives in their works. Characters became less white-washed and more nuanced, and personages from parallel cultures began to step into the forefront (…) (Alterman: 2014).

Therefore, a variety of world cultures has been presented in children's books; the field of children's literature has grown worldwide.

As Erten (2011) states, another author of fantastic genre has been Australian Christine Nöstlinger. "*Conrad: The Factory-Made Boy*" (1975), "*The Cucumber King*" (1972), "*Lollipop*" (1978) have been among the books of Nöstlinger. Topics covered in the books concern the first youth problems, family unrest, difficulties children and young people face, problems of young people with separate parents, young people being affected by communication disruptions, disconnected relationships, pressure and authority affecting people (Erten, 2011).

Finally, Harry Potter series which has begun with "*Harry Potter and Philosopher's Stone*" (1997) have gained great popularity in children's and young adult literature. Thus, J.K. Rowling as the author of Harry Potter series has brought both fame and wealth to its author.

Moreover, twentieth century has accompanied emergence of awards for children's books worldwide. Thereby awards have encouraged authors of children's books to create great works of children's literature and the most famous and earliest one was Newbery Medal which was given by "the Association for Library Service to Children" in 1922 and came until today ("Children's Literature Awards", 2018).

In short, Shavit summarizes the evotuion of children's literature as, "(…) During the last ten years or so, new interest has arisen in the field of children's literature (…) I believe that the time has arrived to extricate children's literature from the narrow boundaries of the past and to place it in the foreground of literary scholarship, facing the future" (Shavit 1986: Preface). The last quarter of 20th century and 21th century have promoted study of children's literature and it has now become a valid literature throughout the world.

2.2. Children's Literature in Turkey

Children's literature in Turkey has revealed itself with translations as all the other young literary genres of literature enter an existing literary system in the Reformation Period with the orientation to contemporary other literal forms in the West.

> Turkish literature for children starts around the first half of the XIXth century. The period 1839-1876 was a time of social, economic and political reformations in Turkey. Authors in this period, who were basically western oriented and inclined to French culture, began translating La Fontaine's animal stories. (…) famous children's classics: *Robinson Crusoe*, *Gulliver's Travels*, and almost all of Jules Verne's titles (Erdoğan, 1995:1).

Before the reformation period, there were some pieces which could be attributed to children's literature in Turkey such as Nabi's "*Hayriye"* in fifteenth century and Sumbulzade Vehbi's "*Lutfiye*" in early nineteenth century. However, these texts were in the form of religious advices to their children and "they do not have the quality of being read and understood by children in terms of their language and content neither in the era they were written nor after" (Karagöz, 2018: 850). In this period again, the first children's magazine, "*Mumeyyiz*" was published in 1869. The dominant trend of the period was the use of children's literature as an educational tool because of the necessity of reforms to educate society. The Reformation Period (19th Century) opened doors for translation in order to encourage translation activities with the policy whose aim is to increase rate of literacy (Erdoğan, 1995 August).

The Republic of Turkey was proclaimed in 1923 with opening a new page in its history with new political, economic, social, educational, cultural reforms and the aim was to Westernizing Turkey while building up a new and unique Turkish identity (Pym, Shlesinger & Simeoni, 2008: 137). First of all, Alphabet Reform which was declared on 1 November 1928 led a new age to start in terms of literacy. In comparison to the past, there has been a

dramatic rise in the publication of books, newspapers and magazines (Erdoğan, 1995 August). During this process, the contribution of invaluable role of translation could not also be denied and contributions of translation momentum to the translation of children's literature was not deniable, especially when "compared to other periods, with respect to the development of children's literature" (Sahin, 2012: 1659) and the translation history of Oscar Wilde's works starts at this period. As a part of culture planning, translation activity that is a "deliberate act of intervention" for shaping the culture "either by power holders or by 'free agents'" like translators (Even-Zohar, 2002: 45) has assumed the task of awakening. Because, "a new, planned and extensive translation activity after the *Tanzimat* [Reformation] could only take shape in this climate" (Berk, 2006: 6). The Reformation Period brought along loosening ties with the East but taking the West as a model and consequently "claiming a place within European culture and civilization" (ibid.). Thus, Nureddin Sevin, one of the three Turkish translators of our case book- The Happy Prince and Other Tales, has taken place as a "free agent" by translating a classical children's literature product which belongs to English language and culture in that modernization period.

When it comes to children's books written in Turkish, the kind of poems portraying Anatolia and Anatolians constituted a great place in these years which is called Republican period. Mehmet Faruk Gürtunca's "*Çocukların Şiir Kitabı*" (1928), Hasan Ali Yücel's "*Sizin İçin*" (1938), Faruk Nafiz Çamlıbel's "*Akıncı Türküleri*" (1938), Yusuf Ziya Ortaç's *Kuş Cıvıltıları* (1938) were the poetry books published during these periods (Toz, 2007).

With the increasing literacy rate, new genres in literature have begun to gain popularity. Moreover, children's literature has also begun to take its form and develop in various genres. "It was again during this period that relevant state bodies and private publishing houses cooperated to publish exclusive copyrights and translation works for children" (Sahin, 2012: 1663).

Şehnaz Tahir Gürçağlar, in her "*Sherlock Holmes in the interculture: Pseudotranslation and anonymity in Turkish literature*" that was published in "*Beyond Descriptive Translation Studies: Investigations in homage to Gideon Toury*" states the position of translation in the young Republic of Turkey (Pym, Shlesinger & Simeoni, 2008: 137):

Translation activity was often criticized throughout the pre-Republican and early Republican periods. Translations were found to be unsystematic, arbitrary and hasty (Ülken 1997:347). Lack of revision, control and criticism was stressed (Vala Nureddin in Birinci Türk Neşriyat Kongresi 1939: 149). Translations were said to be full of mistakes, and some translated titles were judged to be ill-chosen (Sevük 1940: 607).

That is, the number of translated works is sufficient enough for that period's quantitative plan; however, the aforementioned translated works are not sufficient enough for requiring qualifications for quality. Due to the fact that translations were exposed to those kind of criticisms, it became necessary to establish translation agency. The official Translation Bureau established in 1940 published more than a thousand translations of mainly Western classics until 1966. These books were sold at low prices and were designed to reach the masses through the network of the Ministry of Education. The Bureau also published a journal called "*Tercüme*" [*Translation*], offering articles on translation history, theory and criticism. The official Translation Bureau has been instrumental in introducing many new works to modern Turkish literature, but also played a major role in the formation of translation norms in Turkey:

> The efforts of the Bureau gave new impetus to translation activity in the private sector, especially in terms of the translation of canonized works from the West. (…) "Fidelity to the original", "creating the same effect of the original", and "mentality of the author" were some of the phrases that characterized the discourse on translations (Yücel 1940:1–2; Nüzhet Haşim Sinanoğlu in Birinci Türk Neşriyat Kongresi 1939: 390–395).

Furthermore, Tuncer mentions about children's literature in Early Republican period as: "Up to the 1950s Turkish children's literature was largely comprised of the classics, fairy tales, legends, fables and short stories" (Tuncer, 1995: 268). However, socially inclusive forms; that is socialist realist views, have been included in children's literature from 1950's with the effect of undergoing change in Turkey's sociopolitical climate. The same point of view of early Republican period in introducing the children's literature with translations has come back with the intention of bringing world's classics into Turkish with a more meticulous choice and a better translation in 1960s. Ülkü Tamer's translation of "*The Happy Prince and Other Tales*", which is one of the three Turkish translated books subjected to our case study, was published in 1960.

During the period, a boom were seen also both in poetry and prose in Turkish children's literature. While Ülkü Tamer's "*Virgülün Başından Geçenler*" (1965), Fazıl Hüsnü

Dağlarca's "*Açıl Susam Açıl*" (1967) were the examples of children's poetry, Kemalettin Tuğcu's "*Üvey Baba*", Naki Tezel's "*Keloğlan Masalları*" (1967), Oğuz Tansel's "*Yedi Devler*" (1960) were the examples of children's prose. Besides most of the works of Kemalettin Tuğcu's were filmed and they were disscussed in terms of compliance with children's literature because of Tuğcu's idiosyncratic and pathetic style of expression.

In addition "Doğan Kardeş Prize" which has been given by Doğan Kardeş Children's Magazine attracted attention of children's literature authors in 1960s:

> In 1964, Doğan Kardeş Publications opened a children's novel competition; Mehmet Şeyda's novel '*Bir Gün Büyüyeceksin*' became the first in this competition. Before and after this competition Doğan Kardeş Publications published numerous children's books, and fostered children's book love and reading habits.In 1970, Milliyet Publications also lent impetus to children's books with a series of small-volume children's books (Zengin, 2007: 116).

When 1979 was proclaimed "The International Year of the Children" by UNESCO, many activities were held and children's literature also had its share. Aziz Nesin, Gülten Dayıoğlu, Fakir Baykurt, Muzaffer İzgü were among the most famous authors of the children's literature in this period. Each of them has had great contributions and has written many books inherited from generation to generation with re-editions.

From 1980s to now on, authors who have written for children's literature have created original works rather than compilation. While the number of authors on one hand increases, the number of artists who illustrate these books also increases. Moreover, Yalvaç Ural, İpek Ongun, Fazıl Hüsnü Dağlarca, Ülkü Tamer, Ayla Kutlu added many original successful works. In this period, fairy tales or innovative storytelling of fairy tales has reawakened, and many authors including some of the above have written fairy tales for children. Aytül Akal as an innovative author of children's literature has written many original tales such as "*Canı Sıkılan Çocuk*", "*Masalları Arayan Çocuk*", "*Sabahı Boyayan Çocuk*", "*Canı Sıkılan Aydede*" (Erten, 2011).

In the post-1980 period, the Ministry of National Education and the Ministry of Culture have enriched children's literature by creating book series which appeals to children. Certain themes aiming primary and high school students have been collected under the title of children's literature (Erten, 2011).

The curriculum designed by the Ministry of Education for the Civics Course announces the values expected from students as "justice, family unity, independence, peace, scientificness, diligence, cooperation, sensitivity, honesty, aesthetics, tolerance, hospitability, cleanliness, patriotism and benevolence" (MEB, 2005) and again the Ministry of Education published a reding list titled "100 Fundamental Literary Works" in order to ensure that students develop a common understanding and attitude about Turkish and universal values (Karatay, 2011: 475).

At the same time, the globalisation of the world, has led a wider selection of translated texts, "the source languages and cultures of translations have been broadened allowing readers to have access to a wider literary scene" (Berk, 2006: 13) including children's literature.

All these developments emphasize the importance of children's literature and translation in Turkey.For this reason, scientific and academic studies in the field of children's literature and translation of children's literature are increasing day by day.

2.3. Fairy Tales

> *"As toys and dress items were transferred to the child's world with the emergence of a new concept of childhood, so also fairy tales were gradually accepted as belonging in the child's realm and became the child's monopoly" (Shavit 1986: 8).*

Although the fairy tales may look like they are timeless, because they have covered multiplicity of voices, they have many histories quite the contrary. Therefore, classification of fairy tales as an independent genre would not be easy.

> (…) the fairy tale is understood as a form about which it is difficult to generalise: it is a genre that has been shaped by the East and theWest, the North and the South; it has existed in visual culture, literary culture, and oral tradition; and at any one time it is capable of expressing an admixture of dominant, residual and emergent ideas (Warner 1994: 4).

Even if it is often difficult and almost impossible to distinguish any genre from the others and to set boundaries with certain limits, a classification will be extremely useful rather than bringing harm. "Any given text may contain elements of different genres, or be used and interpreted differently in different narrative and cultural communities" (Kujundžić, 2012: 182). Bošković-Stulli stress the importance of classification: "However, although no

classification can ever be definitive, final and indisputable, the (open-ended) issue of genre still needs to be raised, if for no other reason than for the sake of practicality" (Bošković-Stulli 1958: 127).

The classification of generic categories is necessary in order to facilitate separation and understanding of text types albeit even the stories that are clear in terms of genre include characteristic elements from other categories. It is said when a particular structural element is the basis for the entire narrative, it is entitled to be considered a possible criterion for the classification of the species, which is also unlikely possible for Oscar Wilde's works of art, especially for his tales. However, the choice of genre category in which a particular type of narration is also placed depends largely on the knowledge or interest of researchers or theoretical perspective that s/he studies.

The Happy Prince and Other Tales is categorized under the title of fairy tales; however, it contains both some didactic and non-didactic elements; both Oscar Wilde's literary style of aestheticism and fairy tale stereotypes such as repeated words—"a simple phrase or clause [which] is repeated over and over again, always with new additions" (Thompson, 1977: 230)— and onomatopoeias "Swallow, Swallow, little Swallow," (Wilde, 1997: 6); "Dear little Swallow," (Wilde, 1997: 7); "Why, indeed?" (Wilde, 1997: 10); "Pyrotechnic, Pyrotechnic, you mean," (Wilde, 1997: 29); "Humbug! humbug!" (Wilde, 1997: 31); Whizz! Whizz! (…) Boom! Boom! (…) Bang! Bang! (…) Huzza! Huzza! (…) (Wilde, 1997: 31); heroes/heroines such as "the Happy Prince and Swallow", "the Nightingale and the Rose", "the Student and the Girl", "The Giant and the Little Boy", "Hugh the Miller and Little Hans", "the Remarkable Rocket and other rockets"; puns created by misunderstandings such as "'BAD Rocket? BAD Rocket?' he said, as he whirled through the air; 'impossible! GRAND Rocket, that is what the man said. (…)" (Wilde, 1997: 32); "'OLD Stick!' said the Rocket, 'impossible! GOLD Stick, that is what he said. (…)" (Wilde, 1997: 37); and some topics which may need censorship such as death (*The Happy Prince, The Nightingale and the Rose, The Selfish Giant, The Devoted Friend*)torment (*The Nightingale and the Rose*), alcohol (*The Devoted Friend*) and homosexuality (*The Happy Prince*). However, the moral of the story is put in the mouth of the protagonists and as a characteristic of fairy tales.Thus, independent and idiosyncratic literary style of Oscar Wilde creates a melting pot in which fairy tales adress double audience both the child and adult; which makes the translating

process challenging for translators and makes it worth to study in order to make a descriptive contribution to translation of children's literature.

Jarlath Killeen in his work, "The Fairy Tales of Oscar Wilde" defines Wilde's literary style of fairy tales as:

> Wilde 'rewrites' models he takes from both the literary tradition of Hans Christian Anderson, and the oral folk traditions of the peasants of the West of Ireland, and in his allegory attempts to create a tentative history of the future as well as a diagnosis of the past (Killeen, 2007: 13).

In addition, Paul L. Fortunato summarizes Wilde's fairy tales and his idiosyncratic style with these words:

> What is happening here is the same as happens in various of Wilde's fairy tales, namely, that he takes a standard genre template, and at the very end adds an element that shows the story to be, in fact, the real world (Fortunato, P. L., 2007: 135).

According to Kujundžić, "Even stories that seem to be clear-cut in terms of genre contain elements characteristic of other genre categories such as didacticism in fairy tales, repetitive patterns and aesthetics, tragedy etc. in a dramatically distinct way" (2012: 192). Fairy tales with its hybrid position as Zipes indicates and Anderson (2000) also states "acquires the assembly of a good many hybrid outlines" and "most of the features now known in a tale already exist in antiquity in some sort of relationship to one another" in his "*Fairytale in the ancient world*" (2002: 102) which implies that fairy tales contain variety of elements from other genres as in others.

When it comes to the history of fairy tales, as a kind of narration, they have passed down from generation to generation-through oral tradition, and were first collected and published in France 17th century. The most famous fairy tales which were known as masterpieces of fairy tale tradition such as "*Cinderella*", "*Sleeping Beauty*", "*Red Riding Hood*" were all derived from the "*Tales of Long Ago*" which were collected by Charles Perrault in 1697. Then, other versions of these stories were presented in different forms in different regions of the world.

> (…) it is a genre that has been shaped by the East and the West, the North and the South; it has existed in visual culture, literary culture, and oral tradition; and at any one time it is capable of expressing an admixture of dominant, residual and emergent ideas. This quality gives the contemporary response to fairy tales one of its distinctive features: it allows writers, filmmakers and artists to play one model of fairy tale off against another (Warner 1994: 4).

No doubt that the greatest role played in fairy tales' reaching and spreading from one end of the world to the other is the role of translation. Much of the fairy tales that is read today and in the past is a translation of a fairy tale written or told in another language. For instance, Jack Zipes who is known mostly with his scholarly work on children's literature andstudies subjected on fairy tales, especially on their evolution, and their social and political role in civilizing processes, is also one of the most known translators of the world of children's literature. He translated "the Grimms", "Perrault", "Hesse", and a host of other writers (German, French, Italian). He expresses, in his own words in an interview, the importance, role and function of the translation for fairy tales:

> I take great pleasure out of the creative work of translating, especially because it is an act of sharing stories that are not accessible to English-speaking readers. I love to discover unusual writers and translate their works. In some cases, I have taken folk tales and adapted them to create my own. I shall probably continue writing and translating along these lines, crossing lines, mixing up lines, trying to produce stories with new lines (Bannerman, 2002).

Now, especially in a globalized world, many works are available in languages other than the one they were originally written in and we could get the frequently provided materials that we can access through the translation process that shows up in translation product.

The translator should also be aware of the role that s/he plays as a mediator and messenger in translating any literary genre and of course in children's literature. In order for the text to be meaningful to the target, the translator must understand the meaning of the original text and assume the role of interpreter to convey this meaning to the new text. This means that some part of being a translator is a reader - that is, a translator must read a text critically and carefully to understand the exact meaning, and so the new text should comply with it. Because a translation's existence and function are based on the existence and function of another text, the literary genre of the text to be translated and its function in target language gains great importance. Hence, the classification of a fairy tale as a genre in a target system will be an essential necessity to move in this direction in the translation process. However,

Jack Zipes hesitates to classify the development of fairy tales as an independent literary genre because of its diachronic influences at first. Zipes minds out the genre's hybridity as he always states in his studies. According to him, both oral and literary fairy tales are always already "contaminated" or "hybrid". It may be one of these reasons that oral and fairy-tale traditions often take part in the conventions of the literary tales. Still, it would not have a harmful effect on a translator even to have such information about the type or genre of the literary textto be translated; in contrast, it would be of great benefit in turn.

2.4. Theoretical Framework

2.4.1. Theoretical Approaches before Descriptive Translation Studies and Linguistic Turn

"Perhaps more than anyone else, Gideon Toury has been concerned with the development of Translation Studies as a research-based academic discipline." (Pym, 1995: Preface)

Undoubtedly, "James Holme's symposium entitled 'The Name and the Nature of Translation Studies' that draws a discipline map for Translation Studies, has served as a springboard for researchers in two "branches" as "pure" and "applied" to the researchers and translation studies' growing up as a discipline goes back to the 1980s" (Ghanooni, 2012: 77). Prior to 1980's, translation scholars had been interested in prescriptive perspective of Translation Studies. "The somewhat mechanical approach to the process of translation meant that linguistics dominated notions of transferral – wholly divorced from contextual issues of time and culture – became the mainstay of translation practice" (Naudé 2012). Firstly, the linguistic approach that brought linguistic turn with it, was a milestone in the development of translation theories. The linguistic turn is closely associated with the definitions of translation from the perspective of linguistics. First, Catford as one of the translation scholars of linguistic turn, defined translation as "an operation performed on languages" and "a process of substituting a text in one language for a text in another" (Catford, 1965: 1). However, main representative of linguistic turn was Nida with "Toward a Science of Translating" (1964) and Nida pointed out, "every sentence had its essential meaning, which was unchangeable even as the language changed, and he called it as kernel sentence" (Liao, 2006: 58). Therefore, main focus should be on and give the same understanding to both the source-reader and the receptor-language reader called "dynamic equivalence". After that Nida was honored with "the patriarch of translation studies and a founder of the discipline"

(Ma, 2010: 4). According to both Catford and Nida, the focus of translation was equivalence within the perspective of prescriptive definitions. While Nida's approach, for instance, has been suited with Bible translation perfectly, it has been sacrificed the form and stylistic traits of the texts or cultural elements which makes the texts meaningful. Taking this into account, Hans J. Vermeer created the skopos theory and explained it: translation is a human action that takes place in a certain situation, a deliberate, purposeful conduct (1989: 173-187). Therefore, the focus has been shifted to function of the translation from the source text.

During this decade, with a hermeneutic approach to the field, George Steiner, in contrast to linguistic oriented theories who addressed the purpose of translation as functional communicative, has defined his hermeneutic approach as "the investigation of what it means to understand a piece of oral or written speech, and the attempt to diagnose this process in terms of a general model of meaning" (Steiner, 1975/98: 249). According to him, "translation should be constitutive to construct" (Steiner, 1975/98: 205).

Castello (2014) explained the tendencies of definitions in translation studies in his *Descriptive Translation Studies and the Cultural Turn* as: "Hariyanto (2002) collates a number of definitions of translation from the era which clearly cite 'equivalence' – the exchange of textual and semantic units in the source language for the same or very similar ones in the target language (Catford: 1965:20; Snell-Hornby 2009:44) – as being paramount to an accurate translation." (p. 4). Therefore, the emphasis had been placed on the question of "How should we translate, what is a correct translation?" On the other hand, the question was replaced by What do translations do, how do they circulate in the world an elicit response? (Saussy, 2006: 3-42) in 1990's and translation studies has proceeded on its way with a descriptive approach.

Descriptive Translation Studies (DTS) was first introduced by James S. Holmes (1972/1988) by making a foundational statement in his paper as "*The name and nature of translation studies*" and then developed by Gideon Toury as the student of Itamar Even-Zohar, whose Polysystem Theory transformed Translation Studies into an investigation of the position of translated texts taken as whole (i.e. genre) in the historical and textual systems of the target culture, with an emphasize on "function" and "culture". The Polysystem Theory referred literature as a system that operates within a larger social, literary and historical systems of the target culture; that is, literature "both a part of those systems and forms a system as a key

point within them. In that, there is a continuing dynamic struggle for the primary (canonized) position in the literary canon. In contrast to other approaches which ignore genres, types of literature (such as children's literature) addressed to secondary position when compared to "high" literature products, Polysystem Theory covers the whole translated literature system. Because of dynamic struggle for positioning of those systems, "canon" in the polysystem could always be replaced by any innovative or conservative literary type in any historical movement.

"Primary" position in the polysystem stands for playing an important role in shaping the centre of polysystem (Even Zohar, 1978/2012: 163).

Due to the fact that translations are also prominent factor in the formation of a new model in the target culture by introducing new genres, literary styles and techniques, it would be likely to occur a primary position in three major cases for a translated literature according to Even-Zohar:

1. When a young literature is being established and looks initially to 'older' literatures for ready-made models;
2. When a literature is 'peripheral' or 'weak' and imports those literary types which it is lacking. This can happen when a smaller nation is dominated by the culture of a larger one.
3. When there is a critical turning point in literary history at which established models are no longer considered sufficient, or when there is a vacuum in the literature of the country (Munday 2016:172).

However, a translation may occupy a secondary position by representing a peripheral system in the polysystem, while others, translated from major source literatures, could be positioned to 'primary'. More importantly, "the position occupied by translatedliterature in the polysystem conditions the translation strategy" (Munday, 2016: 173). That is, if the translated literature is in primary position, translators do not feel restrained to apply target literature oriented models and frequently create a target text which approaches to the "textual relations" of source text; and of course, to the pole of adequacy. Thus, a new model in target language is introduced with the impact of foreign language. On the contrary, if the translated literature is in secondary position, translators have tendency to prefer target language and culture models in translation procedure by creating a more "non-adequate" / "acceptable" translations (ibid.).

Owing to the fact that the polysystem theory presents a broader view of understanding to the relationship between all the systems such as cultural, social, political, historical, economic etc, it becomes a more sensible way to study translated literature and draw implications from translated product within a broader perspective. After the polysystem theory of Even-Zohar that creates a turn in translation studies from linguistic approaches interesting in verbal meaning to cultural approaches presenting a new perspective, Gideon Toury, as the student of Even-Zohar in Tel Aviv University, emphasized on the need to promote Descriptive Translation Studies: "no empirical science can make a claim for completeness and (relative) autonomy unless it has a proper descriptive branch" (Toury, 1995:1) and introduced Descriptive Translation Studies with the intention of describing regularities which are representative of translational behaviours.

2.4.2. Descriptive Translation Studies (DTS) and the Cultural Turn

Toury presented DTS in his (1995) "*Descriptive Translation Studies and beyond*" with a more target-oriented approach by emphasizing on the text:

> Descriptive Translation Studies adopt a comparative research model in which descriptive hypotheses that make claims about the probabilistic generality of a given phenomenon are put forward, (…) different languages (bi- and multilingual comparable corpora). (…) "discovery procedures" involving a gradual inductive progression from observable translational phenomena to the non-observable norms that govern translator's choices (Pym; Shlesinger; Simeoni, 2008: 122).

Toury attributed a crucial role to DTS in the evolution of Translation Studies because descriptive-explanatory and interdisciplinary nature of Translation Studies that collects its findings including actual translation behaviour necessitates moving "gradually, and in a controlled way, towards an empirically justified theory which would consist in a system of interconnected, even interdependent probabilistic statements" (Toury, 2004: 15). Thus, DTS insists on what translation "DOES involve, under various sets of circumstances, along with REASONS for that involvement" (Toury, 1995: 15), discards the traditional and prescriptivist understanding of equivalence by emphasizing target text rather than source text; the concept of norms rather than equivalence and provides a basis for the cultural turn in Translation Studies.

The cultural turn of Translation Studies was initially initiated in 1990 with the cultural approach of Bassnett and Lefevere. According to them, the cultural and social background,

the influence of cultural tradition on the translation, the nature of the translators and social-cultural transitions, and the readability of the translated texts are of great importance. Cultural approach shifts from traditional approaches are basically represented.

Different from traditional approaches, cultural approach aims at conveying translation into a broad cultural context, focusing on the message, the function, the cultural circles, the tastes and the norms. Although Polysystem Theory was introduced before the cultural turn, itemphasized the whole cultural environment to decide how to translate texts. Itamar Even-Zohar's Polysystem Theory has transformed Translation Studies into an investigation of the position of translated texts as a whole (e.g. genre) in the historical and textual systems of the target culture (Merkle, 2008). Gideon Toury, one of his students, took this transformation as his starting point. Descriptive Translation Studies and Gideon Toury's Translation Norms, following the Polysystem Theory, have been created a bridge from functional approach to cultural approach in the transition.

Gideon Toury has been marked for years for shifting the focus in Translation Studies from the source text and its culture to the target text and its culture. However, this shift has been led with the help of cultural and afterwards sociological turn. Thus, the concept of equivalence takes its final bow in the writings of Gideon Toury (Lefevere, 1992).

"The translation studies carried out in the last decade of the twentieth century have revealed itself as a completely separate discipline, thanks to the dissemination of scientific publications and translator/interpreter training programs" (Ghanooni, 2012 January: 81). Then, translation research has been proceeding with an amalgam of theories and methodologies prevailing in previous years, following trends in these disciplines such as polysystem theory, translation norms, skopos with computerized corpora or critical discourse analysis etc. and literary and cultural theories such as globalisation, gender studies etc. especially with "the introduction of the ideas of philosophy, deconstruction, post-colonialism and feminism into translation studies" providing "new perspectives for defining translation" (Jixing, 2012: 38) and a new turn in translation studies has been emerged in recent years: Sociological or Social and Pyschological Turn. Jixing summarizes the new turn as: "As the focus transfers from text to mind, this time, the scope includes not only language, context, but also the inside world of human being" (Jixing, 2012: 41). In this period, a new textbook also has emerged as a book of theories, which offers research methodologies to

students: "*The Translator's Invisibility: A History of Translation"* (Venuti, 2017). Venuti deals with invisibility at hand through two types of translation strategies: domestication and foreignisation (2017: 19-20). For Venuti, domestication makes the translator "invisible" and "foreign texts are subject to ethnic reduction of target-language cultural values" (2017: 20) and the text has been adapted to a reader-friendly position. On the other hand, foreignisation makes the translator visible and makes sure that the reader reads a translation of the work from a foreign culture.

2.4.3. Toury's Norms in Translation

Gideon Toury's Theory of Descriptive Translation Studies, contrary to majority of former approaches to translation studies that are prescriptive and source text oriented mostly, approaches Translation Studies descriptively and basically relies on the description and explanation of the relationships holding between source texts and target texts (Toury, 1995).

Therefore, Descriptive Translation Studies (DTS) aims to reconstruct the norms that have been in operation during the translation process and these norms were introduced by Israeli translation scholar Gideon Toury which would form the basis of DTS and development of a properly systematic branch.

Idiosyncrasies ⟵――――――― Norms ――――――⟶ Rules

Fig. 1. Scale that shows the potency of socio-cultural constraints

At the end of the 1970s, Toury introduced the concept of norms based on the work of Even-Zohar's theory of polysystem theory (Even Zohar, 2005). Toury defines norms:

> (...) In terms of their potency, socio-cultural constraints have been described along a scale anchored between two extremes: general, relatively absolute rules on the one hand, and pure idiosyncrasies on the other. Between these two poles lies a vast middle-ground occupied by intersubjective factors commonly designated norms. The norms themselves form a graded continuum along the scale: some are stronger, and hence more rule-like, others are weaker, and hence almost idiosyncratic" (1995: 54).

In his book Toury, "*Descriptive Translation Studies and beyond*" (1995), he focuses on the concept of norms and states that norms are a collection of translation decisions that translators take according to the time and circumstances they are in.

According to Toury, "Norms are the key concept and focal point in any scientific approach to the study and description of social phenomena, especially behavioral activities, because their existence, and the wide range of situations they apply to (with the conformity to them applied) are the main factors ensuring the establishment and retention of social order" (1976: ii). Moreover, the norms are unstable; that is, "a norm may be more or less close to one of these extremes and its position on the scale issubject to change, disappearance and appearance over time" (1995: 54). However, because the norms in Translation Studies are the accumulation of translational behaviours, Pym, Shlesinger, and Simeoni explain the importance of them as:

> Toury assigns to Descriptive Translation Studies a vital role in the evolution of Translation Studies (Toury 1995: 265) because, through the accumulation of findings concerning actual translational behavior, it should be possible to move "gradually, and in a controlled way, towards an empirically justified theory which would consist in a system of interconnected, even interdependent probabilistic statements", this being the ultimate aim of Translation Studies (Toury, 2004: 15) (In. Pym, Shlesinger, & Simeoni: 2008: 120).

Type of Relationship	*Criterion (Type of Condition)*	*Appropriate Verbs*	*Branch of Translation Studies*
Possible	*Theoretical*	*Can*	*Translation Theory*
Existing	*Emprical*	*Is*	*Descriptive Translation Studies*
Required	*A priori*	*Sholud be*	*Applied Translation Studies*

Fig. 2. Translational relationships in relation to their respective branches as proposed by Toury

José Lambert (1995: 105-152) in his "*Translation, systems and research: The contribution of polysystem studies to translation studies*" refers Toury's norms, which has great contributions about making distinction between research-oriented approach and the practice/didactic- oriented approach. Because of the fact that concepts developed by Toury like norms, models, systems, theory vs. descriptive research are underlying basis of

"*Descriptive Translation Studies*". Gideon Toury with histarget oriented approach, advocates that translation is a fact of target system and 'the study should be done with the empirically observed data', since itsobject of study is about real life; that is, translated texts. According to him, translation is a norm-governed activity and it is such an activity that it needs at least two languages, two cultural form and two sets of norm systems. Since translations occupy a position in social and literary system of the target culture, this position determines the translation strategies. Due to the fact that translator plays a social role, attention is focused on target text and its position in the target culture.

According to Toury, "norms are acquired by the individual during his/her socialization and always imply sanctions- actual or potential, negative as well as positive" (Toury, 1995: 62). Norms function as various sociocultural constraints on human behavior; how to act, think, translate, etc., in a particular context and for a particular group of people. Toury defines norms as "criteria according to which actual instances of behavior" like translation, are evaluated "in situation which allow for different kind of behavior, on the additional condition that selection among them be non-random" (Toury, 1995: 55).

In addition, owing to the fact that it is quite difficult and almost impossible to examine human brain during the translation process, Toury's norms offer to examine translation product itself within its own culture: "[…] as they are a kind of 'black box' whose internal structure can only be guessed, or tentatively reconstructed. [...] Translated texts and their constitutive elements are observational facts, directly accessible to the eye" (Toury, 1985: 18).

As a consequence, the situation may also be challenging for the translator insofar as he or she has to be familiar with the social expectations and norms of the target culture he or she translating for.

Therefore, the translator is between the phenomenon of 'reading as an original' and 'reading as the original' (Toury, 1980).

Margaret Jull Costa (2007) explains those camps in her "*Mind the gap: Translating the 'untranslatable'*", that was taken place in "*Voices in translation: bridging cultural divides*" prepared under the editorship of Anderman:

(…) most translators move between these two camps all the time. Such is the complexity of languages and of cultures, that hard-and-fast rules simply cannot be applied to the art of translation, where one is constantly juggling with linguistic and cultural concepts which may or may not have an equivalent in the target language (Anderman, 2007: 118).

When it comes to the acquisition of norms, Toury advocates that norms acquired by the individual during his/her socialization (1995: 55). For translators, the process of socialization begins with translation. In addition, the regularities of behaviours that constitute these norms are actually a means of explaining the notions of difference and variability in translation that is the key concept in Toury's descriptive approach to translation:

(…) Toury's model for Descriptive Translation Studies has privileged collective schemes and structures instead of individual actors. It has lent itself to research into texts and their discursive embedding in a broader sociocultural and political context (Pym, Shlesinger, &Simeoni, 2008: 91).

Since a translation study or research is needed to be observed as a norm-governed activity within the target culture in which it occupied a position socially and literarily, researchers come up with a concept, which is equivalence; because comparison of both source text and target texts as translation products should be donein order to produce a scientific and a meaningful study, they decide to describe or study a translated text within the perspective of "equivalence". However, given the factors involved in the translation in which target and source text elements contribute simultaneously to the establishment of the invariant of comparison (Koster, 2000: 100), it is not possible for this comparison to be complete and inclusive, but it may be partial.In comparison, what a researcher needs to do in order to be objective is to find out the norms of the translator, decisions s/he takes, which translation method s/he considers, what kind of readers s/he adopts, the politics s/he pursues to achieve what he intends.The aim of the comparison is to determine the level of equivalence between the source text and the target text. Since full equivalence is already impossible in translation by its nature, it will remain hypothetical. Therefore, this impossibility will lead to a number of shifts in translation.

After the second half of the tweentith century, equivalence notion in translation has gained importance and has become a controversial issue about which different translation scholars have interpreted differently. Roman Jakobson, was the first to use this term in his book

published "*On linguistic aspect of translation*" in 1959. Jakobson claimed that "there is ordinarily no full equivalence between code units" (qtd by Munday, 2001:36). Scholars like Eugene Nida, Gideon Toury have claimed, it is inevitable that there is a degree of equivalence between the source and target text. Nida and Taber divided equivalence into two as: formal equivalence and dynamic equivalence. While dynamic equivalence relies on equivalent effect, formal equivalence focuses on the message itself. "Typically, formal correspondence distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labor unduly hard" (Nida, Taber, 1982: 201). Therefore, Nida and Taber took an important place to dynamic equivalence. Peter Newmark also took Nida's ideas about equivalence and stated, translation is "rendering the meaning of a text into another language in the way that the author intended the text." (Newmark, 1988: 5). According to Vinay and Darbelnet, equivalence-oriented translation is a procedure which "replicates the same situation as in the original, whilst using completely different wording" (ibid.:342). For Toury "equivalence was something automatically produced by all ostensible translations no matter what their linguistic or aesthetic quality"(qtd. in Pym, 2000: 6).

The main question for the Toury is not to identify equivalence, whether it is possible or not; the main question: what is expressed by equivalence in the target culture? That is, according to Toury, during translation, the translator establishes an equivalent relation between the source text and the target text. All target texts existing in the target culture have equivalence relation with the source texts. This equivalence relation is important because it also clarifies the initial norms of a translator. On the other hand, each translation has a unique equivalence relation; each translator creates a different type of equivalence between the target text and the source text (Toury 1995: 61). Therefore, equivalence could not be a requirement, but it could be a result (Chesterman, 1998: 93).

Jeremy Munday (2013) in his "Introducing Translation Studies: Theories and Applications" describes the aim of Toury's case studies and his concept of norms accordingly as:

> (…) to distinguish trends of translation behaviour, to makegeneralizations regarding the decision-making processes of the translator and then to 'reconstruct' the norms that have been in operation in the translation and make hypothesesthat can be tested by future descriptive studies (p.111).

Owing to the fact that general behavioral laws are determined and creates norms, norms can be reconstructed by examining texts in which regularities of behavior is presented explicitly. Then the process is followed by statements made about the norms by translators, scholars, publishers, reviewers etc. Likewise, Toury's DTS has looked persistently for all kinds of regularities to homogenize variability and variation in performance.

Since such a generally-held reformulationin translation studies has attracted so much attention among scholars, this attention has brought various criticisms along as well. Gentzler (2001) has been one of the criticizers of Toury's approach as he claimed "the extent to which the semi-scientific norm / legal approach can be applied to a marginal field such as translation is controversial because the defined norms are usually abstract and only traceable in Toury's method" (Munday, 2013: 116). Hermans (1999: 92) asks "how it is possible to know all the variables relevant to translation and to find laws relevant to all translation". In addition to those, Anthony Pym advises to think far beyond the level of culture-specific norms and to focus on human negotiators, people who are involved in the development of norms of translation, and much more with a relatively constructive criticism (1998:113). Moreover, both Theo Hermans (1999) and Daniel Simeoni (1998) have criticized Toury's approach as neglecting the translator, thought and translation process by emphasizing only on trends in translation behaviour in the translation product. However, Toury's thoughts on restrictions are inspired by sociology and social psychology; positive and negative reinforcement and the emphasis on observable behaviour (the text being "witness" to this behaviour) betray a Skinnerian[4] effect. After that, the Bourdieusian[5] influence is already increasingly felt in Translation Studies as a socio-cultural/ sociological turn. Bengi explains the viewpoint of Toury's norms with her own words as:

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[4](*psychology*) A person who endorses the behavioristic tradition of B. F. Skinner, that is, psychology should study the conditions under which behavior occurs, and that behavior is observable and measurable, as are the environmental conditions that control it ("Skinnerian", 2018: para. 1).

[5](...) The production of these translations is seen not just as a signifying practice or a use of language, but as a potential "field", where the various agents form power relationships and deploy their individual "capitals". People moreover act within this space in terms of their "habituses", dispositions that they have acquired and internalized over time. Cultural practices are thus cut up into social relations (field) and behavioral dispositions (habitus); the cultural becomes at least sociological, if not wholly social. Further, applying Bourdieu, the capitals people deploy can be economic (money), social (networks of contacts), symbolic (prestige, fame) or, of course, cultural (education, competence in signifying practices).(Pym, Shlesinger, & Jettmarova, 2006: 15-16).

> There is a need for a broad-scale viewpoint that will allow us to examine all the theories that are already in existence and to be examined in the future, to show how these theories are utilized, to state the overlapping areas of the theories and the areas of difference.It may be a suggestion to enrich Toury's approach with top areas related in the formation of this broad-scale viewpoint and this suggestion can be taken as a step toward a broad-scale viewpoint from individual theories for today (Bengi, 1995).

Furthermore, DTS Theory is a logically consistent model for describing the behaviour of a number of related translation phenomena. When it comes to Toury's translation norms again, he has used categories in array of choices effectively proposed to all those involved in translational activities: initial norm/preliminary norms/operational norms (Toury 1976: iv-ix; 1980: 51-62; 1996: Chapter 2).

2.4.3.1. Initial Norms

Due to the fact that translation is carried out from one language to another by its nature, it is inevitable that it involves two languages and cultures (those of which are source text and target text); that is, two sets of norm-systems. Consequently, the first condition is to fulfil the requirements of two different sources during the translation process and; that is, initial norms that was introduced by Gideon Toury as:

> (...)the translator's basic choice between two polar alternatives deriving from the two major constituents of the "value" in literary translation mentioned earlier: he subjects himself either to the original text, with its textual relations and the norms expressed by it and contained in it, or to the linguistic and literary norms active in TL and in the target literary polysystem, or a certain section of it (Toury, 1980: 54).

According to Toury, a translator should decide on whether s/he follow the source text andthe norms active in the source language and culture or target text and the norms active in the target culture. Toury explains these tendencies with two concepts as "*adequacy*"and "*acceptability*". If a translation tends to adhere to the norms of the source text and/or culture, then it can be determined as its *adequacy* to the source norms; however, a translation subscribes to norms originating in the target text and/or culture, then it can be decided as its *acceptability* (Toury, 1995: 56-57).

Adequacy ⟵—————————⟶ **Acceptability**

Fig. 3. The concepts of adequacy and acceptability

There is either gains or losses in both cases that are adherence to either source norms or target norms naturally; when the translator approaches to the point of "adequacy" it may cause some incompatibilities with target norms and its practices in terms of target norm culture traditions. When the translator approaches to the point of "acceptability" shifts from the source text and accordingly source culture norms may be almost inevitable. "Adherence to source norms determines a translation's adequacy as compared to the source text whereas subscription to norms originating in the target culture determines its acceptability" (Toury, 1995: 56-57).

That is, if a translation tends to subscribe to the norms of the source text, then it is said to be more adequate than acceptable. However, if a translation shows a tendency to subscribe to the norms of the target text, then it is said that it is more acceptable than adequate.

In addition, Toury explains shifts in a way that they are "a part of the decision making process" in translation and are also norm-governed (1995: 57). "Although even the most adequacy oriented text involves shifts from the source text which is called as "Obligatory Shifts"; there are non-random and truly norm governed shifts which is called as "Non-obligatory Shifts" (ibid.). That is, obligatory shifts are linguistically motivated differences which results from linguistic constraints of the target language; however, non-obligatory shifts are translator's adjustments related to factors of cultural, ideological or stylistic choices. (Toury, 1980/1995; Baker et al., 1998: 228). Therefore, it could be inferred that "the extent to which a TT contains non-obligatory shifts will determine whether its *initial norm* is one of *acceptability* or *adequacy*" (Shuttleworth, 2014: 153) and obligatory shifts are "non-random, and hence not idiosyncratic, is already truly norm-governed" (Toury, 1995: 57). However, because of the fact that the concept of shifts is an instrumental factor allowing the translator to overcome linguistic and cultural differences within a set of translation actions,"In later stages of Toury's thinking (1985, 1990), the above procedure became part of a larger one in which an additional unit of comparison was introduced: the 'coupled pair of "problem+solution""'(Baker&Saldanha, 2011: 273).After that, the notion of shift in Toury's methodology "gradually became less central" (ibid.). As a pattern reflecting regularities of translational behaviour, shifts, actually leads to "the establishment of the translational norms governing the text in question" (ibid.).

Norms are acquired through socialization, and always imply sanctions because of the fact that regularities of behavior direct implicitly in social order. Although norms can be seen to

have prescriptive force to impose sanction against translators, publishing houses, the real aim is to analyse them as a subject of the study in terms of DTS. "Norms do not preclude erratic or idiosyncratic behaviour, but such behaviour may be sanctioned (Toury 1995: 55); the very judgement of behaviour as erratic depends of course on a notion of normative behaviour" (Brownlie, 1999: 19). Moreover, Toury explain the situation in that way:

> (…) Even if no clear macro-level tendency can be shown, any micro-level decision can still be accounted for in terms of adequacy vs. acceptability. On the other hand, in cases where an overall choice has been made, it is not necessary that every single lower-level decision he made in full accord with it. We are still talking regularities, then, but not necessarily of any absolute type. It is unrealistic to expect absolute regularities anyway, in any behavioral domain (Toury, 1995:57).

Actual translation decisions, possible results that the researcher would face, necessarily involve compromise between the two poles implied by the initial norm: adequacy and acceptability. However, due to theoretical and methodological reasons, it would be realistic to preserve those oppositions between the poles in order to distinguish and assess concessions that differ in type and extent.

2.4.3.2. Preliminary Norms

The second norm introduced by Toury is preliminary norms and can be defined as "the norms that are concerned with both translation policies which means the choice of works of authors, publishing houses, institutions, schools, genres etc". and "directness of translation which refers to the tolerance for translating from a translation or translations instead of translating from definite and ultimate source text" (Toury 1995: 58).

> (…) translation always involves choices (or, in Jiří Levý's terms, "decision processes") and that an adequate understanding of translation therefore requires both a good grasp of the entire paradigm of possible options (including those which were not chosen for whatever reason) and insight into the factions (including norms) that guided or influenced the translators in their choices (cf. Toury's preliminary norms) (Pym; Shlesinger; Simeoni, 2008: 234).

Preliminary norms specify the choice of text types to be translated and from what source languages, text types and periods translation is preferred. They can be defined as "factors determining the selection of texts". "Preliminary norms have to do with [...]a definite translation "policy" [and]the "directness" of translation [...]" (Toury, 1995:58).

While translation policy is closely related to the role of translation and translation in society, "directness of translation" questions "the tolerance for translating from a translation in another language rather than from the ultimate source text" (Toury, 1980: 53). It could be expressed that translation policy regards the choice of source text/literature, its author, genre, the work itself; and directness of translation involves these questions: "Is an intermediate (second-hand) translation permitted at all? In translating from what (primary) source literatures / literary systems / periods and the like is it permitted/prohibited/tolerated/ preferred? What are the permitted/prohibited/tolerated/preferred intermediating languages?" (Toury, 1980: 53-54).

As preliminary norms do not have a direct relation to the actual "translation", they have an impact on the ongoing process that preceding and following the translation of a text.

2.4.3.3. Operational Norms

Since Toury has himself proposed the "procedure of using normative statements in correlation with translational data to investigate norms" (Brownlie, 1999: 13), the regularity of translational behavior gains more importance to investigate and reconstruct accordingly with the help of translational data. As two types of data can be mutually corrected, the analysis of translation as a production that is the most available and reliable outcome about the translation process in order to deduce from the translation product about translator's decision becomes prominent, which is called as "operational norms" by Toury:

> Operational norms, in turn, [are] direct actual decisions made during the translating process itself. They affect the matrix of the text, that is, the modes of distributing linguistic material (especially of larger units) in the text, and the actual verbal formulation of the text (Toury, 1980: 54).

Moreover, as a social being, the translator and her/his decisions will be affected regarding her/his personal qualifications, background, status in the target culture and therefore, operational norms and their analysis from translation product becomes crucial and even takes place on the top. "(…) factors such as age, extent of bilingualism, the knowledge and experience of the translator, as well as the status of translation within the target culture may affect the operation of law" (Pym; Shlesinger; Simeoni, 2008: 125).

From this point of view, Gideon Toury defines operational norms as governing directly or indirectly the relationship between the source text (hereinafter can be referred to as ST) and target text (hereinafter can be referred to as TT). In addition, he divides operational norms into two categories as "matricial norms" and "textual-linguistic norms". While matricial norms refer to the existence/ completeness of target language material such as omissions, relocation of the passages, textual segmentation, addition of passages and footnotes, textual linguistic norms refer to the selection of linguistic material for the formulation of target text after the process of decision-making such as lexical items, phrases and stylistic features.

When it comes to "operational norms", it is necessary that Toury should be referred to the concept of "translation equivalence" by which he means that "equivalence is assumed between target text (TT) and source text (ST)". Even Toury emphasizes "it is norms that determine the (type and extent of) equivalence manifested by actual translations" (Toury, 1995: 61) and it is precisely here that the relationship between operational norms and translation equivalence concepts, which are at the centre of the translation process, naturally takes place. Notwithstanding, even if each sentence used in translation is equivalent to each word in the original text, the translated text may not create the "equivalent" to the target reader's effect on the target reader's original target text; operational norms is a kind of observer and regulator of this process.

Since multiplicity and variation refer to the real-life situation that should not be ignored, non-normative behaviour is possible but is rare in practice. Still, some aberrant behaviours may affect the changes in the translation system. In fact, all the norms have a strong relationship with each other as they are the part of a social order. Because of the fact that operational norms reflect the preference of the translator to make decisions in the translation process and to follow selected pole when choosing the initial norm, as far as the relationship between preliminary and operational norms is concerned, and as Toury himself states, there may be "mutual influences" between them, or even "two-way conditioning" (ibid.: 59). There the changes occurring in the translation system arise from this tight and indissoluble bond between the norms.

2.5. On the Translation of Children's Literature

Shavit states that"despite the fact that children literature is a field underexplored by scholars, it is still complex and promising as a research area" and emphasizes the specific stiation of this area as:"no other field enables us to question the mechanism of culture, social manipulations and social procedure the way children's literature does"(2003, 31-32) in her "*Research of children's literature*" .

While lack of historical setting or lack of technical details, moral schematism, themes such as childhood, friendship, familiar relationships, processes of maturationare among the typical children's literature motifs and features, themes such as "death, violence, gender, fear, disease, war, controversial social norms, alcohol and swear words"could be exemplified as the themes to be avoided (Van Coillie and Verschueren, 2014: 163). If such themes are included in the children's literature, modifications in the translation of the children's literature may come into question.Modification in translation for young children are much more frequent than it was in older ages.Older children (ages 5-6 and older), on the contrary, get ahead in comparison to youngers.

Children's literature, by its very nature, resembles a mosaic: fables and fairy-tales, folk-tales and legends, fantasy and poetry, school, adventure, family stories… "children's literature' lacks generic purity" (Hunt, 2001: 3). Therefore, the complexity of the definition of children's literature and ambiguity of division as an independent genre makes its translation more challenging because of different purposes in which they reflect such as sometimes being "moral and didactic, sometimes not; as they refer the pagan beliefs, superstitions and traditions" (Pelen, 2015: 27). Hence, the target audience has a more important position in such a case.

As stated before, the classification of genre type is necessary in terms of "responding literature through cultural knowledge, emotional intelligence and creativity, social and personality development, and literature history to children across generations" (Crippen, 2012: 1) and accordingly in terms of translation studies in order to meet expectations of target audience- "children" or "children and adults together- double audience" because of the fact that the concept of "functional equivalence", ie the approximation of the source text in accordance with its function in the target culture when necessary, has become even more

important in today's translation tendency and children's literature, has its own characteristics as a literary genre, as well as similarities with adult literature:

> This is an area that has its own author, illustrator, editor, publisher; and all of them are adults. The same is valid for the translation of children's literature. The translator, the editor and the publisher are adults. It is adults who decide whether a work carries literary value. The person who determines the appropriateness of the text to the child, the benefits and harms of the text, who practices censorship or intervenes with the text, is an adult as the author, illustrator, publisher, educator, librarian, and the critic. In this case there are two important things that translator is obliged to: Analyticity and sensitivity. What it means is that the text can be read as a natural text on the target, and it contains values that have a unique work, that is, a literary whole (Neydim, 2016).

Oittinen approaches children's literature by claiming, in the first place, 'childhood' is a common concept of the individual, depending on the individual's own personal past and therefore unique to the individual and "Child image is a very complex issue: on the one hand, it is some-thing unique, based on each individual's personal history; on the otherhand, it is something collectivized in all society" (2000: 4). On the other hand, claiming "Children's books are solely written for children" does not provide a realistic perspective and often does not solve the problem regarding the target audience (Kumcu, 2008: Introduction).

As John Stephens writes, "a narrative without an ideology is unthinkable; ideology is formulated in and by language, meanings within language are socially determined, and narratives are constructed out of language" (1992:8). Therefore, children's literature has also ideological sub-texts; the truth of the matter of the that "translation solely for children, distinguishes with a strong educational focus, and translation which also bears adult readers in mind allows the original cultural references to make their mark" (O'Sullivan, 2005: 120).

Still, it is possible to talk about a dilemma in translation of children's literature. It is common for children to translate books in order to enrich their language in target literature and o introduce children to foreign cultures and at the same time, however, the foreign element itself is often destroyed by strictly adapted translations of the target culture, on the grounds that young readers will not understand it.O'Sullivan approches this dilemma from a more eligible perspective:

The translation of children's literature is thus a balancing act between the adaptation of foreign elements to the child reader's level of comprehension, and preservation of the differences that constitute a translated foreign text's potential for enrichment of the target culture. The actual decisions made in this zone of conflicting aims by editors and translators depend on their assessment of child readers: how, and how far, should they convey elements from the source literature that are new and (as yet) unknown, factors that are linguistically and culturally foreign? (2005:64).

When translating children's fiction, it is the mostly translator's task –and challenge- to determine how the child readership would deal with challenging elements such as foreign names, places or traditions etc. and what translation procedure is appropriate in the given context. Children, especially younger children, may not have the differential knowledge of an adult reader and are more likely to be unfamiliar those challenging elements; however, comprehension of the foreign norms and attitudes of source text may also more challenging for the target audience:

The representational aspects of a foreign culture (time, place, natural conditions, customs, history, the cultural heritage) may be less disruptive than the norms and attitudes of a source text that do not coincide with those of the target culture. It is the conceptual elements of a foreign culture that make a text seem particularly 'foreign' and thus harder to communicate (O'Sullivan, 2005: 82).

Therefore, translators may apply to the strategy of omission of those foreign elements in such a case because of translator's inability to translate and even if it is translated, may not make sense in terms of the target reader as in *Alice's Adventures in Wonderland*'s translations into Turkish because of variety of puns, words specific to Victorian English culture, customs and traditions and poetic utterances. In addition, some units of measurement such as miles, inches or feet that are not belong to Turkish system of units of measurement; some units of currency such as pound, shilling, pence etc. that are belong to English monetary system and some special days or occasions such as "Christmas or Croquet" that are special to English culture and traditions that were often used in the source text; that is, "*Alice's Adventures in Wonderland*" are sometimes foreignized as a strategy and "Adequacy" of Toury in his axis for instance "Mil" for "Miles"; "Şilin" for "Shilling"; "Kriket" for "Croquet" and sometimes dometisticated as a strategy and "Acceptability" of Toury for instance "Altın" for "Pound"; "Plaj kulubeleri" for "Bathing machine"; "Lirayla kuruş" for"Shilling and pence".

In translating children's literature, especially children's literature with cultural items, the main problem is whether translators will be closer to foreignization/adequacy or domestication/acceptability of the elements. If the translation policy of publishing houses is ignored, the choice is largely determined by the target audience. Nevertheless, as we can not speak of a single reader in general, when the target is children, we can not speak of a single child reader as a concept (Kumcu, 2008: 7).

> We cannot speak of 'the child reader', any more than we can speak of 'the reader' in general. The literary competence of every child depends on his or her individual affective and cognitive development, influenced by factors of the maturing process and his or her social background, education, etc (O'Sullivan, 2005: 79).

However, we can speak of translation challenges as factors to be considered in the translation process as well as the target audience in terms of culture specific items such as local institutions, streets, historical figures, place names, personal names, periodicals, works of art, etc. which are linked to the most arbitrary area of each linguistic systems and they will normally present a problem in other languages (Newmark, 1981:70-83). In other words, culture specific items (CSI) or idioms, proverbs that are peculiar to a specific culture do not create any probem on their own, the result of a confrontation in their translation in the target culturecould create any linguistic representation problem (ideology, usage, frequency, etc.) and this problem could need a solution:

> As with idioms and proverbs, the adjective 'untranslatable' is frequently attached to the word 'pun', and here again it is often impossible for the translator simply to translate what is there. A new and equally appropriate pun has to be invented (Costa; ed. Anderman, 2007: 116).

On the other hand, translators may choose to modify foreign names due to the fact that they cannot be tolerated by child reader. Törnquist, for instance, defends this view persistently: "You can't expect a child to run for an encyclopedia or to the library to find an explanation for this or that element in a story" (Törnqvist, 1976: 103; in Coillie and Verschueren, 2014: 138). Anthonie Kee, alternatively, states that he does not wish to remove all foreign or unusual elements from the texts he translates, but that he still finds it necessary to "moderate certain alienating elements" (Albrecht and Van Camp 1994: 123; in Van Coillie and Verschueren, 2014:133). Modification gains importance when comprehensibleness or visibility of translator becomes primary aim, translator will usually adapt other cultural data

such as place names, dishes, measurements and weights, titles of books etc (Van Coillie and Verschueren, 2014: 134).

In addition, onomatopoeias are another challenging factor for translators of children's literature. It is argumentatively not appropriate to maintain foreign expression. Because of the fact that onomatopoeias addresses children's inner senses affectively and develop familiarity, translators usually try to utilize textual conventions and linguistic norms of the target culture in order to create the same effect of source text for their readers as far as possible. Although, most of the critics state that "it is almost impossible for a translation to have the same effects on its readers that the source text had on its original readers, because how the text is received is determined by time, location, language and culture" (Stine, 2004). Besides, if educational function of the children's literature is desired to fulfill, then "sound symbolism can facilitate word learning regardless of the language the children are learning." (Kantartzis, K. et al. 2008: 1). Thus, translators may choose either phonetically adapted or culturally adapted translations of onomatopoeias; even so, due to the reasons stated above, they mostly choose to cultural adaptation.

Since translating items referred untranslatable are gaining more importance in translation of children's literature, the word of "challenge" is the most suitable attribution for items that cause problems in the translation process. Because it is expected for a translator to beat or struggle to the challenge and translate or deal with it correspondingly in accordance with the nature of children's literature.

However, Birgit Stolt who evaluates challenging factors approaching from a different standpoint claims with regard to strange names: "When the story of a book is exciting enough, the child will also put up with difficulties; a strange name, to which one quickly gets accustomed, is a part of the strange milieu." (Klingberg, 1978: 136) Another reason why translators choose to preserve foreign names and other cultural elements is "bringing children into contact with other cultures via translation" in order to give children "a wider view of the world and of themselves and their own culture" also (Van Coillie and Verschueren, 2014: 134).

Another challenging factor for a translator can be fulfilling the "aesthetic function". According to proponents of foreignization strategy of Venuti, or adequacy concept of Gideon Toury, which are both source-oriented methods, translator does not adapt his or her

own literary style for their readers if s/he really wants to provide a source-oriented strategy. On the other hand, s/he should express the author's language, atmosphere, tone and intent in another language without making concessions to the reader as best as one can, according to Bart Moeyaert. Moreover, he sees translation problems as an aesthetic challenge, asking: "How do I remain true to the author?... am I not being unfaithful?" (Moeyaert 1997, 197; Van Coillie and Verschueren, 2014: 136; Coillie's translation). However, if the translator wants to translate in accordance with target-oriented norms, which correspond to domestication strategy of Venuti, and acceptability concept of Toury, s/he may overlook aesthetic function of the author and use his/her own style or may translate in a neutralized way (naturalization or Klingberg's cultural context adaptation as in the spirit of the original but avoiding introducing any customs or local opinions), because of challenging situation of aesthetics in translation especially for children's literature. Notwithstanding, it is often the publisher who has the last word. "Recognizability, readability and reading pleasure are also commercial criteria" that can have an impact on the translation of challenging items (Van Coillie and Verschueren, 2014: 136).

In addition to all these challenging factors, it is better to be careful to provide children's books that are simpler, and suitable for children's vocabulary and that can enter their imaginary worlds instead of long sections and complicated textual choices that would make it difficult for children to catch the meaning and translator plays a major role in translated children's literature. Since, in children's literature, a qualified piece of work can gain a children's reading love and habit, but an unqualified piece of work that can take a child away from the world of literature. In other words, children's literature uses a language that embodies abstract thought. Therefore, the language used in texts; should be a more flexible and as the phrase goes, full of fun and allow children to use existing vocabulary that does not force them. As a result, children 's literature, from the literary standpoint, is basically the same with other literary products; however, by nature of the target audience, the stylistic and intellectual density in the texts is presented more clearly to the reader and communication in the texts comes more to the forefront.

2.5.1. Translation Strategies in Children's Literature

Translators, too, are constrained by the times in which they live, the literary traditions they try to reconcile, and the features of the languages they work with (Lefevere, 1992: 6).

Translation process begins with the decision as to whether a text translated at all and the translator of the text is the co-author of the text at the same time. In most many cases, a perfect equivalent for an expression cannot be found. It is important to choose the most fitting word.

However, translation theories that have a desire to accomplish equivalence indispensably come to terms with the existence of "shifts" between the source and translated texts. They stand for deviations that occur at such linguistic levels as grammar, graphology, phonology, and lexis.

Shifts occurred because all translations contain shifts, because all translators introduce shifts. (…) Translation shifts make sense if we look at the ways in which the translation process is constrained by human cognition, task conditions, etc. (Pym; Shlesinger; Simeoni, 2008: 369) In addition, even the most source-text oriented translation involves shifts from source text and Lawrence Venuti defines this kind of translations as foreignizing translations:

The reader is still dependent on the translation for access to the original, but she is regularly reminded that the text she is reading is in fact not the original, it is another text in which potential for meaning has been eliminated and added (Myskja, 2013: 6).

According to Nida (1964: 156) "since no two languages are identical, either in the meanings given to corresponding symbols or in the ways in which such symbols are arranged in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages". Furthermore, even if it may be tried to provide full-equivalence in a translation process, it would be impossible in terms of the fact that every language has its own linguistic and cultural background; therefore, "there can be no fully exact translations; the total impact of a translation may be reasonably close to the original, but there can be no identity in detail" (Constance B. West: 1932: 344). Some language specific structures, cultural elements specific to source text, personifications, proper names vice versa that undermine the translation process would preclude full equivalence in translation: "Translation is a violent process: The translator must always "eliminate", "disarrange" and replace the source text" (Venuti, 2017: 14).

Furthermore, "Shifts do not occur because the translator wishes to 'change' a work, but because he/she strives to reproduce it as faithfully as possible, suitable equivalents in the milieu of his society" as AntonPopovič pointed out (1970: 80-82).

When opposite poles of Gideon Toury, "adequacy" and "acceptability" is given, the strategies of "foreignization" and "domestication" of Venuti come up which coincide with these two sources of constraints in terms of translation viewpoints of both scholars'. While, "domesticating" corresponds to the definition of "Fluency and naturalness are prioritized; linguistic and cultural choices is limited in the translation process to the dominant discourse in the target culture" (Myskja, 2013: 3); "foreignising" corresponds to the definition of "The translator intentionally disrupts the linguistic and genre expectations of the target language in order to mark the otherness of the translated texts: 'Discontinuities at the level of syntax, diction, or discourse allow the translation to be read as a translation […] showing where it departs from target language cultural values, domesticating a foreignizing translation by showing where it depends on them' (Venuti 2010: 75)" (Myskja, 2013: 3). However, Venuti's approach is more socio-cultural oriented compared to that of Toury.

Therefore, norms of translation introduced by Gideon Toury travel between these two opposite and inseparable poles. In the case of children's literature, translating cultural motifs for the target reader, whose cultural perceptions and experiences are limited, is becoming completely complicated. In addition to the spatial distance between the source and target texts, where the target reader is not just children, but also when the temporal distance is present, the choice of translators regarding the cultural motif is of great importance (Kumcu, 2008: Abstract).

Another point is that, despite the inferior position of translation of children's literature in comparison to translation of other genres, people involved with the simple topic of children's literature have been in the forefront of literary and critical theory of translating children's literature. Thus, it has been widely argued that "children's literature studies should not ghettoize themselves, but make every use of techniques" (Hunt, 1999: 10). Hence, translators of children's literature can apply any translation strategy that they deem appropriate and necessary. For instance:

Lexical loan translations and neologisms are used, when there two main reasons for the occurrence of loan translations and linguistic innovations:

> 1.When there are culture-specific items where original semantic meaning is difficult to convey in the target language (Pym; Shlesinger; Simeoni, 2008: 43).

Javier Franco Aixela explains the translation strategies to be used in such a situation as follows:

> (…) Preservation –by repeated use, transliteration, linguistic (rather than cultural) translation, extra-textual annotations (footnotes), and intertextual annotations (explications in the body of the text); Conversation –by synonyms, universal terms, cultural equivalents in the target language, omission, and neologism.

> 2.The tendency to translate each word separately, without considering its function in the overall context, is expressed in the translation of idiomatic combination split into their constituents, with each component translated separately. Such a translation leads to semantic deviation from the source, and to the use of meaningless phrases (Pym; Shlesinger; Simeoni, 2008: 43).

Since Gideon Toury focuses on Translation Studies with a target-oriented approach, he advocates that translated texts can try to achieve "acceptability". However, for trying to achieve "acceptability" in a translation, cultural differences could be an inevitable obstacle to tackle in order to convey the source language meaning.

> (…) Or they can incorporate opaque cultural references, unusual syntax, stylistic variation, archaisms and so on, in order to showcase the irreducible otherness of the original text and thus their own status as translated discourse. Even without explicit metalingual signals, texts can thus try to conceal their foreign origin or throw it into relief (Pym; Shlesinger; Simeoni, 2008: 239).

Therefore, "some disadvantage or advantage is neglected in order to gain a greater advantage or avoid a greater disadvantage" as Cicero said hundred years ago.

When viewed from an angle, according to some theorists of translation of children's literature, translator should not overlook the source text, in other words; manipulations such as additions, subtractions, comments that are not found in the source text are not approved in the target text.

Birgit Stolt writes: "the original text must be accorded just as much respect as in the case of adult literature, therefore the endeavor should be a translation as faithful, as equivalent as possible" (Birgit Stolt, in Oittinen, 2000).

On the other hand, cultural values conveyed through translation in children's books may be foreign to children who do not recognize that culture. In order to prevent this alienation, the translator probably needs to make explanatory joints as other theorists advocate. At this point, the most important rule of translation studies is that the source text faithfulness principle may lose its validity for the translation of children's literature. The task of the translator may be to try to make it into the literary children 's literature, in spite of the fact that it is not contrary to the translation principles.

Oittinen supports adapting foreign words in children's literature by giving example from Andersen tales: "Even tales by H.C. Andersen should be adapted to keep them readable; they must be adapted or die. Thus adaptations may be made simply out of love for children and their literature, in order to keep their literature alive by speaking their language" (Oittinen, 2000: 80). As Steiner states, "translation is the mirror which not only reflects but generates light" (1975: 485).

While proponents of source text oriented translation in children's literature claim that adapting or domesticating is a sign of disrespect for children because of the need to giving the readers –children- knowledge and making them understand an emotional experience of the foreign environment and culture, in order to further the international outlook (Klingberg, 1986); proponents of target text oriented translation claim that domestication strategy or providing acceptability is a must for translation of children's literature due to the fact that the role of translators as mediators is strongly felt in children's literature, because it is among others through translations that monolingual children get to know foreign cultures. Mediation does not have to be neutral (Van Coillie and Verschueren 2006: v). "There are also several taboos in children's stories, for instance including alcohol, which is often replaced with fruit, honey and milk" (Oittinen, 2000: 86); or homosexuality, death, violence etc. which are often censored. "However, the translation of double audience source text can never be fully domesticating without risking the loss of its orientation" (Van Coillie and Verschueren, 2014: 182).

Zohar Shavit, points out two main reasons for adapting stories for children:

1.Adjusting the text in order to make it appropriate and useful to the child, in accordance with what society think is "good for the child"

2.Adjusting plot, characterization and language to the child's level of comprehension and his reading abilities (Shavit 1981: 172).

Moreover, translators may choose "making use of the linguistic transparency of CSI in many cases; a denotatively very close reference to the original, but increases its comprehensibility by offering target language version which can still be recognized as belonging to the cultural system of the source text" (Álvarez, Vidal, 1996: 63-64). Therefore, strategy of neutralization or linguistic (non-cultural) translation is achieved.

However, when there is a need for some explanation of the meaning or when it is thought that translated item is needed to be supported by further statement, the translator may use extra-textual gloss; that is, "footnote, endnote, glossary, commentary/ translation in brackets, in italics, etc" (Álvarez, Vidal, 1996: 62). Footnote is absolutely an option for providing better understanding if it is thought that an ambiguity occurs in the meaning albeit using footnote is considered as drawing unnecessary attention to the item according to some. However, when these items are used to the purpose, they facilitate understanding of the text or else extra-textual factors may cause target text to lose its function:

If the translator explains the connotation of a personal name, the reader of the target text more explicitly learns something (the meaning of a word from another language). If at the same time the translator explains a play on words, the divertive function changes as well: once explained, the pun is often no longer funny (Van Coillie and Verschueren, 2014: 126).

When it comes to wordplay- pun, literal translation of such a particular literary item may cause the item lose its function in the target text. If correspondence of a new and equally appropriate pun is impossible, then different puns may be created to replace it, as far as they are keeping with the tone and tenor of original (Anderman, 2007: 117).

Another strategy used for untranslatable or challenging items in translation is deletion, in other words, omission. There could be some purposes of omission for a translator; stylistic omission is one of the purposes, for instance; it can be used to avoid redundancy; that is,

unnecessary repetitions in order to lead to more conciseness and clarity in style which is optional; if a translator does not resort to stylistic omission,this may often lead to artificial translations, to 'translationese'" (Dimitriu, 2004) or linguistic omission could be one of the strategies of the translator's in order to provide linguistic accuracy; that is, "when there are gaps between the grammatical categories of the languages in question" (Klaudy, 2003: 377-387); and it occurs as a result of systemic differences between languages. Since functional equivalence is the prominent purpose of the translator, translators could make an effort for linguistic, textual, pragmatic and cultural acceptability by avoiding anything that could shock the target audience or provoke against their common beliefs or translators could do omission because it is entirely their choice, or publishing policy of the publishing house.

2.6. Target Texts and Translators

2.6.1. Oscar Wilde

"I put all my genius into my life; I put only my talent into my works"
Oscar Wilde

Oscar Wilde is an Irish author who was born on October 16, 1854 in Dublin. While his works of art leave his mark world literary heritage, his personal life is still imprinted on the memories with its sensational characteristics.

Wilde begins his education at Trinity College and later at Magdalen College in Oxford by earning a scholarship. Here he becomes the student of John Ruskin who is one of the pioneers of the Arts and Crafts movement advocating craftsmanship against the alienation of human labor caused by industrialization and Walter Pater who inspires aestheticism. After graduation, he is moved to London and immediately becomes prominent in London's art environment, with his sleek clothing style, sharp intellect and radical views of art (Artun, 2010: 1).

In 1882, he goes to U.S.A. to participate series of one-year conferences in order to advocate understanding of aesthetics movement and he meets with Walt Whitman here who was known "the Professor of Aesthetics" and author of "*Leaves of Grass*". After returning to England, he marries to Constance Lloyd in 1884 and has got two sons, Cyril and Vivian. Then, Oscar Wilde becomes the editor of "*The Woman's World*" that is popular women's

magazine; however, he also attaches importance to political and social issues in this magazine (Artun, 2010: 8-10).

Wilde is remembered with pioneers of Modern Literature such as Baudelaire, Mallarmé; however, his life has always been more imprinted on the memories and striking because of its effect on his works of art.

Oscar Wilde one of the magnificent literary figures of Victorian period of English literature and even now his masterpieces are one of the most famous works of art such as "*The Picture of Dorian Gray*" (1891) and his play "*The Importance of Being Earnest*" (1895) and the subject of our study, "*The Happy Prince and Other Tales*" (1888) that is written for his own children by Wilde's himself.

> Wilde's two sons were born in 1885 and 1886, and the direct tone he uses strongly reflects the oral tradition of storytelling, whilst the skilful economy of form and the sharp inflections of the language indicate the more sophisticated, 'adult' meanings of literary fairy tales (Watson, 2001: 319).

Although he wrote these five fairy tales for his own children at first, Oscar Wilde's idiosyncratic literary style and specific themes, motifs of fairy tales shape the target of the reader as both children and adults; that is, dual or double audience.

Some rumours about Oscar Wilde's gender issue are always brought forward to discuss and it has been stated that Wilde used some homosexual undertones in "*The Happy Prince*" which was written for his own children (Its effect will be given in the subtitle of "*The Happy Prince*").

When Wilde publishes "The Picture of Dorian Gray" in 1891, he meets with the love of his life- Lord Alfred Douglas nicknamed "Bosie". They do not feel the need to keep this relationship as a secret; therefore, Wilde is sentenced to prison for homosexuality in 1895 as a result of the case opened by Alfred's father. He has many homosexual relationships; however, his love for Alfred Douglas is the most distinct one. After two years of imprisonment, he goes to France with the name of "Sebastian Melmoth" and spends the rest of his years as excluded from the art world. In the end, he dies in Paris of meningitis on November 30, 1900 at the age of 46 (Okumuş, 2015).

Throughout his life, Wilde was one of the ardent supporters of the movement of aestheticism in his time; his model of self-fulfilment proposes to remain indifferent to any authority other than beauty. Moreover, he attaches particular importance to the form: "Yes; form is everything. It is the secret of life.", "(…) and that Form, which is the birth of passion, is also the death of pain" (Wordsworth Reference Series, 53-54).

Oscar Wilde is generally seen as one of the biggest proponents of aestheticism in English Literature and associated with Art for Art's sake. Although still the concept of aestheticism and children's literature are thought as binary opposition, Oscar Wilde has integrated them in "*The Happy Prince and Other Tales*"; because of the fact that he advocates, art is not limited to creating a mood or sensation and fulfilling possibilities of beauty inherent in any art form. He is an aesthete and believed that art is indispensable in promoting the creation of a socially prosperous society and he "incorporated into his work the beauty of this aesthetic sensation with morality" (Humaish, 2017: 6). Therefore, he refers his sense of aesthetics in *The Happy Prince*:

> "He is as beautiful as a weathercock," remarked one of the Town Councillors who wished to gain a reputation for having artistic tastes; "only not quite so useful," he added, fearing lest people should think him unpractical, which he really was not (Wilde, 1997: 2).

Wilde addresses Victorian period aesthetics in which beauty without a function that may be a moral message is useless. Hence, at the end of the tale, as the statue of the Happy Prince is no longer beautiful; therefore, it is not useful any more according to the Victorian way of thinking (Humaish, 2007: 10). "Although the rhetoric of natural history remained loaded with affect and its language colourful, constantly aestheticizing or even sometimes sensationalizing nature, fairies came to embody polyvalent meanings, as we shall see" (Talairach-Vielmas, 2014: 19).

Aesthetics is included into fairy tales in Victorian period due to the understanding of the literature of the time- as an image that matches the visual stereotypes of the period in order to conform to the social and aesthetic standards of aupper class audience (Talairach-Vielmas, 2014: 106-116). Therefore, mental, aesthetic and moral development of a child could also be displayed through the fairy tales.

Oscar Wilde's aestheticism proves itself as not being amoral and furthermore his aesthetic philosophy both involves beauty and morality at the same time. Oscar Wilde's "*The Happy Prince and Other Tales*" has both moral values such as the known works of children's literature and aesthetic concern together.

Ellis describes Wilde as "an exotic product of a commercial age … a protest against current ugliness and smugness, a fine -frenzy set against average ideals and commonplace platitudes" (1918: 191). "*The Happy Prince,*" Wilde wrote in a letter to Leonard Smithers, "is an attempt to treat a tragic modern problem in a form that aims at delicacy and imaginative treatment; it is a reaction against the purely imitative character of modern art" (Letters 355). In addition to aesthetic concern, the Tales contain a number of vices and virtues and offer honesty and generosity in human relations at the same time. Satirizing style of him such as criticising hypocrisy of the upper class, inverse relationship between beauty and Victorian virtue, problematic outcome of self-sacrifice etc. and unique style of expression that reflects his sense of art composes one of those timeless classics that can be read both adults and children. Therefore, translating such an idiosyncratic work would not be an easy task for its translators, it would be challenging. "The translation history of Oscar Wilde's works in Turkey is fascinating and full of surprises and is closely connected with the initiation of the cultural revolution which supported the Westernization program of the secular Republic of Turkey" (Paker, 1998: 578).

> Oscar Wilde died in 1900, 23 years before the proclamation of the Republic. The Republic immediately ignited the efforts to create a national modern Turkish literature. As one of the cultural reforms of the Turkish Republic, the literary vacuum in the polysystem had to be replaced by the creation of an indigenous national literature which would be based on national sources and models that were dormant or not properly surfaced (Aksoy, 2016: 27).

For that very reasons it was not possible not to include translations of Oscar Wilde's works of art, especially "*The Happy Prince and Other Tales* in that movement of cultural revolution which is transformed into a literacy campaign in the establishment of modern Turkish Literature of the Republic of Turkey.

2.6.2. The Happy Prince and Other Tales

*"(…) The Happy Prince (…) shows how the authors of our beloved fairy
tales used the genre to articulate personal desires, political views, and*

> *aesthetic preferences within particular social contexts. Above all, he demonstrates the role that the fairy tale has assumed in the civilizing process-the way it imparts values, norms, and aesthetic taste to children and adults"*
> *(Zipes, 2007: Abstract).*

In 1888, Oscar Wilde published a collection of stories entitled "*The Happy Prince and Other Tales*" andWilde's letter to William Gladstone in June 1888, to whom he explicitly professes that the stories in "*The Happy Prince and Other Tales* are 'really meant for children'" (Letters 350). Indeed, Wilde himself admits that his tales that are targeted double audience as both adults who have not lost their childlike nature yet and childrens, even for his children:

> (…) Wilde initially intended the stories to entertain his own children and, although definitions of 'children's literature' are problematic, it would be perverse to exclude texts explicitly conceived for children and this means that Wilde's tales should be included (Killeen, 2007: 10).

Vyvyan (Vivian), Wilde's son, saysthat his father told all the tales himself and his brother (53–4) and a few sentences of Wilde to a friend, in fact, expresses his intention clearly:

> It is the duty of every father … to write fairy tales for his children. But the mind of a child is a great mystery. It is incalculable, and who shall divine it, or bring to it his own peculiar delights? You humbly spread before it the treasures of your imagination, and they are as dross (Le Gallienne 252).

The tales of Oscar Wilde appealto both children and adults, however; themes used in the tales may sometimes look beyond the comprehension of children. In a letter to a fellow writer G.H. Kersley, Wilde states that the tales are "meant for children, and partly for those who kept the childlike faculties of wonder and joy, and who find in simplicity a subtle strangeness" (Tiefenbach, 2000 January 11: CBC Radio broadcast). Thus, it is indicated that adults who have not yet lost their child-like excitement and perspective actually and dual audience accordingly.

Barbara Wall, in her "The narrator's voice: the dilemma of children's fiction" divides target audience in children's books into three; (1) single, (2) double and (3) dual address or audience. Therefore, single audience is for "child reader"; double audience is for adults and children that is, in the case of adults who can read children's books:

> (…) for a single audience, using single address; (…) for a double audience, using double address, (…) their narrators will address child narratees overtly and selfconsciously, and will also address adults, either overtly, as the implied author's attention shifts away from the implied child reader to a different older audience, or covertly, as the narrator deliberately exploits the ignorance of the implied child reader and attempts to entertain an implied adult reader by making jokes which are funny primarily because children will not understand them. (…) (Wall, 1991: 35).

However, dual audience is for the ones in addition to children's readers, whichcan be explicitly or implicitly addressed to adult readers:

> Their narrators address child narratees, usually covertly, (…) using the same 'tone of seriousness' which would be used to address adult narratees, or confidentially sharing the story in a way that allows adult narrator and child narratee a conjunction of interests. (Wall, 1991: 35).

Then, throughout the translation process, the diversity of the target reader –single, double or dual– and cultural motifs that vary according to target, context and theme in the task of translating, could sometimes make translator's work more challenging in maintaining balance between those variables. In particular, the presence of different themes brings different purposes in translation. "Lewis Carroll's 'Alice' is a good example of how a story can be understood from different angles in different cultures and in different space-time locations" (Oittinen, 2000: 139).

To create double targets, as Lewis Carroll did in "*Alice in Wonderland*", authors apply irony, allusion, metaphor, intertextuality and 'hidden' adult subtexts to create, successfully this double target and the author does this to create text that both children and adults can enjoy at the same time. In fact, since all literary works are largely retained by adults, it is necessary to keep in mind that the first case, that a children's book, which only calls for children, may only exist theoretically (Hunt, 1994: 13).

For instance, "death has often been something to avoid in children's literature, even though it is central theme both in folk tales and in fairy tales by authors like H. C. Andersen and the German Grimm brothers" (Oittinen, 2002: 91-92). Since five fairy tales of "*The Happy Prince and Other Tales*" that have been the subject of this study often treats some topics which may need censorship for children target audience such as death,torment, alcohol and homosexuality; and in addition various interpretations have been put forward, such as some

kind of ridicule to materialism and capitalism and a political and symbolic work that criticized the Victorian period England, because of the fact that such topics could be accepted as inappropriate for them. However, censorship may be relative. "It gradually tends to characterise children as impressiable and simple-minded, unless it is unable to take a balance view of, for example, sexual or racial issues, when the balance is not explicitly stated" (Hunt, 1999: 6). According to Zipes censorship or sanitization in fairy tales "can be very dangerous because they lead to censorship, police states, radical fundamentalism, etc."[6] And he continues in an interview was conducted via e-mail over the month of April, 2002 by Kenn Bannerman like:

> I have raised my own daughter on all sorts of stories without censorship, with curse words and violent scenes, where appropriate in the plot. Depending on the relationship a child has to the storyteller, and depending on the context, I think it is important that the child be able to listen to any story imaginable. In fact, the children imagine stories more gruesome and more violent than we can imagine. So it all boils down to honesty -- how honest is the story or storyteller. Fairy tales, the best of fairy tales, are very honest, never mince words, and challenge everyone's imagination. They should never be sanitized (Bannerman, 2002).

However, Wilde's independent literary style creates unique fairy tales that have both the characteristic of fairy tales such as happy ending, talking with animals in "*The Nightingale and the Rose*", fantastic facts in "*The Selfish Giant*"; protogonists and antogonists and socially reconstructed elements of society such as the tension between working class and upper class in "*The Devoted Friend*"; opposition between luxury and poverty in "*The Happy Prince*", Victorian age pressure authority in "*The Remarkable Rocket*" that are just one of the examples that can be given for elements which recall someone a fairy tale and abovementioned topics that an aouthor may wish to avoid dealing in a book placed in children's literature.

Therefore, special position of *The Happy Prince and Other Tales*, in addition to the spatial distance, the temporal distance, which exists even for today's English reader, make the translation process difficult for text translators. Secondly, according to Wall's classification, *The Happy Prince and Other Tales* can be said to have double audience. In many parts of the text Wilde criticizes the values of the Victorian era and the rigid point of view for the

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[6]Retrieved from http://www.bitingdogpress.com/zipes/zipes.html on 4 April 2018.

period child, and even the colonial policies of England, but naturally makes it all so that adult readers can understand it (Kumcu, 2008: Introduction).

2.6.2.1. The Happy Prince

"More marvelous than anything is the suffering of men and of women. There is no mastery so great as misery" (Wilde, 1909: 14).

The Happy Prince is one of the most known masterpieces of children's literature of its own time -Victorian Period. According to The Cambridge Guide to Children's Books in English, "'*The Happy Prince*' explore[s] the price paid in human suffering for beauty, art, power, and wealth, and the corresponding salvation offered by selfless love" (Watson, 2001: 381). However, the Prince's given name is "*The Happy Prince*" creates a paradox. As Brund Bettelheim argues that "children need happy endings to reassure them that there is possibility of overcoming obstacles and attaining happiness" (Bettelheim, 1977: 23). It is given as a message in the tale that happiness does not come from pleasure. The abrupt, unnatural ending also proves it. Rumour has it that the Victorian homosexual subtext does not accept happy ending: "In the title story, the statue of the Happy Prince gives away his jewels and gold-leaf to help the poor children, while his friend the Swallow stays in the north to keep him company and dies of cold, in sharp contrast to the insensitivity of the human characters" (Watson, 2001: 382).

What is more, "*the Happy Prince*" blends Victorian Protestant pathos with homoerotic imagery, emphasising physical and moral suffering with in the line of Victorian Age (Bseiso, 2007). "In '*The Happy Prince*' (1888), the eponymous hero gradually sacrifices his body for the sake of the citizens of his town. There are ominous forebodings in these stories of escalating levels of intolerance towards the child" (Mendelssohn, 2007: 256).

Furthermore, "*the Happy Prince*" includes both economic issues like poverty or inequality of income interclass and misery of people like impoverished immigrants or Charity Children. Themes like social injustice, compassion, power of love and mercy are also addressed.

The fairy tale starts with a description of a statue which was called as "*The Happy Prince*" at one time. He is on a high pole in the city where he observes the whole city with its

problematic issues like poverty, injustice etc. However, when he was alive, he was living in prosperity with golds, jewelries in a heaven so the speak. Now, his statue has been embellished with two sapphires instead of his eyes and was covered in gold. Although he was seen as the happiest man in the world when he was alive, he sees all the sorrow and suffering outside palace walls as a statue. Then, the Happy Prince meets with a swallow who takes shelter beneath his statue. The Happy Prince wants to share his gold and jewels with indigent people with contentment and agrees with swallow about removing his gold and jewels from his sword, body and eyes respectively. However, swallow wants to move a warm climate, Egypt; he takes his decision to bring help to people who are in need. After displacement of gold and jewels, the statue of the Happy Prince is not worth attention anymore, due to Victorian turn of mind. The understanding of "As he is no longer beautiful, he is no longer useful," causes the statue to be taken down and destroyed with the decision of Mayor. Then, swallow dies next to the statue of the Happy Prince.

Finally, the Happy Prince's and swallow's love and devotion are rewarded with an eternal life by God at the end of the tale.

2.6.2.2. The Nightingale and the Rose

> *"Surely Love is a wonderful thing. It is more precious than emeralds, and dearer than fine opals. Pearls and pomegranates cannot buy it, nor is it set forth in the market-place. It may not be purchased of the merchants, nor can it be weighed out in balance for gold."*
> *(Wilde, 1909: 10).*

The Nightingale and the Rose which is the second fairy tale of *The Happy Prince and Other Tales* is an allegorical story about love, sacrifice, vanity and selfishness.

The tale begins with a Philosophy student who searches a red rose to the Prince's ball the next night, because if he gives that rose to Professor's daughter that he loves, she will dance with him as the girl promised to him. However, this is impossible for the student since there is no red rose in his garden. The sorrow and despair of the student attracts the nightingale's attention and she sympathizes with him. The nightingale has an urge to help the student and tries to find a red rose. After a wild goose chase, she finds a white rose. If she pierces his heart with the thorn of the white rose, her blood will make it a brilliant red rose. Thus, the nightingale accepts this agonizing process and she dies at the end. However, her sacrifice ends in smoke. Although the student takes the blood-red rose, the girl spurns and tells that it will not match with her dress. Therefore, she is not interested in his rose or him anymore. In

addition, the Chamberlain's nephew promises her to give jewelleries, which is much more valuable. The student is offended by the girl's arrogance and he throws the rose away by feeling disappointed. He decides that love is useless and ridiculous, therefore, he turns back to his studies about logic, philosophy and metaphysics.

Despite the fact that the abrupt ending of the story astonishes the reader, the lesson of the tales as it was all of Wilde's stories, has been hidden in the story itself, when viewed with a deeper look into the meaning and metaphors.

2.6.2.3. The Selfish Giant

"And the child smiled on the Giant, and said to him, 'You let me play once in your garden, to-day you shall come with me to my garden, which is Paradise."
(Wilde, 1909: 17)

The tale is about a selfish giant who has a wonderful garden. When he has visited his giant friend for seven years, children get used to play in that garden. However, the giant freaks out over children when he comes back and throws them out of this magnificent garden. After that, he builds a wall around his garden to hinder the entrance and put a notice board: "Trespassers will be prosecuted!" (Wilde, 1909: 14). Then when the seasons change and the spring comes back, there is an only one garden in which winter never comes. What is more, the season never changes, it is always winter.

One morning, an unusual child comes this beautiful garden and the selfish giant wakes up hearing a bird's lovely song in bed. The child brings spring back since he enters into the garden from a hole through the wall. Only then the giant realizes that he is so selfish as not to bring spring to his garden. He sees the error of his ways and decides to be nice to the children thereafter in his garden. When he sees a little child trying to climb up on a tree, he helps him and puts the little child on the top of the tree. Besides, he destroys the wall he built and allows children to play in the beautiful garden.

When the children see the giant in the garden, they are scared. However only the little child does not run away and therefore, other children come back also. Next, the giant kisses the little child because he loves him. The following day, the giant asks children to tell the little child come back tomorrow; however, the children states that they never see such a little

child. The giant feels disappointed and even so he plays with children every day in his garden. When he grows old and cannot play games with children.

One fine day, the giant comes by the little child in his garden. The giant feels very happy; however, he surprises when he sees two signs of nails on the little child's palms and feet. Finally, the little child says that "You let me play once in your garden, to-day you shall come with me to my garden, which is Paradise" (Wilde, 1909: 17). After that, the children find the giant dead under the tree with white flowers covering his body.

Oscar Wilde's fairy tale as "different from other accustomed fairy tale traditions, unites mythical, religious and political energies to propose the possibility of a 'happy ever after' and it shows the conflict between generations though, at the same time" (Killeen, 2007: 78). "In the context of Wilde's own life, 'The Selfish Giant', with its motifs of the Giant's selfishness, his secret garden, and the wounded little boy he learned to love, has a poignant resonance (…)" (Watson, 2001: 382).

2.6.2.4. The Devoted Friend

"I think that generosity is the essence of friendship"
(Wilde, 1909: 21).

The tale of "*The Devoted Friend*" is fictionalized as story within a story. Although main characters of the tale are a poor man known as little Hans and a rich man known as Big Hugh the Miller, tale of *the Devoted Friend* is told by a Linnet to a Water-rat. After a conversation about what it means to be a devoted friend between the Water-rat and a Duck that turns a blind eye to her misbehaving children, this fairy tale is narrated by the Linnet to Water-rat. Because Water-rat claims that "Indeed, I know of nothing in the world that is either nobler or rarer than a devoted friendship" (Wilde, 1909: 18).

Little Hans is a warm-hearted, pure-minded man. He has a garden with fruits and flowers and he earns his livelihood by selling them. Although Hugh the Miller is a rich man, he is selfish and cunning. Therefore, while Little Hans supposes that he and the Miller are devoted friends, Hugh the Miller always deceives him by using his plank of woods, flowers that are needed to earn his life and the Miller also gives tasks for Hans which takes all day to perform; however, The Miller promises his wheelbarrow to Little Hans in place of these sacrifices.

One day on a stormy night, Hugh the Miller comes to Little Hans' home and demands help from Hans to bring the doctor his little son, because his son has been badly injured. Needless to say, Hans rushes to help and sets off the doctor's home. However, the storm goes from bad to worse in the return and Little Hans loses his way. He falls into a hollow with a deep pool of water and is drowned. When the funeral is held for mourning of Little Hans, The Miller prides oneself on crowded mourners because of his being high standing and he has no sense of losing Hans.

In the end, Miller has never give his wheelbarrow to Little Hans and this fairy tale arrives at a conclusion with Little Hans' serving the Miller in vain. Indeed, the Miller has never been a devoted friend and even a friend to Hans, at all. Little Hans' service to the Miller corresponds to nothing; that is, The Miller's sleight of mouth and his empty talks about the definition of friendship in return. Therefore, the Linnet implies that Water-rat is similar to the Miller, both are selfish, cunning and arrogant to the others.

As a conclusion, Oscar Wilde may symbolize Hugh the Miller that those who physically seems to be more powerful or bigger gains favour of those who seems to be weak or smaller. And this is what happens in life.

2.6.2.5. The Remarkable Rocket

> *"I am so clever that sometimes I don't understand a single word of what I am saying"*
> (Wilde, 1909: 33).

As the last fairy tale of "*The Happy Prince and Other Tales*" *The Remarkable Rocket*, is about a narcissistic Rocket and his prideful personality that is never admired by anyone else.

The fairy tale begins with the wedding of a Russian Princess with the Prince of an unknown place. As the wedding ceremony has long been awaited, there is a magnificent celebration environment with fireworks (rockets) to be let off. Since it is attached great importance to the marriage, people from every segment of society appear at the ceremony area. A young page makes some humoristic comments in order to make up to the king and he is awarded each time with double salary. However, he has no salary at all, therefore his efforts go for nothing, notwithstanding the kindness of the king is mentioned in the Court Gazette as a great honor.

By the way, the rockets are getting prepared to show up in this elegant ceremony. An arrogant rocket who believes that he is the center of the ceremony and he thinks that the Prince is lucky to marry that day because he will be let off. However, other rockets or fireworks do not agree with him. When the Royal Pyrotechnist has put everything its proper place, the rockets begin to talk with each other. The Rocket introduces himself as the Remarkable Rocket because of his remarkable parents; nevertheless, his prideful speech is interrupted by other rockets because of his mispronunciations during the speech. The Remarkable Rocket states that he is very sensitive person and he is about to cry thereupon since they have interrupted his speech in a rude way. However, if he wants to make the people happy, he should remain dry in order to be let off. When the Remarkable Rocket bursts into tears, the Prince commands the Royal Pyrotechnist to let the rockets off. Any and every rocket, except the Remarkable Rocket, is let off in the sky leaving behind a spectacular view; only the Remarkable Rocket does not work because of his wet at this magnificent ceremony. Next day, he is found by a workman who tidies everything up. The Rocket supposes that he is finally considered important; however, the man takes no notice of him and throws him over the palace wall into a ditch, saying "What a bad rocket!" (Wilde, 1997: 32) Nevertheless, the Remarkable Rocket misperceives "Bad Rocket" as "Grand Rocket". Then, the Rocket meets with a frog, dragon-fly and a duck in the ditch; he does not get on well neither of them. Finally, two boys find the Remarkable Rocket sinking the muddy ditch and confuse the Rocket with an unusual stick. One of them says: "Look at this old stick! I wonder how it came here" (Wilde, 1997: 34). However, the Remarkable Rocket misperceives "Old Stick" as "Gold Stick". Then, the boys put him into the fire in order to boil some water. The Rocket is very excited to be let off; the boys fall asleep while waiting for boiling. When the Rocket gets dry at last, he rises up into the air and explodes. In spite of being seen by no one else; he considers himself to have been an amazing success.

To sum up, in *the Happy Prince and Other Tales*, there is a separate story in each of the five tales and there are lessons to be taken from those tales:

> In 'The Happy Prince' Wilde was concerned with the marginalized and the poverty-stricken; 'The Nightingale and the Rose' explored the social consequences of divine intervention; in 'The Selfish Giant' relationships between landlords and tenants were subjected to a destructive scrutiny; 'The Devoted Friend' examined the politics of amity in the Irish Famine; yet 'The Remarkable Rocket' initially seems unconcerned with these problems and instead represents a turning in by Wilde, not only on his own immediate

circle of friends and acquaintances but also and more pointedly, on himself (Killeen, 2007: 98).

In the light of all of this information about the source text, information about the target texts and their translators is also a sine qua non of textual analysis in translation studies.

2.6.3. Mutlu Prens

"Mutlu Prens" which is a protest against the existing ugliness and self-conceit and enthusiasm against mean ideals and stereotypes is one of the masterpieces of children's literature. "*Mutlu Prens*" [*The Happy Prince and Other Tales*] is the first children's book written by author and poet Oscar Wilde in 1888.

'*The Happy Prince and Other Tales*', which is evolving in an environment of bitter truths such as poverty and inequality, but increasingly meaningful with the advent of love, loyalty, sharing, and nice human emotion similar to that, increases the reading enjoyment of unique nature depictions. The book which is a step for young readers to take to the road to literature opens the doors of a new world that includes giants, princes and princesses, animals with interesting peculiarities and rockets consists of five taleswith Oscar Wilde's unique voice. However, it winks at the world of adults as well as children.

The book with has many translations into Turkish almost—129 separate books translated and titled as "Mutlu Prens"; 5 separate books translated and titled as "Bahtiyar Prens" and 6 separate books translated and titled as "Mesut Prens" according to the data of Turkish National Library since it's been published and has a very important place in Turkish children's literature as a masterpiece.

The first translated version of "*The Happy Prince and Other Tales*" in Turkish language after Latin Alphabet reform was published in 1938 and since then the source text—*The Happy Prince and Other Tales*—has had many translated versions in Turkish language and each of them has had different style. As Javier Franco Aixelá has stated, "If, in the present state of translation studies, we have learnt anything about translationand intercultural relationships, it is their dynamic nature. No two elements retain the same relationship over a sufficient period of time" (Aixelá; ed. Alvarez, 1996). As time goes by, there have been also great changes in terms of conditions, norms, publishing houses, editors, translators,

readers and in translations of "*The Happy Prince and Other Tales*" correspondingly. Nevertheless, it has never lost its place and importance in children's literature as a work of translation.

Furthermore, "Mutlu Prens" was determined as "One Hundred Masterpieces to Read for Primary Education" [İlköğretim için Okunması Gereken Yüz Temel Eser]— a list of 100 books by a committee of experts and academics from different segments on behalf of Turkish Ministry of Education in 2005. "*The Happy Prince and Other Tales*" has still held its own chair in the list.

2.6.4. Translators

> *"There is only one-person par excellence for whom, at least briefly, ST and TT are not separated but on the contrary are simultaneously present and intimately interconnected in his or her mind. That person is the translator"*
> *(Harris, 1988:1).*

The translatorwith his/her background, culture, language, gender and also being a member of a community living with shared values, norms, practices at the same time is an important actor in the process of translation. As each text requires different strategies and solutions, each translation would offer different features and thus the translators would have different tendencies. Therefore, "in making their choices, translators are guided by their own frames of reference" (Coillie, Verschueren, 2014: 132).

Moreover, translators always make choices and decisions with their own knowledge and experiences with the help of their language and their own cultural background and also form the language and culture they are translating into:

> Each translated work is filtered through one particular person's imagination and perception and fixed in a particular time. Perhaps this is why 'old' translations seem odd or quaint or dead, and this may explain the need for the periodic re-translation of great works of fiction (Costa; ed. Anderman, 2007: 121-122).

Furthermore, translation choices may also be affected by norms, authoritative standard models, which mean the notion concerning the "appropriate" translation strategies that come from the translator's training or reading. Translators can also be affected by other translators,

reviewers, comments of authors, critics and etc. All these notions are specific to a particular culture and time for sure.

When it comes to the translation of children's literature, translators need to be conscious about their target group, that is readers. Translators of children's literature have some private responsibilities as well; however, there are also similarities with adult's fiction in terms of the fact that both children's and adult's literature belong to the category of fiction, both agree with similar "laws" and "norms" according to Oittinen in her "*Translating for children*":

> To be a successful translator of literature for either children or adults requires the ability to read both analytically and sensitively; the translator need the ability to write and produce translation in the target language that not only reads naturally, but also fulfills its intended function in the target language – whatever that function may be (Oittinen, 2000: 160).

Moreover, translating for dual audience like both for adults and children lays a heavier burden on the translators. Because they address different audiences- child and adult readers- in the same time, fulfilling the intended function of the source text may need an extra effort. Because of the fact that when a translator avoids or overlooks the 'dual address' of fairy tale, and "favors a strong sense of (moral) explicitness, the translated text seems more didactic than the original story, because they have simply been adapted to other children's literature of the period and the traditional framework of the genre" (Coillie, 2014: 153). In addition, when the translators desire to give the effect of aestheticism of the work, they may miss the fact that books that look like aesthetics but have closed violence in their content can do great harm to the world of soul and imagination of the children. Still, besides the negative sides of translating a dual addressed book, there are many positive sides that make great contributions to translators' translation efficiency and make free them in their translation decisions in terms of creativity, the fact that each translation is unique is provided by mostly the creativity of the translator: "It is worth mentioning that no two translations are the "same", however similar the background and approach of the translators, however identical the original text and illustrations, or however well-received the translation" (Oittinen, 2000: 162).

Therefore, each individual translator has his/her own filter which provides authentic translations and Toury expresses the ways of understanding the elements underlying this originality:

> How are we to understand variations and evolutions in translators' profiles and choices in relation to the overall structural and normative model? Part of the answer lies in the individual's dynamic and varying internalizations of the norms and structures of the source and target fields, and of their mutual contacts and intersections (Toury, 1995: 95).

In any case translators performing under different conditions with different identity, educational and cultural background, political affiliation and life experience frequently embrace different strategies; therefore, they come up with significantly different products.

At this stage, giving brief information about the three translators would be helpful in understanding and interpreting the decisions they make more accurately.

2.6.4.1. Nureddin Sevin and "Bahtiyar Prens ve Başka Masallar"

The book was published and pressed by Hilmi Kitabevi in 1938. The title of the book as "*Bahtiyar Prens ve Başka Masallar*", the name of the translator as "Çeviren: Nureddin Sevin" [Translator: Nureddin Sevin], "Basan ve yayan: HİLMİ KİTABEVİ" [Printing and publishing: HILMI KITAPEVI] and its address under it, is given at front cover of the book. The book includes five tales as "*Bahtiyar Prens*" [*The Happy Prince*], "*Bülbül-Gül*" [*The Nightingale and the Rose*], "*Bencil Dev*" [*The Selfish Giant*], "*Candan Dost*" [*The Devoted Friend*], "*Müstesna Bir Hava Fişeği*" [*The Remarkable Rocket*]. The book's content also includes "San'at hakkında düşünceler" [Thoughts about art] as a preface or an informative introduction with a more descriptive expression before the tales. (There are not any introductions in other translations included in this study). This introduction is comprised of some thoughts on literacy interest and critic's reviews on Oscar Wilde's lifestyle and tales' contents as follows (See also Chapter IV, 5.1. Paratextual Factors):

> Now it seems to be an epic courageous job to even translate a novel –Bahtiyar Prens [The Happy Prince and Other Tales] that causes the reputation of Oscar Wilde- which is embellished with unheard harmony and lyrical artifacts in English, such as contrast, repetition, alliteration, rhyme and double-entendre. The reason I dare to do this is the great compliment that our precious readers show for "Salome" translation: In any case, I have struggled until the last minute that I can try to remain faithful to the source text and

to give the same pleasure. How happy whether this achieves the same success (Wilde, 1938: 16).

Nureddin Sevin (1900-1975) who was an author and a translator and known for his scientific studies on Turkish language and culture, wrote drama criticisms in several magazines and translates works of Bernard Shaw, William Shakespeare and Oscar Wilde into Turkish.

After graduating from Robert College (1917) and İstanbul Darülmuallimi [Teaching School], he studied drama at Bath Theater School in England. He was best known for his knowledge of Shakespeare and Turkish phonetics there.

Laurence Raw in his "*Exploring Turkish Cultures: Essays, Interviews and Reviews*" exploredand interviewed artists form Turkish culture and he made an interview with Yıldız Kenter who was a famous theatre actress in Turkey. In Chapter 17, she mentioned about Nurettin Sevin: "We also had a lot of classical training; our speech teacher, Nurettin Sevin had been in England and knew a lot about Shakespeare.[7] We used to act out short scenes, both in English and in Turkish" (Raw, 2011: 172).

After returning to Turkey (1923), he worked as an English Teacher in İstanbul Kabataş High School, İstanbul Erkek High School and Military Academy. Later, he taught English in Mülkiye Mektebi (School of Civil Service) and also in Ankara State Conservatory on décor and costume history, phonetics and diction. He prepared speeches about Turkish art and culture for TRT's (Turkish Radio and Television Corporation) External Publications Office.

The first work of Nurettin Sevin was "*Mirat-ı Şikeste*" [*Broken Mirror*] and it was published with a pseudonym: "Nurettin Semin".

Moreover, he prepared a research (1947) "*İnceleme: Milletlerarası Fonetik İşaretleriyle Konuşma Dilimiz*" [Research: Our Speaking Language with International Phonetic Signs] with Turgut Erem which is the first work to examine the phonetics of Turkish language and applied phonetics. His play- *Alexius'un Sancıları* [*Pains of Alexius*] (1968)- won the second prize in the contest of the Turkish Housewives Association in the same year.

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[7] See an interview with an actress Ayla Algan (1999) on the Tiyatro Boğaziçi website for more on Nurettin Sevin's influence on generations of Turkish actors.

Some plays of William Shakespeare such as "*A Midsummer Night's Dream*" (1936 and 1962), "*Julius Caesar*" (1942), "*The Merchant of Venice*" (1943), "*The Taming of the Shrew*" (1946); some works of Oscar Wilde such as "*Salome*" (1935), "*The Happy Prince and Other Tales*" (1938), "*A House of Pomegranates*" (1939), "*Tales*" (1945, 2 Volumes), "*A Woman of No Importance*" (1948); "*Caesar and Cleopatra*" of Bernard Shawn (1945) and "*On the Art of the Theatre*" of Edward Gordon Craig (1946) were among the translations of Nureddin Sevin ("Nureddin Sevin", 2018).

> Oscar Wilde is one of the first foreign authors to appear in translation in the very early days of modern Turkey where paper was scarce, printing houses few, translators few and a very small circle of readers, with no coherent translation policy yet (Aksoy, 2016: 28).

Therefore, Nureddin Sevin's translations were among the first translations of English Language Classics in the Republic of Turkey and part of Westernization policy. Due to the fact that Nureddin Sevin's translation of *The Happy Prince and Other Tales* were written in Roman Script as a part of the transition to Roman script, that is, the alphabet reform in the Republic of Turkey, it was first Roman script translation of Oscar Wilde's tales. Before that, *The Happy Prince and Other Tales* were translated by Salih Zeki Aktay (1926 and 1927) and Şaziye Berin Kurt (1927); however, they were all translated into Ottoman Turkish in Arabic script in the process of modernization. "'The Happy Prince' is followed by Nurettin Sevin's Salomé, published by Hilmi Kitabevi" which was "initially called Kitaphane-i İslam [Library of Islam] (1896) is also very significant in the modernization and Westernization efforts in the Ottoman Empire and in modern Turkey" (Aksoy, 2016: 31-32). The founder of Hilmi Kitabevi, Tüccarzâde İbrahim Hilmi Çığıraçan was one of the first intellectuals of Turkish Republic, both wrote many book in order to contribute modernization period and "did not stay back from publishing beneficial books to the newly-founded country, even though he lost money" (Erol, 2012: 67). Because he was one of the defenders of language simplification policy in order to solve incomprehensibility of the literature that led to the inability of Turkish people to complete the intellectual and spiritual education when compared to European nation's languages, Hilmi Bey believed that Turkish languages should be able to save from the patronage of foreign languages; however, he was not against the existence of foreign words in Turkish and even supported the borrowing of foreign words from other languages when needed. As the language met the needs of future generations as well as the needs of today's. Therefore, instead of completely eliminating foreign words, it

was more straightforward to use the ones settled to our language by adapting it to the structure of the Turkish language, according to İbrahim Hilmi (Erol, 2012: 67-78).

Sevin's "*Bahtiyar Prens*" was published in 1938 by Hilmi Kitabevi in Roman script of Turkey Turkish as being the first with this feature. Due to absence of any coherent translation policy in this early modern period, few translators of the period attach priority to translation of English classics first in a faithful way as Nurettin Sevin stated sincerely in the preface of "*Bahtiyar Prens*": "(…) I have struggled until the last minute that I can try to remain faithful to the source text and to give the same pleasure" (Wilde, 1938: XVI). Naturally, the effect of the policy of modernization and westernization together is undeniable factor that may influence Sevin's tendency in staying as faithful as possible to the source text. Therefore, these few translators used translation as an object of planning and organizing, as a tool for cultural change which would be a means of transformation in other aspects of life (Aksoy, 2016: 33).

Furthermore, despite the fact that there was no easy-to-understand translation policy in the period, the tendency of the intellectuals of that period to take as much as possible the good aspects of West to be taken as an example in the cultural sense and to make the language used as clear as possible by enriching with borrowed words along with translation have been inferred more clearly with the views of the founder of Hilmi Kitabevi.

2.6.4.2. Ülkü Tamer and "Mutlu Prens"

Ülkü Tamer who was one of the most known Turkish poet, journalist and translator was one of the leading representatives of "İkinci Yeni şiir akımı" [The Second New poetry movement] that emerged in the 1950s. In addition, he translated over seventy books.

He was born in 1937, Gaziantep which had an intense influence on world-view and perspective of life of the poet culturally from his childhood[8] ; however, he completed his secondary education in Robert College, Istanbul and hence, Ülkü Tamer became a poet who

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[8] Everything he lived here, he saw, got a place in Ülkü Tamer's mind that would not be wiped out for years and made him aware of "being from Antep". Gaziantep bazaar and its culture are among the factors that constitute Ülkü Tamer's identity and personality. (…) The culture of Antep means, in fact, the culture of the Middle East and Ülkü Tamer has been exposed to this culture in his childhood years (Kaya, 2016: 110-111).

was influenced by Western influences, closely following the contemporary English poetry and at the same time he was influenced by Middle-East culture of Gaziantep.

He studied at Istanbul UniversityInstitute of Journalism for a while. He acted in private theatres between 1964-1968. The poet contributed to Turkish cinema and Turkish theater as a player, sometimes as a playwright, as an actor. After leaving the theater, he focused on translation studies. Tamer translated dozens of works of art for Varlık Publications with guidance of Yaşar Nabi and "*Mutlu Prens*" [*The Happy Prince*] is also one of them.

Ülkü Tamer published his first poem in 1954. He developed an intense and original understanding of the image in his works of art. In his poetry, he used a simple languagethat attracted attention with its unadorned and plain literary style; in his poems he appeared in an identity that emphasized child sensitivity. Even later, he tended towards the writing of children's books and management of children's magazines.

Additionally, he administrated "Milliyet Çocuk" [Milliyet Child] as one of the most effective names, "Milliyet Sanat Dergisi" [Milliyet Art Journal] and "Sanat Olayı".

In his writings, social concerns and movements of thought gains more importance in time (Erverdi, Kutlu, Kara, 1998: 219). Just like the other poets of the Second New, Ülkü Tamer developed his own aesthetic understanding in the following periods. He also started to give products in children's literature. Tamer transferred the theme of childhood to an aesthetic level along with the themes such as death, alienation and nature (Özkara, 2013) and his choice of socialist realism in his poetry took effect on his every works of art; especially he found opportunity of showing this effect in his translations which results in Tamer's idiosyncratic translated works.

Tamer received many awards with his successful translations from time to time. Ülkü Tamer's first serious award (1965) was presented to him for his translation of "*Mitologya*" [*Mythology*] of Edith Hamilton by the Turkish Language Institute.Ülkü Tamer was an award-winning translator and he took this award from the official regulatory body of the Turkish language, which is one of the most important reasons why Tamer's translation is included in this study.

In 1979, People's Republic of Hungary awarded the Endre Ady Award to Tahsin Sarac and Ülkü Tamer for their contributions to the inter-country relations through translation. Tamer also received Avni Dilligil Award for his translation of "*Filumena*" in 1981; however, he found this award insincere and did not go to get the award. The award given to his work "*Tele Yunus*" had a different meaning for him:

> The prize, I esteem very highly is the prize given to a children's book of mine, Tele Yunus… It's a tiny plaque. Why do I give importance to this award? Because the jury was made up of the children. They read the books published that year, they voted 118 for the book I wrote. There were no prejudices or anticipations in doing this. They do not know the authors, they do not meet with them from time to time and they do not bend their elbow (Tamer, 2010: 263).

Ülkü Tamer's above-stated words were a kind of epitome of importance given by him to children's literature and target audience. Ülkü Tamer, as one of the pioneer children's literature author and translator of his time, described the importance that he attaches to children's literature with his own words:

> We generally underestimate children's publications. This is also the case in books and periodicals. It is called 'child' and passed. The care given to publications for adults can not be shown to them (…)However, perhaps more attention needs to be given to children. They will read it in the future. It is not enough to instil reading love to children. We must also ensure that they are good readers (In. Onur 2008: 192).

An important part of Ülkü Tamer's contribution to our literature world constituted translations from Western literature to our language. The poet's first literary prize was in the field of translation studies. The number of his translation works translated from Western literature was over 120. (Akkanat, 2013) Tamer translated many important pieces into Turkish from children's literature such as "*Harry Potter Philosopher's Stone*" which was the first book of Harry Potter Series and "*Mutlu Prens*" [The Happy Prince] that was translated in 1960 and published by Varlık Publications takes its place as one of the most important milestones among them.

Ülkü Tamer preserved his characteristic position in his poetry that is especially written in syllabic form, he offered a structure that can be composed in a way that we are not accustomed to encountering today's poetry. Hence, this gives the clue of style his works and translations: Rhythm, harmony and even melody that are essential for translation of

children's literature could be seen in Tamer's works that proves Tamer's competence as a translator of children's literature.

Ülkü Tamer translated thirty books of children's literature and few of them are:*Mutlu Prens* [*The Happy Prince and Other Tales*]/ Oscar Wilde, Varlık Publications (1960), Remzi Publications (1997- 2005- 2006- 2008- 2010); *Yıldız Çocuk* [*The Star Boy*]/ Oscar Wilde, Koza Publications (1973-1997); Milliyet Publications (1984), Remzi Publications (1999-2002-2006-2011-2012), Yapı Kredi Publications (2012); *Karlar Kraliçesi* [*The Snow Queen*]/ Andersen, Cem Publications; *Kibritçi Kız* [*The Little Match Girl*]/ Andersen, Cem Publications (1981); *Çizgilerle Evren: Yeni Başlayanlar İçin* [*Introducing the Universe: A Graphic Guide*]/ Felix Pirani-Christine Roche, Milliyet (1996); *Grimm Masalları* [*Grimms' Fairy Tales*]/ Grimm Brothers, Remzi Publications (1997); *Ezop Masalları* [*Aesop's Fables*]/ Aesop, Remzi Publications (1997- 2000- 2003- 2006- 2009- 2011); *Pinokyo* [*Pinocchio*]/ Carlo Collodi, Remzi Publications (1997-2011); *Uçan Sandık* [*The Flying Chest and Other Tales*]/ Hans Christian Andersen, Can Publications (2005-2011); *Harry Potter ve Felsefe Taşı* [*Harry Potter and the Philosopher's Stone*]/ J.K. Rowling, Yapı Kredi Publications (2001-2004-2006- 2007-2008-2009-2010-2011-2012).

2.6.4.3. Nihal Yeğinobalı and *"Mutlu Prens"*

Nihal Yeğinobalı is a Turkish author and translator who was born in Manisa in 1927. She began her primary education in Manisa; however, economic problems of her family directed them to İstanbul and she graduated from Arnavutköy American College for Girls at the end. Upon graduation, she went to United States to study literature and meanwhile her parents decided to get divorced. Therefore, she left the school in order to earn money as a translator. Her first book translation was *"Allah'ın Bahçesi"* [*The Garden of Allah*] written by Robert Smythe Hichens and published in 1964, when she was nineteen as the translator of Turkiye Publishing. After translating some works, she decided to write her own novel at the age of twenty; nevertheless, publishers thought that she was insufficient to write her own book because of her age and gender and she was tired of being rejected by them and used pseudonym and wrote her own novel *Genc Kizlar* (*Young Girls*) under the name of Vincent Ewing. She also made up a name *"The Curtain Sweeps Down"* as the name of the source text of that book. Therefore, *Genç Kızlar* became an example of pseudo-translation.

"*Genç Kızlar*" has been thought to be a translation of Vincent Ewing's "*The Curtain Sweeps Down*" for more than forty years. The book took much attention and hit the best seller list in a short time and still, the erotic items in the book had an effect on it. Hence, she hesitated to declare her name as the author.

In 1953, Yeğinobalı married to an American attaché in Ankara, then they moved to United States and had two children. She continued her literature education in New York and after seven years she returned to Turkey with her children.

After returning to Turkey, the name of the Vincent Ewing was questioned due to the fact that there has been not an author as Vincent Ewing. Then, she added her name next to that of Vincent Ewing first; and later the book was reprinted by Can Publishing in 2004 with her name on it ("Nihal Yeğinobalı", 2018).

Nihal Yeğinobalı is an author of five novels as "*Genç Kızlar*" (1950), "*Mazi Kalbimde Yaradır*" (1987), "*Sitem*" (1997), "*Belki Defne*" (2005), "*Gazel*" (2007) and a memoir "*Cumhuriyet Çocuğu*" [The Son of *the Republic of Turkey*] (1999); and translator of numerous classic and contemporary works. She explains the situation in which she is: "I do not even know how many translations there are in my professional life of fifty years" (1999)[9]. Yeğinobalı as a prominent and prolific translator has translated many classical and contemporary works of authors such as Jane Austen, Charlotte Bronte, Charles Dickens, Thomas Hardy, Lewis Carroll, Oscar Wilde, Mark Twain, D.H. Lawrence, John Steinbeck and Eduardo Galeano. The translation of Lewis Carroll's *Alice's Adventures in Wonderland* as a prominent children's literature classic by Nihal Yeğinobalı has attracted much attention because of the fact that she intends only child audience, her translation has been to be used for a Children's Classic Series although the book's intended audience can be considered to be for both children and adults.

Moreover, she is the translator of "*Mutlu Prens*" [*The Happy Prince and Other Tales*] by Oscar Wilde since 1989 and there have been many new published translations of Yeğinobalı by different publishing houses since then. The version subjected in our study is published in 2016 by Can Çocuk Publishing.

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[9] "Elli yılı geçen meslek yaşantımda kaç çevirim var, onu bile bilmiyorum." (Aygündüz, 1999).

Due to the pictures that have been illustrated for each tale title in the book published in 2016, there will be also an interaction of words and images as constructions of the readers' mind. That may be called as "a heteroglossia: illustration is a part of the set of conditions, a part of the dialogic interaction" (Oittinen, 2002: 100).

> (…) the picture-book most-fully, holds that pictures, through their expressive powers, enable the book to function as an art object… The value lies…in the aesthetic experience and the contribution to the picture book can make to our aesthetic development. In an aesthetic experience we are engaged in play of the most enjoyable and demanding kind… And in that play we have… to deal with abstract concepts logically, intuitively and imaginatively (Doonan, 1993: 7).

The dialogic interaction between illustrations and translated tales of Oscar Wilde take on a new significance in Yeğinobalı's translation in terms of comparison to other ones published without illustration.What is more, illustrations give the information about the reader whom the publisher dealt with as a target audience and it would be proper to say that Yeğinobalı's translation style and tendencies could be estimated roughly, for she translates for a publishing house that addresses children, Can Çocuk.

Moreover, Nihal Yeğinobalı is one of the founders of BESAM (Bilim ve Edebiyat Eseri Sahipleri Meslek Birliği) [Professional Association of Science and Literary Works' Owners] that is a professional association established to protect rights of authors and translators of science and literature works. The association is established in 2000 and assembled authors and translators under the same roof, which shows the significance given by Yeğinobalı to art, artist and translator as an artist.

3. METHODOLOGY

3.1. Analysis Method

3.1.1. Analysis Method of Assumed Change in Translation Tendencies

The mentioned translational norms and preferred tendencies in implementing these norms will be sought in textual analysis by comparing source text with the three target texts in 83 examples and paratextual analysis by examining paratextual factors of both the source texts and the three target texts. For the sake of those analyses, as a result of the comparison, the translation strategies utilized in the three target texts will be evaluated in terms of the concepts of adequacy/acceptability. The selected analysis features are based on the three phase methodology established by Israeli scholar Gideon Toury.

3.1.2. Three Phase Methodology by Gideon Toury

Gideon Toury (1995) suggests that research carried out in order to understand the translation process should focus on translation; he, more precisely, suggests that translation products should be addressed as the starting point of research. This approach focuses on the product that is considered to cover the translation process.

According to Toury (2000), since a number of parallel translations are more accessible to a single language emerging at different times, their comparisons has become even more common. Coincidentally, one of the most prominent principles to bring together texts, that is, to be regarded as translations of one and the same text, is evidence that it is usually a limited consequence from a point of view. However, such a comparison represents a much more complex task than one would think. For this purpose, the method is the comparison of target texts that constitute final output and contain the input of the process within itself at the same time. Therefore, textuall and paratextual analysis are made to draw conclusions by comparing the target texts with the source text in this study.

As stated by Toury, "no empirical science can make a claim for completeness and (relative) autonomy unless it has a proper *descriptive branch*" in *Descriptive Translation Studies and Beyond* (1995:1). Therefore, Gideon Toury introduced an analysis method- *three phase methodology*- with the aim of establishing an empirical science in his mindand described his

aim as: "a systematic branch proceeding from clear assumptions and armed with a methodology and research techniques made as explicit as possible and justified within translation studies itself" (1995:3).

Gideon Toury's "three-phase methodology for systematic DTS" is the main road map applied in this study, textual analysis; that is, comparison of ST with TT1, TT2 and TT3, constitutes the essence of the study.

However, "every comparison is partial only: it is not really performed on the objects as such, only certain aspects thereof" (Toury, 1995: 80). In addition, "a comparison is indirect in its essence"; it only can advance throughmediator conceptsthat need to be correlated with the comparative aspects of both texts. These mediator concepts should be related to the theory in which the comparison is to be carried out and these factors are considered in this study.

At this stage, Gideon Toury's three-phase methodology for systematic DTS also forms the methodology for our study:

1. Situate the text within target culture system, looking at its significance or acceptability.
2. Undertake a textual analysis of the ST and the TT in order to identify relationship between corresponding segments in the two texts. Toury calls these segments 'coupled pairs'. This leads to identification of translation shifts, both 'obligatory' and 'non-obligatory'.
3. Attempt to generalizations about the patterns identified in the two texts, which helps to reconstruct the process of translation for this ST-TT pair (Toury, 1995: 102).

Hence, each abovementioned steps have been followed and applied in our study by first explaining the development of children's literature through the centuries; especially fairy tales, within the basic framework of both world and in Turkey; five tales of "*The Happy Prince and Other Tales*" are described and Oscar Wilde and his literary style are handled with the aim of overviewing the source text that is subjected to this thesis and its author; at last, a general outlook on the issue of translation of children's literature in order to unite together translation and children's literature before introducing textual analysis part is provided with a view to situating the text within target culture system in Chapter II Review of Literature and highlighting its significance/ acceptance in target system.

Before textual analysis, target texts and their translators are also examined in Chapter IV Target Texts and Translators in order to determine the position of the text clearly within target culture system and its acceptability as first step of three-phase methodology advises.

A textual analysis of the ST and the TT is undertaken in order to identify relationship between corresponding segments for couples of ST – TT for each three target texts in Chapter V Textual Analysis and identification of translational shifts has been conducted and both as many 'obligatory' and 'non-obligatory' shifts as possible in "coupled pairs" have been determined accordingly with tables given.

In the end, each three target texts with source texts in order to draw implications from each three translation of source texts within the framework of Toury's Translation Norms with 83 examples and 83 tables are formed. These 83 examples are preferred based upon challenging factors that may force translator or translation process such as segments including culture specific items, idioms, proverbs, puns, proper, place and food names, onomatopoeias; concepts or words that vary according to the context in which they are used; stereotyped words and salutations. Moreover, para-textual factors of each target texts that could play a role in translation process are also given before the tables in order to provide a more holistic perspective and attempt generalizations about patterns identified within the framework of a case study. In conclusion, it has been intented to help to reconstruct the process of translation for ST-TT pairs for future studies, and to contribute to the scientific viewpoint of this area by determining the changes that translators tend to show over time.

3.1.3. Data Selection in Accordance with Thesis Statement

> *"I don't select test cases on the basis the assumption that they will be interesting or relevant. I think every case is relevant—every test case is instructive. In retrospect, you could say that case 'x', was more illuminating, had newer things about it than case 'y'. But a priori, every case is of interest."*
> *Gideon Toury, September 2003*

One of the concerns in determining the books to be subjected in the study was that each translated book (three books) has been published by different publishing house and translated by a different translator. It is considered that this may be helpful in observing wide range of choices in terms of the tendency of translators where the translations of *The Happy Prince and Other Tales* are concerned as a prominent example of children's literature.

Another concern was the date of publication of the books; all three translated books are published in different times and by doing this, it is tried to be provided by dividing the period of time to three until the selection of the books to be studied in the study since the first printing version of *The Happy Prince and Other Tales*' translation in Latin letters; and thus may display changing tendencies within the Turkish translation of children's literature after the establishment of the Republic of Turkey.

Therefore, "*Bahtiyar Prens*" translated by Nureddin Sevin which was published in 1938 by Hilmi Kitabevi; "*Mutlu Prens*" translated by Ülkü Tamer which was published in 1960 by Varlık Yayınevi; and "*Mutlu Prens*" translated by Nihal Yeğinobalı which was published in 2016 by Can Çocuk is chosen to be subjected in our study.[10]Nureddin Sevin's "*Bahtiyar Prens*" published in 1938 as the first Turkish translation of the case book, *The Happy Prince and Other Tales*, written in Latin alphabet, Nihal Yeğinobalı's "*Mutlu Prens*" published in 2016 as the last Turkish translation of the case (since the researcher started textual analysis this year) and award winning translator, who has been translated dozen's of children's literature books, Ülkü Tamer and his translation, "Mutlu Prens" published in 1960 as dividing the time interval between the first and last translation into two, which is most likely to reflect the transition from linguistic approaches to cultural approaches were deliberately chosen. Thus, three different versions chosen to analyse translation tendencies in the three target texts in order to reach reliable results in stated time interval and from best-known three translators of the case book.

The approach is descriptive rather than normative since the study aims to describe the style of translation of children's literature according to Gideon Toury's Translation Norms. This is because the most significant differences are to be found in the style not in the content. Therefore, the method of this study is to create a comparative study of source texts and translations that is used to present a product-oriented perspective.

The method chosen in this study is case study where the "case" extends over long periods of time to deduce a description from the style of translation of children's literature according

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[10]Naturally, the number of books studied is not adequate to make generalizations about overall tendencies in the translation of children's literature in Turkey; however, it may at least provide a glimpse of information on the subject within the given limitations.

to Gideon Toury's Translation Norms with Oscar Wilde's *The Happy Prince and Other Tales* and its three translations into Turkish.

Due to the fact that, uniqueness of *The Happy Prince and Other Tales* or children's literature all by itself can be characterized as a special and unique field; an interesting result may be encountered as a result of the study especially when the mentioned products are evaluated within the scope of Toury's Translation Norms.

3.1.4. Data Analysis

In this study, a qualitative research is carried out to ensure the reliability and validity of the study. Three independent analysts who are specialists in the Translation Studies field are selected to take part in the research. Both of the three specialists are academicians at the Department of Translation & Interpreting Studies. Firstly, they were given the methodology and textual analysis chapter of this study to read in order to comprehend the method of the study and compare the source text with the three target texts in line with Translational Norms of Toury. The conclusion part was not included so as not to bias their objective opinions. Then, they were requested to fill in the blank parts of the checklist consisting of some claims regarding textual analysis of each of the three selected target texts with the source text in order to express their objective opinions. The first section of the checklist presented below is created with respect to translation shifts that could occur in translation process regarding the differences between source text and target texts as stated by Toury (1995) and" translation tendencies" section of the checklist is formed according to these translation shifts that could be withdrawn after textual analysis in line with the concepts of adequacy and acceptability of Toury (1995).

			Target Text 1 by Nureddin Sevin (1938)	Target Text 2 by Ülkü Tamer (1960)	Target Text 3 by Nihal Yeğinobalı (2016)
ST-TT Differences	Linguistic	Due to the linguistic differences between languages, it can be said that the obligatory shifts are more frequent (e.g. structural differences).	√**X** Δ	√ **X**Δ	√**X** Δ
		It can be said that the translator's optional preferences have a large share in the formation of linguistic shifts.		√ **(so-so)** Δ	√ **X** Δ
	Semantic	Semantic shifts mostly occurred because of some obligatory reasons(e.g. cultural differences).	√ **X** Δ	√ **X**	√ **X**
		It can be claimed that most of the semantic shifts are caused by translator's own interpretation(translators' interference).		Δ	√ **X** Δ
	Stylistic	Stylistic shifts mostly result from systematic dissimilarities between source language and target language (reflecting ST features in terms of the underlying system of syntax, semantics and cultural patterns).	√ **X** Δ	√ **X** Δ **(so so)**	
		It can be stated that translator's own stylistic characteristics can be observed in many examples repeatedly (recurrence of the same type of style shift in the presence of other alternatives e.g. explicitation, implicitation, omission and substitution).	√ Δ **X**	√ Δ **X**	√ Δ**X**
Translation Tendency		Source text oriented strategies are utilized more.	√ **X** Δ		
		The number of both source and target text oriented strategies seem close to each other.		√ **X** Δ	
		Target text oriented strategies are utilized more.			√ **X** Δ

Analyst A: √ Analyst B: Δ Analyst C: **X**

Table: Textual analysis by three independent analysts

In terms of linguistic differences between source text and target texts, the outcomes obtained from the three analysts demonstrate that obligatory linguistic shifts; that are mandatory structural shifts occurring due to linguistic differences between the two languages, have mostly been encountered in each three target texts as the analysts indicate to a 100% agreement on linguistic shifts that occured in the three target texts as expected in the beginning of the research. However, it can be clearly stated that non-obligatory linguistic shifts which are translator's self-consciously optional preferences have mostly been found in the Target Text 3 as analysts indicated. When it comes to the position of the Target Text 2, Analyst B has claimed that it is possible to come across with some non-obligatory linguistic shifts as a consequence of translation strategies utilised. Analyst A, on the other hand, states that s/he did not think that non-obligatory lingustic shifts have a significant share, partly agreeing with Analyst B.These results, which were foreseen in the beginning of the research, have been confirmed by the statements of the analysts.

To analyse semantic shifts which have been encountered frequently and interpreted mostly differently in textual analysis of translation products allows a wider range of reception from the translated texts; thus, this part ofthe research has been expected to show variations in the results. Even two people born and grown in the same family may have different perceptions depending on their varying experiences, characteristics and expectations. Therefore, perception of translators and analysts may vary in deciding semantic shifts. In terms of obligatory semantic shifts in the three target texts, two analysts are of the same mind that is, semantic differences in the three target texts mostly occured because of some obligatory reasons without intervention of the translators or any other non-textual factors affecting translation. However, only one analyst's result has deviated from others'. According to Analyst B, while obligatory semantic shifts mostly only occur in the Target Text 1, non-obligatory shifts are seen in many examples of both Target Text 2 and 3. All analysts agree on the claim that most of the semantic shifts are caused by translator's own interpretation/interferencein Target Text 3. As a result, the findings of the three analysts have reached the same result in determining in shifts; but the deviations of analysts' findings about the Target Text 2 may be expressed as a sign of the position of this text between the two poles of being source text or target text oriented.Still, such small deviations will deserve to be despised in a descriptive study such as textual analysis of translated books. Because it is impossible to expect all analysts to agree on every detail.

When it comes to stylistic shifts, there are some moreminor variations in the analysis of the analysts as can be observed in the table. Obligatory stylistic shifts resulting from systematic dissimilarities between the two language are detected by all analysts in both Target Text 1 and 2; and non-obligatory stylistic shifts resulting translator's own stylistic characteristics are claimed to be found mostly by all analysts in all of the three target texts.

Last but most importantly, it was expected in the beginning of the research that the differences between the source texts and the three target texts analysed by the three independent analysts would result in the translation tendencies of the translators in the last part of the table; and so it was. All of the analysts have 100% agreement on the position of translation tendencies of the three target texts. According to textual analysis of three independent analysts, "Source text oriented strategies are utilized more" in Target Text 1 by Nureddin Sevin; "The number of both source and target text oriented strategies seem close to each other" in Target Text 2 by Ülkü Tamer and "Target text oriented strategies are utilized more" in Target text 3 by Nihal Yeğinobalı.

3.1.5. Data Collection Technique

Firstly, in order to determine the database of this study, various printed literature journals, catalogs of publishing houses, catalogs of National Library and theses and articles on children's literature translation were scanned for Turkish translations of English children's books. In this process, "double audience" targeted children's tales, which is one of the most striking subjects in the translation of children's literature and which is one of the challenging factors that may force translators in the translation process, have been especially taken into account. After literature reviewing process was ended, it was discovered that there has been a gap to be filled to study Oscar Wide's The Happy Prince and Other Tales as a case study in Translation Studies.

Then, Oscar Wide's *The Happy Prince and Other Tales* as being one of the most known "fairy tales beyond the fairy tales"; "Although these kinds of writings are written mostly for the purpose of art, children have also benefited" (Gökşen, 1985: 57), has been cut out for being the case book of this descriptive study in order to monitor the change in translation tendencies in a product of children's literature.

The Happy Prince and Other Tales is actually a selection of children's literature consisting of ten fairy tales. However, in our country, it has taken the form of the translation of 5 fairy tales printed with the title "*The Happy Prince*". The translations of the other 5 fairy tales have been published under the title of "*Pomegranate House*". The tales that are the subject of this study are the following five fairy tales published under the title of "*Mutlu Prens*" [The Happy Prince] in Turkey: *The Happy Prince*, *The Nightingale and the Rose*, *The Selfish Giant*, *The Devoted Friend* and *The Remarkable Rocket*.

The three Turkish translations of Oscar Wilde's *The Happy Prince and Other Tales*, chosen as the database of the study, were determined through "purposive sampling". This is a purposeful choice based on certain criteria among the translations that make up the database. Since the purpose of this study is to describe the change in translation tendencies in translations of Oscar Wilde's *The Happy Prince and Other Tales*, the three Turkish translation of that case book were selected in accordance with a specific purpose that is stated in previous section, Scope and Limitations.

	Name of the Book	Name of the Author/Translator	Date of Publication	Name of the Publishing House
Source Text	The Happy Prince and Other Tales	Oscar Wilde	1888	David Nutt
Target Text 1	Bahtiyar Prens ve Başka Masallar	Nureddin Sevin	1938	Hilmi Kitabevi
Target Text 2	Mutlu Prens	Ülkü Tamer	1960	Varlık Yayınevi
Target Text 3	Mutlu Prens	Nihal Yeğinobalı	2016	Can Çocuk

Fig 4: The case fairy tale book and the three translations of it that make up the database

4. TEXTUAL ANALYSIS

4.1. Paratextual Factors

The compatibility of the works with internal (textual elements, illustrations etc.) and external structure (book cover, quality of paperback etc.) is the basic criterion that determines the quality of children's books (Demircan, 2006); and readability becomes one of these criteria accordingly. The size of the letters of the books, the colors, the illustrations and the layout of the page, are also the factors that constitute the readability of the book (Çetinkaya, 2010). In this section, these para-textual factors of the books subjected to the study are tried to be analyzed.

Source text is the book of "*The Project Gutenberg EBook of the Happy Prince and Other Tales, by Oscar Wilde*" which was released in May, 1997, the 10th edition. The book includes five tales "*The Happy Prince*", "*The Nightingale and the Rose*", "*The Selfish Giant*", "*The Devoted Friend*" and "*the Remarkable Rocket*".

In the first page of the Source Text, copyright laws and Project Gutenberg's voluntary basis are emphasized, because eBooks of Project Gutenberg have been prepared by thousands of volunteers. Title, author, release date, edition, language and character set encoding are presented in this page. "The Project Gutenberg EBook of The Happy Prince and Other Tales has been transcribed from the 1910 edition by David Price" (Wilde, 1997: 1).

The name of the Ebook is *The Happy Prince and Other Tales*- and the content consist of five tales- "*The Happy Prince*", "*The Nightingale and the Rose*", "*The Selfish Giant*", "*The Devoted Friend*", "*The Remarkable Rocket*"- they are given on the second page. Then, the tale of "*The Happy Prince*" is presented in this page and covers seven and half pages until the title of "*The Nightingale and the Rose*". The tale of "*The Nightingale and the Rose*" begins on the ninth page and continues until the fourteenth page. "*The Selfish Giant*" covers four pages till seventeenth page and "*The Devoted Friend*" ends with twenty-sixth page. The last tale- "*The Remarkable Rocket*" is finished at the end of thirty-fifth page. The end of the eBook is indicated with three asterisks before and after the ending title.[11]

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[11]*** END OF THE PROJECT GUTENBERG EBOOK, THE HAPPY PRINCE AND OTHER TALES *** (Wilde, 1997: 35)

There is not any prologue, epilogue or illustration in the source text; both in E-book and hard copy version published in 1909 whose photographs would be given in Appendix.

The reason why Project Gutenberg is chosen as a source text is based on its purpose which is obtaining successful results accordingly. Several printed editions of the books are analysed and "confirmed as Public Domain in the US unless a copyright notice is included", thus any kind of paper edition is not targeted or kept in compliance with any paper edition (Wilde, 1997: 35). Because *The Happy Prince and Other Tales* were written in 1888, many different editions of the book have come up within more than a century and the most reliable, easily accessible and internationally accepted edition of the book is Project Gutenberg's Ebook (First edition hard copy of the book is sold for from US$ 2,053.09 to US$ 25,000.00).

Information about Project Gutenberg is given within the pages of thirty-five and forty-one till the end of the Ebook. The book can be downloaded from the web site of Project Gutenberg within different formats, PDF format is used in this thesis.

Target Text 1 was published in 1938 in İstanbul with the name of "*Bahtiyar Prens ve Başka Masallar*" translated by Nureddin Sevin. The book was published and pressed by Hilmi Kitabevi. The title of the book as "*Bahtiyar Prens ve Başka Masallar*", the name of the translator as "Çeviren: Nureddin Sevin" [Translator: Nureddin Sevin], "Basan ve yayan: HİLMİ KİTABEVİ" [Printing and publishing: HILMI KITAPEVI] and its address under it, is given at front cover of the book. The book includes five tales as *Bahtiyar Prens* [*The Happy Prince*], *Bülbül-Gül* [*The Nightingale and the Rose*], *Bencil Dev* [*The Selfish Giant*], *Candan Dost* [*The Devoted Friend*], *Müstesna Bir Hava Fişeği* [*The Remarkable Rocket*]. The book's content also includes "San'at hakkında düşünceler" [Thoughts about art] as a preface or an informative introduction with a more descriptive expression before the tales. This introduction is comprised of some thoughts on literacy interest and critic's reviews on Oscar Wilde's lifestyle and tales' contents. Art for art's sake and art for people's sake stereotyped discussion are mentioned. In this discussion, the translator of Target Text 1 (*Bahtiyar Prens*) advocates that Oscar Wilde was proponent of art for art's sake and thus, the translator of *The Happy Prince and Other Tales* should only concentrate on translating Oscar Wilde idiosyncratic literary style and making feel at home to the readers. Moreover, Oscar Wilde's sense of art and his thoughts on aesthetism and distinction between the fact

and description in art are interpreted[12] Translation issue is another mentioned subtopic on which the translator, Nureddin Sevin is focused. Theme and style is compared in translation; however, when it comes to Oscar Wilde's literary style, theme stays in the background according to Sevin.[13]Due to the ideology of the period-transformingpolitical order in Turkey for catching up with the modern age with the consciousness of being a "nation", "language simplification in Republican period enabled the children to read and comprehend the works of artists" (Sahin, 2012: 1660) and "in this period [the period between 1923 -1938] when didactic trends were popular, the child figure presented through translation literaturestarted to be seen as a Western symbol with the modernization"(Sahin, 2012: 1661). Therefore, the importance given to use of language, the policy of Westernization, the effort to fully comply with the style of the Western authors in translation may also have influenced the tendency of the translators' in their decision-making and also Sevin's. "It was again during this periodthat relevant state bodies and private publishing houses cooperated to publish exclusive copyrights and translationworks for children" (Sahin, 2012: 1663); hence, the importance publishers and other state organs attach to translation in this period raises the possibility that they may involve in translation decision-making process with translators.

At the end of the book after tales, "Kıtab basıldıktan sonra görülen bazı yanlışlar" [Some mistakes that have been seen after the publication of the book] is given with page numbers, line numbers and mistakes and their true versions on the same line due to the fact that the translation was written with a typewriter in 1938 and it could not be possible to correct mistakes for translator while writing. After that "Kitabın içindekiler." [The Contents of the book] is written with page numbers one by one as "Oscar Wilde. Eserleri San'ata dair düşünceleri." [Oscar Wilde's Works, His Thoughts about Art], *"Bahtiyar Prens"* [*The Happy Prince*], *"Bülbül-Gül"* [*The Nightingale and the Rose*], *"Bencil Dev"* [*The Selfish Giant*], *"Candan Dost"* [*The Devoted Friend*], *"Müstesna Bir Hava Fişeği"* [*The*

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[12] Oscar Wilde güzeli güzel olduğu için sever. Onun kanaatince güzeli ancak san'atkar gördükten sonra öteki insanların görmesi kabildir. "San'atkâr tabiatte olmıyan şeyi bize verir; biz de artık tabiatte hep o varmış gibi herşeyi [sic.] öyle görürüz." der. "Tabiat bu kadar kusurlu olmasa, san'at olamazdı." diyen adam eserinde müstehcene yer verir mi? O fevkalâdelikleri, herkeste olmıyanı, kendi dimağının içindekini bize vermek istiyor, kendini değil. (Wilde, 1938: 9)

[13] …fakat tercemede vazıyet büsbütün başka türlüdür: her muharririn kendi üslûbunu, kendi ifadesini, kendi zevkim, kendi çeşnisini çevirdiğimiz dilde yaşatmak ve yadırgatmamak mutlaka zarurîdir. Aksi takdirde terceme mevzuun naklinden başka bir şey ifade etmez. Fakat bir san'at eseri mutlaka mevzudan ibaret değildir. Hatta mevzu ekseriya ikinci plânda kalır. Hele ShakespeareTe Oscar Wilde gibi eserlerini kelime oyunları, lâfız san'atlarile süsliyen san'at kârların yazılarında mevzu hemen hemen hiç derecesindedir. (Wilde, 1938: 14)

Remarkable Rocket]. "Oskar Vayildin[14] Türkçeye Çevrilmiş sair eserleri" [Oscar Wilde's Other Works Translated to Turkish] is given at the end of the book translated by Nureddin Sevin in 1938. "*Salome*", "*Dorian Grey'in Portresi*" [*The Picture of Dorian Gray*], "*Lady Winder'in Yelpazesi*" [*Lady Windermere's Fan*] and "*Narlı Ev*" [*A House of Pomegrenates*] are mentioned very briefly as three-four lines. The themes and literary style of Wilde, the translators, their literary style and prices of the books are especially emphasized. Likewise, "Oskar Vayildin diğer eserleri" [Other Works of Oscar Wilde] is shown at back cover in which "*Salome*", "*Dorian Grey'in Portresi*", "*Lady Winder'in Yelpazesi*" and "*Narlı Ev*" are given with the name of translators, prices and some paratextual factors as whether it is illustrated or not.

"OSCAR WILDE Sanat hakkında düşünceler." [Oscar Wilde Thoughts about art] is given place to inform readers about Wilde's life and perspective, his literary style, translator's perspective and his literary style in first sixteen pages with roman numerals before the tales. (Page numbering begins with front cover.) After that "*Bahtiyar Prens*" [*The Happy Prince*] covers sixteen pages. "*Bülbül-Gül*" [*The Nightingale and the Rose*] covers nine pages from nineteen to twenty-seven. "*Bencil Dev*" [*The Selfish Giant*] covers seven pages from thirty-one to thirty-seven. "*Candan Dost*" [*The Devoted Friend*] covers seventeen pages from thirty-nine to fifty-five and "*Müstesna Bir Hava Fişeği*" [*The Remarkable Rocket*] covers nineteen pages from fifty-seven to seventy-five and ends with the title of "SON" [THE END]. Next, at the end of the book after tales, "Kıtab basıldıktan sonra görülen bazı yanlışlar" [Some mistakes seen after the book was printed] and "Kitabın içindekiler." [The Contents of the book] are given after the tales, however they are not included to page numbering. There is not any illustration or picture in Target Text 1.

Target Text 2 was published in 1960 with the name of "*Mutlu Prens*" translated by Ülkü Tamer. The book was published by Varlık Yayınevi as a pocket book. Varlık Yayınevi [Varlık Publications], as one of the most important elements of culture of life during early republican period of Turkey, began publishing in 1933 as a literary magazine that has still been the most read literary and cultural magazine described by authors and critics as "school of literature", "a cornerstone in Turkish literature", "a magazine that creates new Turkish literature", "one of the pillars of Republican culture". Yaşar Nabi Nayır, who founded Varlık

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[14]It could be the impact of ideology of language simplification in the period.

Publications in 1946 as an outhor and translator at the same time, continued publishing books as well as magazines. Yaşar Nabi Nayır, the founder and owner of Varlık Publications (until he dies in 1981), worked as a translator and author in Ulus newspaper (1934-1940). He then worked in the Turkish Language Association (1940 - 1943) and in the Translation Bureau of the Ministry of National Education (1943 - 1946). Until the year of his death in 1981, more than a thousand copyrighted and translation works have been presented to Varlık Publication's target audience with a highly attentive publishing approach. One pounds "pocket books" with reaching to the four corners of Turkey, have fulfilled their mission by cultivating the cultural development of the Republican generations. It is possible to give the answer to the question why the Happy Prince's Ülkü Tamer translation, which was published in this period, was published in the form of a pocket book, with the above information taken from the short history of Varlık Publishing House. ("Tarihçe". Varlık, 2018). It is also possible to estimate to the certain extent of the mission of Ülkü Tamer in the translation process.

In contrast to to the Target Text 1, Target Text 2 has not any preface written by the translator. However, it includes seven tales contrary to Target Text 1 and 3. "*Yıldız Çocuk*" [*The Star Child*] the sixth tale and "*Yargı Evi*" [*A House of Judgment*] the seventh tale is published under the title of *Mutlu Prens* [*The Happy Prince*] also. However, these tales have been published in "*Nar Evi*" [*A House of Pomegranates*] in subsequent publications in order not to deviate from the source text. Therefore, the tales of Target Text 2 are "*Mutlu Prens*" [*The Happy Prince*], "*Bülbülle Gül*" [*The Nightingale and the Rose*], "*Bencil Dev*" [*The Selfish Giant*], "*Candan Arkadaş*" [*The Devoted Friend*], "*Eşsiz Maytap*" [*The Remarkable Rocket*], "*Yıldız Çocuk*" [*The Star Child*] and "*Yargı Evi*" [*A House of Judgment*]. Nevertheless, only translation of five tales which are translated under the title of *Bahtiyar Prens ve Başka Masallar* or *Mutlu Prens* will be compared and studied in this thesis.

The name of author "Oscar Wilde" is written on top of the front cover, title of the book as "*Mutlu Prens*" [*The Happy Prince*] is given with, the name of the translator as "Ülkü Tamer"- the reason fot this may be the reputation of Ülkü Tamer has had as a translator- and the publisher is presented afterwards, "Varlık Yayınevi". It is mentioned in half-title that the book is a pocket book as "Varlık Büyük Cep Kitapları" [Varlık Big Pocket Book]. "*Mutlu Prens*" [*The Happy Prince*] covers eleven pages. "*Bülbülle Gül*" [*The Nightingale and the Rose*] covers eight pages from fourteen to twenty-one. "*Bencil Dev*" [*The Selfish Giant*]

covers five pages from twenty-two to twenty-seven. "*Candan Arkadaş*" [*The Devoted Friend*] covers fourteen pages from twenty-seven to forty and "*Eşsiz Maytap*" [*The Remarkable Rocket*] covers fifteen pages from forty-one to fifty-five. After these five tales "*Yıldız Çocuk*" [*The Star Child*] and "*Yargı Evi*" [*A House of Judgment*] fairy tales are included in Ülkü Tamer's translation with the policy of publishing house. Because the source book is included only these five tales, they will be compared in Chapter IV with the examples of three target books' five tales. Ülkü Tamer's translation ends with the title of "SON" [THE END]. There is not any illustration or picture in Target Text 2.

Target Text 3 was published in 2016 with the name of "*Mutlu Prens*" translated by Nihal Yeğinobalı. The book was illustrated by Mustafa Delioğlu and published by Can Çocuk. Before the tales, Oscar Wilde's life is given a place in brief summary. His birth, awards, the Happy Prince, and his literary style are referred briefly. A small depiction of two birds is illustrated in this page again. A blank space [.... Bu kitabın sahibi....] [(.... This book belongs to....)] is reserved in half- title to instill child sense of belonging. On the corner of the page after half-title, a mini portrait of Oscar Wilde is positioned. Table of contents with the title of the book- Target text 3 with illustrations of some book at the right bottom corner of the page is positioned before the tales. After five tales, a brief introduction of the book and age class distribution (10-11-12 +) is presented at the back cover. The reason why only four tales are presented under the title of "Mutlu Prens" [The Happy Prince] is explained. The reason is to show faithfulness to original book-the source text. However, Oscar Wilde's The Happy Prince and Other Tales include five tales and moreover Target Text 3 also includes five tales. Hence, the introduction at the back cover of the book contains error. In addition, sincere style-literary of Oscar Wilde and his creation of imaginary/fantastic world with all magic beauty are emphasized.

A statue of the Happy Prince with ruby on his word and a black swallow are illustrated together at the front cover of the Target Text 3. However, the Happy Prince is depicted with his tears. While the name of "Oscar Wilde and title of "*Mutlu Prens*" [*The Happy Prince*] are positioned on the top of the book; the genre of the book as "Classical World Literature" and "Tale" are positioned on the right corner. Name of the translator "Nihal Yeğinobalı" is given on the top of the illustration and name of the illustrator "Mustafa Delioğlu" is presented under it. The issue number of book as 15th issue is given at the right bottom corner.

When it comes the illustrations of tales, a small coloured illustration for each page was presented; a blue swallow with a yellow sun for "*Mutlu Prens*" [*Happy Prince*] (Wilde, 2016: 7), a blue nightingale upon a twig for "*Bülbülle Gül*" [*The Nightingale and the Rose*] (Wilde, 2016: 23), a red bird with a white one are depicted upon a thick branch with white flowers on it for "*Bencil Dev*" [*Selfish Giant*] (Wilde, 2016: 33), two flower pots with red flowers , a shovel and pickaxe and a brown mice with a red-blue bird are illustrated for "*Sadık Dost*" [*The Devoted Friend*] (Wilde, 2016. 41), a white moon and white palace with blue night are illustrated for "*Olağünüstü Roket*" [*The Remarkable Rocket*] (Wilde, 2016: 59). The aim of the pictures and illustrations in Target Text 3 could bring translation closer to target audience which is children and even the policy of being target orientedness may arises from the policy of publishing house of the book; because of the fact that the book has been published by Can Çocuk- one of the most prominent children's books publisher of Turkey.

The tales of Target Text 3 respectively are "*Mutlu Prens*", "*Bülbülle Gül*", "*Bencil Dev*", "*Sadık Dost*", "*Olağanüstü Roket*".

At the end of the book, "Kitapla ilgili düşüncelerim" [My thoughts about book] is given with three lines of blank and "Okumaktan hiç vazgeçmemen dileğiyle…" [Wish you never give up reading…] sentence is added to the last page.

Hence, Target Text 3 as a children's book fulfill its requirements to be published as a production of children's literature para-textually and age class distribution (10- 11- 12 +) also is paralleled with its intended purpose. In addition, as Yalçın and Aytaş (2005) state, concepts such as editing, picturing, illustrating are also important as well as textual features in children's literature; and all these elements support the argument mentioned.

4.2. Textual Analysis

"I do not for a minute believe that one can be 100% objective; this is not my claim. The only question for me is, whether, if you know that you cannot be 100% objective, whether you give up objectivism at all or do you try your best to achieve it"
(Gideon Toury, 2008).

Translation evaluation is a task that has been carried out for centuries, with the initial focus being on the concepts of equivalence, which is a tool for uncovering the decision-making and the factors that constrained the translation and the similarity between a word or expression in one language and its translation in another, adequacy or acceptability of the translation and its evaluation. As translation became established as a profession and an academic discipline, evaluation has evolved and become even more complex.

In his target text oriented approach Toury thinks that "translation activities should rather be regarded as having cultural significance. In this respect, the translator should be able to play a social role, for example to fulfill a function allotted by a community in a way which is deemed appropriate in its own terms or reference" (Toury, 1995: 53). According to Gideon Toury, it is necessary for the translator to determine what the appropriate translational behavior is in a given community. Therefore, he distinguished three main groups of translational norms which can be listed as "preliminary norms", "initial norms" and "operational norms". These three norms have a significant role on the translation process by determining the position of a translation between two poles, "adequacy" and "acceptability".

Thanks to long-lived developments in the field of translation studies, comparative translation analysis is rapidly evolving from 'error hunting' and 'subjective interpretations' towards scientificness. Hence, the purpose of this analysis is not to choose the best 'translate', but to understand the reasons behind the translations made by translators, and to suggest alternative solutions where the solutions are not satisfactory.

The purpose of this study is to analyze Oscar Wilde's The Happy Prince and Other Tales and its three translations by different translators at different times (1938, 1960 and 2016) and translator's decision-making trends to children literature translation by making inferences within the frame of theoretical approaches and research questiones mentioned.

In this section, 83 examples taken randomly from the source text and the target texts are examined descriptively within the aforementioned theoretical frameworks.

Some abbreviations to use in this section include:

- "ST1" for Source Text by Oscar Wilde
- "TT1" for Target Text 1 by Nureddin Sevin
- "TT2" for Target Text 2 by Ülkü Tamer
- "TT3" for Target Text 3 by Nihal Yeğinobalı.

4.2.1. Titles

Example 1

Source Text	Target Text 1	Target Text 2	Target Text 3
The Happy Prince (Wilde, 1997: 2)	Bahtiyar Prens (Sevin, 1938: 3)	Mutlu Prens (Tamer, 1960: 3)	Mutlu Prens (Yeğinobalı, 2016: 7)

Source Text	Target Text 1	Target Text 2	Target Text 3
The Nightingale and the Rose (Wilde, 1997: 9)	Bülbül-Gül (Sevin, 1938: 19)	Bülbülle Gül (Tamer, 1960: 14)	Bülbülle Gül (Yeğinobalı, 2016: 23)

Source Text	Target Text 1	Target Text 2	Target Text 3
The Selfish Giant (Wilde, 1997: 14)	Bencil Dev (Sevin, 1938: 31)	Bencil Dev (Tamer, 1960: 22)	Bencil Dev (Yeğinobalı, 2016: 33)

Source Text	Target Text 1	Target Text2	Target Text 3
The Devoted Friend (Wilde, 1997: 17)	Candan Dost (Sevin, 1938: 39)	Candan Arkadaş (Tamer, 1960: 27)	Sadık Dost (Yeğinobalı, 2016: 41)

Source Text	Target Text 1	Target Text 2	Target Text 3
The Remarkable Rocket (Wilde, 1997: 26)	Müstesna Bir Hava Fişeği(Sevin, 1938: 57)	Eşsiz Maytap (Tamer, 1960: 41)	Olağanüstü Roket (Yeğinobalı, 2016: 59)

When five title are analysed with their translations by each translator, translations of "*The Happy Prince*", "*The Nightingale and the Rose*", "*The Selfish Giant*" are achieved the functional equivalence indisputably and it is seen that translator's decisions have become almost the same in terms of approaching acceptability; however, translator's decisions change in the title of "*The Devoted Friend*". The adjective of "devoted" is explained in Oxford Dictionary as "very loving or loyal" and while "*Candan Dost*" (TT1) and "*Candan Arkadaş*" (TT2) could be seen appropriate in order to provide equivalence of "very loving" in Turkish; "*Sadık Dost*" (TT3) gives the meaning of "loyal". The translation of the last fairy tale title becomes even more complex due to its corresponding diversity in target texts. The word of "rocket" is explained in Oxford Dictionary as "A cylindrical projectile that can be propelled to a great height or distance by the combustion of its contents, used typically as a firework or signal" and "The Remarkable Rocket" mentioned in the source text is actually a firework which is to be set off at soon. Therefore, "Hava fişeği" (TT1) and "Maytap" (TT2) could be appropriate to success equivalence in Turkish; however, "Roket" means "The bullet which during the shooting, travelled at the beginning of the orbit and then only attached to the ballistic laws" according to Turkish Language Institution and it is not appropriate and sufficient to provide functional equivalent in terms of meaning. In addition, it could be claimed that Yeğinobalı's translation strategy has led semantic shifts in TT3.

4.2.2. The Happy Prince

Example 2

Source Text	He was very much admired indeed. "He is as beautiful as a **weathercock**," remarked one of the Town Councillors who wished to gain a reputation for having artistic tastes; "only not quite so useful," he added, **fearing lest people should think him unpractical, which he really was not.** (Wilde, 1997: 2)
Target Text 1	Heykeli pek beğeniyorlardı. Artistçe zevkleri olduğuna dair şöhret kazanmak istiyen bir belediye azası, "Adeta **hava fırıldağı** kadar güzel.,, fikrinde bulundu, **fakat kendisinin pek pratik olmadığını zannederler korkusile hemen ilâve etti, "Ancak o kadar faydalı değil. ,,** (Sevin, 1938: 3)
Target Text 2	Çok sevilen bir heykeldi Mutlu prens. Şehir Meclisi'nin sanat beğenisiyle ün kazanmak istiyen üyelerinden biri "Bir **rüzgar gülü** kadar güzel," diye fikir yürüttü; **kendisi hiç te düşçü olmadığı halde, öyle diyeceklerinden korkarak, "ama o kadar faydalı değil," diye ekledi sonra**. (Tamer, 1960: 3)
Target Text 3	Mutlu prens gerçekten çok beğeniliyordu. Belediye Konseyinin bir üyesi, sanatsal beğenisiyle ün yapmak isteyen bir adam, "Mutlu Prens bir **rüzgâr horozu** kadar güzel!" dedi. **Sonra da Pratik bir insan olmadığı sanılmasın diye –pratik biriydi aslında- "Ne var ki rüzgâr horozları kadar işlevsel değil," diye ekledi.** (Yeğinobalı, 2016: 7)

In the example, one of the Town councilors tries to compliment on the statue of the Happy Prince, meanwhile trying not to be misunderstood as being "unpractical"; because the Councilor wants to show his/her personality away from "unpracticality" that would not be appropriate for a Councilor. While Nureddin Sevin approaches the pole of acceptability with "hava fırıldağı" for "weathercock" in his translation and Ülkü Tamer with "rüzgar gülü" at the same way; however, Nihal Yeğinobalı approaches the pole of adequacy with "rüzgâr horozu" by translating "weathercock" literally. Because a "weathercock" could be well-known literally in source culture; but its domesticated versions "hava fırıldağı" or "rüzgar gülü" are more acceptable in target vulture, and in target children's literature. However, the adjective of "unpractical" is translated by Sevin as "pratik"; "düşçü" by Tamer and "Pratik"

by Yeğinobalı. Therefore, while Sevin and Yeğinobalı approach the pole of adequacy with their decisions; Tamer approaches the pole of acceptability. Smiliarly, being "unpractical" could be literally translated into target culture as "pratik olmayan" and even called as the strategy of transcription as a sub-title of foreignization; but "düşçü" is more acceptable and familiar to both target culture and target children's literature according to Toury's norms. Additionally, it could be stated that "Pratik" in TT3 may be the result of a stylistic shift in order toemphasize personification in the source text which could be referred as non-obligatory one.

Example 3

Source Text	"He looks just like an angel," said **theCharity Children** as they came out of the cathedral in their bright scarlet cloaks and their clean white pinafores. (Wilde, 1997: 2)
Target Text 1	**Hayır çocukları** parlak kırmızı pelerinleri, tertemiz beyaz önlüklerile kiliseden çıkarlarken "Tıpkı Melek gibi. „ dediler. (Sevin, 1938: 4)
Target Text 2	**Çocuk Yuvası'nın öğrencileri** parlak, kırmızı pelerinleri, tertemiz beyaz önlükleriyle katedralden çıkarlarken, "Mutlu Prens meleklere benziyor," dediler. (Tamer, 1960: 3)
Target Text 3	**Esirgeme Kurumunun çocukları** sırtlarında o parlak kırmızı pelerinli tertemiz beyaz önlükleriyle katedralden çıkarlarken, "Mutlu Prens meleklere benziyor," dediler. (Yeğinobalı, 2016: 8)

In Example 3, "the Charity Children" phrase probably implies an institution that helps children in need or who have not any parent caring them in 1800s. Sevin has preferred to translate literally and even word for word by approaching to the pole of adequacy of Toury. Tamer has translated as "Çocuk Yuvası'nın öğrencileri"; however, in fact the source text does not include any item which implies "nursery" or "student". Therefore, the expression in the source text has moved away from its purpose after translation process in Target Text 2. Thirdly, Yeğinobalı has preferred to approach the pole of acceptability with her translation decision and she has likely felt the need to respond with a statement that everyone is familiar in the target culture (TT3).

Example 4

Source Text	"It is a ridiculous attachment," twittered the other Swallows; **"she has no money, and far too many relations";** and indeed the river was quite full of Reeds. Then, when the autumn came they all flew away. (Wilde, 1997: 3)
Target Text 1	Öteki kırlangıçlar, "Gülünç bir alâka; **parası yok, sonra soyu sopu da kum gibi. " diye cıvıldadılar.** Doğrusu nehir de sazlarla dopdoluydu. Sonra Güz vakti gelince hepsi uçup gitti. (Sevin, 1938: 4)
Target Text 2	"Gülünç bir bağlılık bu," diye şakıdı öteki kırlangıçlar; **"Saz'ın hiç parası yok, üstelik bir sürü sebep daha var;** "ırmak ta sazlarla doluydu. Sonra güz vakti gelince hepsi uçup gittiler. (Tamer, 1960: 4)
Target Text 3	Öteki kırlangıçlar, "Gülünç bir bağlılık bu," diye kendi aralarında cıvıldaşıyorlardı. **"Saz'ın hiç parası yok, hısım akrabası da pek kalabalık."** Gerçekten, ırmak saz doluydu. Derken güz geldi, kırlangıçların hepsi uçup gittiler. (Yeğinobalı, 2016: 9)

In the example, it is also possible to see how effective translator preferences might be on translation product. As seen in the table, Sevin has preferred to approach the pole of acceptability by using idiom; However, Yeğinobalı has preferred to approach the pole of adequacy by reflecting the manner of the author in the same way. On the other hand, Tamer has completely differently interpreted the item to be translated, that is "**and far too many relations**" and it may be misunderstood because, what is desired to be described here is "relatives" in the source text; or it may be preferred consciously by causing non-obligatory shifts.

Example 5

Source Text	After they had gone he felt lonely, and began to tire of his lady-love. "She has no conversation," he said, "**and I am afraid that she is a coquette,** for she is always flirting with the wind**." And certainly, whenever the wind blew, the Reed made the most graceful curtseys.** "I admit that she is domestic," he continued, "but I love travelling, and my wife, consequently, should love travelling also." (Wilde, 1997: 3)
Target Text 1	Onlar gittikten sonra Kırlangıç pek yalnız kaldı ve sevgilisinden bıkmıya başladı, "Hiç lâkırdı etmiyor, ,, dedi, "**korkarım hoppalığı da var,** çünkü hep rüzgârla cilveleşiyor**.,, Rüzgârın her esişinde saz mutlaka en zarif iltifatlarını yağdırırdı.** " Evine bu kadar bağlı olmasını kabul ederim ,, diye devam etti, "Lâkin ben seyahate bayılırım, binaenaleyh karım da seyahatten hoşlanmalı. ,, (Sevin, 1938: 4-5)
Target Text 2	Onlar çekip gidince yalnızlık duymıya başladı Kırlangıç, sevgilisinden usandı. "Hiç konuşmuyor," dedi, "**hem de yosmanın biri galiba** durmadan rüzgârla cilveleşiyor**." Doğrusu ne zaman rüzgâr esse, saz en ince büküşlerle eğilirdi.** "Buraya da çok bağlı," diye devam etti, "ama ben yolculuk etmeyi severim; karımın da yolculuktan hoşlanması gerek." (Tamer, 1960: 4)
Target Text 3	Onlar gidince sevdalı Kırlangıç yalnızlık çekmeye, sevdiği kızdan bıkmaya başladı. "Söyleşmeyi hiç bilmiyor," diye düşünüyordu. "**Sonra korkarım ki oynak,** çünkü her dakika rüzgârla cilveleşiyor." **Gerçekten de ne zaman rüzgâr esse Saz son derece zarif reveranslar yapıyordu.** "Evine bağlı olduğunu Kabul ediyorum," diye Kırlangıç düşünmeyi sürdürdü. "Ne var ki ben seyahat etmeyi seviyorum. Bu nedenle eşimin de seyahat etmesi gerekir. (Yeğinobalı, 2016: 9)

In Example 5, first of all, the word of "coquette" varies in three target texts according to translator decisions; when it is searched, "coquette" means "A flirtatious woman" according to Oxford Dictionary. On the other hand, "hoppa" in Target Text 1 could be completely equivalent to "coquette" according to Turkish Language Institution. In the same way, "oynak" in the TT3 could be successfully achieve functional equivalence. Although "yosma" in TT2 means the same; it may be regarded as a slang word in public or may even be perceived as a swearword in today's world. Therefore, if the translator is not a very difficult situation, such a preference may not be appropriate especially in children's literature. When it comes to the second part, "graceful curtsey" varies by translators' decisions. "Curtsey" means "A woman's or girl's formal greeting made by bending the knees with one foot in front of the other" according to Oxford Dictionary ("Curtsey", 2018). Hence, while TT2 and TT3 are achieving functional equivalence- TT2 by domesticating to target audience, TT3 by foreignizating; perhaps with the intention to idealize and arouse interest- Sevin, has tried to express the desired meaning differently in translation: "At every step of the wind, the Reed has absolutely heaped the most gracious compliments". Therefore, translation tendency here could be attiributed to have caused semantic non-obligatory shifts in TT1.

Example 6

Source Text	(…) She is embroidering **passion-flowers on a satin gown** for the loveliestof **the Queen's maids-of-honour** to wear at the next Court-ball." (Wilde, 1997: 4)
Target Text 1	"(...) **Kraliçenin musahibelerinden en güzeliiçin Saray** balosunda giyilmek üzere **canfes bir fistan üstüne çarkıfelek çiçekleri işleyor**. „ (Sevin, 1938: 7)
Target Text 2	"(...) **Kraliçenin en güzel nedimesinin** saraydaki baloda giyeceği **atlas elbiseye çiçekler işliyor.**" (Tamer, 1960: 6)
Target Text 3	"(...) **Saten bir elbise üzerine ateş gülleri işlemekte; kraliçenin en güzel nedimesi** yapılacak saray balosunda giysin diye." (Yeğinobalı, 2016: 11)

In the example, the first bolded "passion-flowers on a satin gown" in the source text has been translated respectively; "canfes bir fistan üstüne çarkıfelek çiçekleri" by achieving functional equivalence with a source oriented manner in TT1, "atlas elbiseye çiçekler" with a neutralizing manner in translation of "passion-flowers" in TT2, "saten bir elbise üzerine

ateş gülleri" by deviating the meaning of "passion-flowers" and changing it with "roses" in TT3. However, the phrase of "Queen's maids of honour" has been translated by Tamer and Yeğinobalı appropriately but not by Sevin because the expression of "musahibe" could be equivalent to "friend". Therefore, it could not be possible to achieve functional equivalence.

Example 7

Source Text	"I am awaited for in Egypt," said the Swallow. "My friends are flying up and down the Nile, and talking to **thelarge lotus-flowers**. Soon they will go to sleep **in the tomb of the great King**. The King is there himself in his painted coffin. **He is wrapped in yellow linen, and embalmed with spices**. Round his neck is a chain of pale green jade, and his hands are like withered leaves." (Wilde, 1997: 4)
Target Text 1	Kırlangıç, "Beni Mısırda bekliyorlar.» dedi. "Arkadaşlarım Nilde aşağı yukarı uçuşup **iri Nilüferlerle** konuşuyor. **Ulu Hakanın türbesinde** neredeyse uykuya dalarlar. Boyalı tabutu içinde kendi de ordadır. **Baharatla bezenmiş, sapsarı kefenle sarılmıştır.** Boynunda uçuk yeşil yeşimden bir zincir vardır, elleri de solgun yapraklara benzer. " (Sevin, 1938: 7)
Target Text 2	"Mısır'da beni bekliyorlar," dedi. "Arkadaşlarım Nil boyunca uçup, **kocaman lotus çiçekleriyle** konuşuyorlar. **Ulu Kıral'ın mezarında** uykuya dalacaklar yakında. Kıral da boyalı tabutun içinde yatıyor. **Sarı ketenlere sarıp baharatla tahnit etmişler onu.** Boynunun çevresinde soluk yeşim taşından bir zincir asılmış; kurumuş yapraklara benziyor elleri." (Tamer, 1960: 6)
Target Text 3	Kırlangıç, "Mısır'da beni bekliyorlar," dedi. "Arkadaşlarım şimdi Nil üzerinde uçuşarak **o iri su fulleriyle** hoşbeş etmekteler. Çok geçmeden **ulu kralın gömüdünde** uykuya dalacaklar. Kralın kendisi de orada, o üstü resimli tabutun içinde yatıyor. **Sarı ketenlere sarıp baharatlarla mumyalamışlar onu.** Boynunda uçuk yeşil yeşim taşından bir zincir var, elleri kurumuş yapraklara benziyor." (Yeğinobalı, 2016: 12)

First of all, in the translation of "lotus flower", while Tamer has preferred to approach to the pole of adequacy by using transcription strategy, Sevin and Yeğinobalı has decided on approaching to the pole of acceptability. Secondly, although still all the translators achieve

functional equivalence successfully, the word of "gömüt" that is the translation of Yeğinobalı may not be appropriate to understand the meaning especially for a child and this would guide the target audience to search. Therefore, Yeğinobalı has preferred the strategy of foreignization by approaching to the pole of adequacy. Sevin and Tamer have preferred to approach acceptability when compared to TT3 for second bolded part. Last, Sevin's "kefen" translation which has been used as an equivalence to "linen" could be inappropriate for children target audience.

Example 8

Source Text	**"I don't think I like boys**," answered the Swallow. "Last summer, when I was staying on the river, **there were two rude boys**, **the miller's sons, who were always throwing stones at me**. (….)" (Wilde, 1997: 4)
Target Text 1	Kırlangıç cevap verdi, "**Erkek çocukları hiç te sevmem**. Geçen Yaz nehirde kaldığım sıralarda **bana hep taş atan iki terbiyesiz çocuk vardı**, **değirmencinin çocukları**. (....),, (Sevin, 1938: 7-8)
Target Text 2	Kırlangıç, "**Küçük çocuklardan pek hoşlanmıyorum ben**," diye cevap verdi. "Geçen yaz, **ırmakta kalırken bana hep taş atan iki çocuk**, **değirmencinin çocukları, vardı**. (....)" (Tamer, 1960: 6-7)
Target Text 3	Kırlangıç, "**oğlan çocuklarını pek sevmem ben**," diye yanıtladı. Geçen yaz, **ırmak kıyısında kaldığım sırada iki hayta oğlan vardı**, **değirmencinin çocukları, bana hep taş atarlardı**. (....) (Yeğinobalı, 2016: 12)

In this example again, it is possible to see how effective translator preferences might be on translation product. While "rude boys" mentioned in the source text has been replaced as the same with its Turkish translations in TT1 and TT3; it is not possible to talk about the same thing in TT2. Since, Tamer has preferred to neutralize the phrase by translating like "two kids throwing stones at me…" and the effect to be left in the source text may have changed its degree and direction; hence, the meaning in ST has been deviated in translation product.

Example 9

Source Text	(…) He passed over the **Ghetto**, and saw the old Jews bargaining with each other, and weighing out money in copper scales. (Wilde, 1997: 5)
Target Text 1	(...) **Yahudi mahallesi** üzerinden aşıp Yahudilerin pazarlık ede ede bakır terazilerle altın tarttıklarını gördü. (Sevin, 1938: 8)
Target Text 2	(...) **Ghetto**'yu geçti, birbirleriyle pazarlık edip bakır terazilerde para tartan Yahudileri gördü orada. (Tamer, 1960: 7)
Target Text 3	(...) **Getto**'nun üstünden uçtu, birbirleriyle pazarlığa tutuşmuş, bakır terazilerde para tartan Yahudileri gördü. (Yeğinobalı, 2016: 13)

In this example, it can be seen how things like place names or minority names are changing in the target texts after the translator's preferences. "Ghetto" in the source text, is "A part of a city, especially a slum area, occupied by a minority group or groups" ("Ghetto", 2018); in addition, "The term was originally used in Venice to describe the part of the city to which Jews were restricted and segregated but has since been applied in various contexts" (Kelefa, 2016). When it comes to translation decisions, while Sevin has preferred to choose a target oriented strategy and approach to the pole of acceptability in TT1, Yeğinobalı has preferred to use the strategy of transcription by approaching to the pole of adequacy and source oriented translation. However, Tamer has used "Ghetto" in TT3 in the same way without even translating it and certainly preferred a source oriented strategy by choosing the pole of adequacy of Toury.

Example 10

Source Text	When day broke he flew down to the river and had a bath. "What a remarkable phenomenon," said the **Professor of Ornithology** as he was passing over the bridge. "A swallow in winter!" And he wrote along letter about it to the local newspaper. (Wilde, 1997: 5)
Target Text 1	Gün ağarırken nehre inip yıkandı. **Kuş bilgileri Profesörü** köprüden geçerken, "Ne görülmemiş hâdise! Kış vakti bir kırlangıçla deyip o şehrin gazetesine upuzun bir mektup yazdı. (Sevin, 1938: 9)
Target Text 2	Şafak sökerken ırmağa uçup yıkandı. **Ornitoloji (1)Profesörü**, köprüden geçerken, "Amma acayip birşey," dedi. "Kış aylarında bir kırlangıç!" O bölgenin gazetesine bu konuda uzun bir yazı yazdı. **(1) Kuş bilimi.** (Tamer, 1960: 8)
Target Text 3	Gün ağardığı zaman Kırlangıç ırmağa uçarak banyo yaptı. O sırada köprüden geçmekte olan **kuşbilimci Profesör**, "Ne kadar olağandışı bir olay!" dedi. "Kış mevsiminde bir kırlangıç!" Sonra yerel bir gazeteye bu konuda uzun bir yazı yazdı. (Yeğinobalı, 2016: 14)

In TT1, "Professor of Ornithology" has been translated into Turkish like "Bird information Professor" and a literal translation strategy has been adopted and Sevin has preferred to approach to the pole of adequacy of Toury. In TT2, a more neutral position has been chosen by using the transcription strategy and the explanatory reference of the word phrase "Professor of Ornithology" has been given in the form of a footnote. However, in TT3, the translation has become closer to the target audience and acceptability.

Example 11

Source Text	"I am waited for in Egypt," answered the Swallow. "To-morrow my friends will fly up to the **Second Cataract**. **The river-horse** couches there among the bulrushes, and on a great granite throne sits the God Memnon. All night long he watches the stars, and when the **morning star** shines he utters one cry of joy, and then he is silent. (Wilde, 1997: 5-6)
Target Text 1	Kırlangıç, "Beni Mısırda bekliyorlar. „ diye cevap verdi. "Yarın arkadaşlarım **ikinci çağlıyana** kadar uçacaklar. Orda hasır otlarının arasında J **su aygırı** yatar. Koca granit bir taht üstünde 1 Tanrı Memnon oturur. Bütün gece yıldızlara bakar, **Seher yıldızı** belirince bir sevinç sayhası çıkarır, sonra artık susar. (Sevin, 1938: 9-10)
Target Text 2	"Beni Mısır'da bekliyorlar," diye cevap verdi Kırlangıç. "Arkadaşlarım yarın **İkinci Çavlan'a** çıkacaklar. **Su-atı** orada, sazların arasında yatar; kocaman granit bir tahtta oturur Tanrı Memnon. Bütün gece yıldızları gözetler, **sabah yıldızı** ışıyınca bir sevinç çığlığı atar, susar sonra. (....)" (Tamer, 1960: 8)
Target Text 3	Kırlangıç, "Mısır'da yolum gözleniyor," diye yanıtladı. "Arkadaşlarım yarın **İkinci Şelale**'ye uçacaklar. **Irmak Atı** orada, su kargılarının arasına yuva kurmuşlar, kocaman bir granit taht üzerinde de Tanrı Memnon oturmaktadır. Bu Tanrı bü-tün gece yıldızları gözler, **sabah yıldızı** doğduğu zaman tek bir sevinç çığlığı koparır sonra susar. (....)" (Yeğinobalı, 2016: 15)

In this example, each four bolded statement will be analysed respectively. All of the translations in three target texts for "Second Cataract" in the source text has achieved the functional equivalence successfully; however, while translations in TT2 and TT3 has been translated to have been remained faithful to the source text as a form, it could not be possible to say the same in TT1. Moreover, the spelling mistakes that are frequently seen in TT1 supports the idea of difficult conditions of the time in which translation is written and published. Although, the spelling mistakes and deficiencies in orthographic errors have been stated one by one at the end of the book, some of them may have been overlooked or may have been made with the decision of the translator or publishing house.

Secondly, preferred translations in target texts varies for "The river-horse" in the source text. While "su aygırı" in TT1 has successfully achieved the functional equivalence with a target oriented manner by approaching to acceptable translation; "su atı" in TT2 or "ırmak atı" in

TT3 has not achieved the same with their source oriented manner by changing the meaning in translated product and even causing misunderstandings like "seahorse" by deviating from the purpose of the source text and causing non-obligatory shifts in TT3.

Thirdly, while "the morning star" has been translated by providing functional equivalence in all target texts in the table, Sevin has preferred to be more target oriented and approach to acceptability with "seher yıldızı"; Tamer and Yeğinobalı have chosen to be more source text oriented and approach to adequacy with "sabah yıldızı".

Example 12

Source Text	"Alas! I have no ruby now," said the Prince; "my eyes are all that I have left. They are made of **rare sapphires**, which were brought out of India a thousand years ago. Pluck out one of them and take it to him. He will sell it to the jeweller, and buy **food and firewood**, and finish his play." (Wilde, 1997: 6)
Target Text 1	Prens, Yazık, artık yakutum yok. Varım yoğum gözlerim. Gözlerim bin yıl önce Hindistan'dan getirilmiş **bulunmaz gökyakuttandır**. Birini çıkarıp ona götür. Kuyumcuya satıp **ocak odunu** alır ve piyesini bitirir. „ (Sevin, 1938: 10)
Target Text 2	"Ah! Artık yakutum bitti," dedi Prens; "yalnız gözlerim kaldı artık. Binlerce yıl önce Hindistan'dan getirilmiş **bulunmaz elmaslardan yapılan** gözlerim kaldı. Onların birini çıkarıp delikanlıya götür. Kuyumcuya satsın onu, **yiyecek, yakacak**alsın, oyununu bitirsin." (Tamer, 1960: 9)
Target Text 3	"Heyhat, yakutum kalmadı artık," dedi Prens. "Yalnızca gözlerim kaldı. Bin yıl önce Hindistan'dan getirilmiş **nadide safirlerden yapılmadır** bu gözler. Birini sök de o gence götür. Kuyumcuya satıp **ocağınayakacak odun** alır, böylece yazdığı oyunu bitirebilir." (Yeğinobalı, 2016: 15)

In the example, first of all, "sapphires" has been translated in TT1 with a target text oriented approach; in TT3 with a source text oriented approach with the strategy of transcription. However, it has undergone a change by causing semantic shifts in TT2 that has been translated like "diamonds". Secondly, "food and firewood" has been translated in TT1 as

"ocak odunu"; that is, "firewood" by omitting the food and it could be seen the same in TT3 also. The functional equivalence in TT2 is achieved successfully by translating both "food" and "firewood" together, though.

Example 13

Source Text	"Dear Prince," said the Swallow, "I cannot do that"; and he began to weep." Swallow, Swallow, little Swallow," said the Prince, "**do as I command you**." (Wilde, 1997: 6)
Target Text 1	Kırlangıç, "Prensciğim, bunu yapamam.,, diye ağlamıya başladı. Prens, "Kırlangıç, Kırlangıç, küçük Kırlangıç, **nasıl emrediyorsam öyle yap** ,, dedi. (Sevin, 1938: 10)
Target Text 2	"Sevgili Prens," dedi Kırlangıç, "Bunu yapamam ben; sonra ağlamıya başladı. "Kırlangıç, Kırlangıç, küçük Kırlangıç" dedi Prens, "**sana söylediğim gibi yap**." (Tamer, 1960: 9)
Target Text 3	Kırlangıç, "Sevgili Prens, yapamam ben bunu," diyerek ağlamaya başladı. Mutlu Prens, "Kırlangıç, ah Kırlangıç, küçük Kırlangıç'ım benim, **lütfen söylediğimi yap,**" dedi. (Yeğinobalı, 2016: 16)

In this example, the statement of "do as I command you" has been translated in TT1by prodividing translational equivalence in target language; however, the translation of the statement has been changed in TT3 and "do as I command you" has been replaced by "please do as I say". Therefore, it could be claimed that Yeğinobalı's target oriented translation strategy has caused shifts. In TT2, it is also possible to see the translational shifts as the "order" expression in the source text is softened.

Example 14

Source Text	"**I am come to bid you good-bye**," he cried. (Wilde, 1997: 6)
Target Text 1	"**Size vedaa geldim**." diye seslendi. (Sevin, 1938: 11)
Target Text 2	"**Sana Allahaısmarladık demiye geldim**," diye bağırdı. (Tamer, 1960: 10)
Target Text 3	"**Seninle vedalaşmaya geldim**!" dedi ona. (Yeğinobalı, 2016: 16)

In the example, while Sevin and Yeğinobalı have preferred to remain source text oriented and approach to adequacy, when compared with TT1 and TT3, Tamer has preferred target text oriented and acceptable translation here.

Example 15

Source Text	He told him of the **red ibises**, who stand in long rows on the banks of the Nile, and **catch gold-fish in their beaks**; of the Sphinx, who is as old as the world itself, and lives in the desert, and knows everything; of the merchants, who walk slowly by the side of their camels, and carry amber beads in their hands; of the King of the Mountains of the Moon, who is as black as ebony, and worships a large crystal; **of the great green snake that sleeps in a palm-tree, and has twenty priests to feed it with honey-cakes; and of the pygmies who sail over a big lake on large flat leaves, and are always at war with the butterflies.** (Wilde, 1997: 7)
Target Text 1	Nilin kıyılarında sıra sıra dizilip **kırmızı balıkları avlıyankızıl ibis** kuşlarından; çölde oturup herşeyi bilen, kendisi de dünya kadar yaşlı ihtiyar Sfenksten; develerinin yanında kehrüba tesbih çeke çeke ağır ağır yürüyen tacirlerden; Ay dağlarının koskoca bir billura tapan, abanos gibi kapkara Kıralından; **bir hurma ağacında uyuyup kendini yirmi rahibe bal helvasile besleten koca yeşil yılandan; büyük bir gölde iri yayvan yaprakların üstünde yüzüp her zaman kelebeklerle muharebe eden Yecüçmecüçlerden** bahsetti. (Sevin, 1938: 12-13)
Target Text 2	Nil boyunca uzun sıralarla durup **gagalariyle mercan balıkları yakalıyan kırmızı balıkçılları**; dünya kadar yaşlı olan, çölde yaşıyan, her şeyi bilen Sfensk'i; ellerinde amber tesbihlerle develerinin yanısıra yürüyen tüccarları; Ay Dağları'nın büyük bir kristale tapan abanoz gibi kara Hükümdarı'nı; **bir palmiyede uyuyan, yirmi rahibin kendini ballı çöreklerle beslediği kocaman, yeşil yılanı; geniş, düzgün yaprakların üstünde büyük gölü geçen, hep kelebeklerle savaşan cüceleri** anlattı. (Tamer, 1960: 11)
Target Text 3	Nil kıyılarında uzun sıralar halinde duran, **gagalarıyla mercan balığı tutan kırmızı tüylü ibis** kuşlarını anlattı, dünya kadar yaşlı olan, çölde oturan ve her şeyi bilen Sfenks'i anlattı; develerinin yanı sıra ağır ağır yürüyen ve ellerinde kehribar tespih taşıyan tacirleri, abanoz kadar siyah olup büyük bir billura tapan Ay Dağları kralı'nı anlattı**; bir palmiye ağacında uyuyan, yirmi özel rahip tarafından ballı çöreklerle beslenen büyük yeşil yılanı, geniş bir gölde kocaman, dümdüz yapraklar üstünde gezinen ve kelebeklerle her an savaş durumunda olan pigmeleri anlattı**. (Yeğinobalı, 2016: 18)

In Example 15, first of all, the statement of "red ibises which catch gold fish in their beaks" in ST has been changed according to translation decisions of three translators. Sevin has preferred to source text oriented translation strategy and approach to the pole of adequacy; on the contrary, Tamer has preferred a target text oriented translation strategy and approach to the pole of acceptability. However, Tamer has used "mercan balığı" for the translation of "gold fish" which could not achieve the functional equivalence in terms of meaning and has caused semantic shifts in TT2. Because of the fact that "gold fish" means "A small reddish-golden Eurasian carp, popular in ponds and aquaria. A long history of breeding in China and Japan has resulted in many varieties of form and colour" ("Goldfish", 2018); and "mercan balığı" that could be translated into English as "red sea bream" means "A deep-bodied marine fish that resembles the freshwater bream" ("Seabream", 2018) according to Oxford Dictionary. Therefore, the word group in the source text has not found a corresponding answer in TT2 and has caused non-obligatory translational shifts. Yeğinobalı also preferred a source text oriented strategy and approached to the pole of adequacy for the translation of "red ibises"; however, she has chosen to change the meaning of "gold fish" in translated text as Tamer did by causing semantic shifts.

Secondly, it has been also faced with this table in which the items of religious and cultural elements could be an example of difficulty in the translation process and it has been also a good example of how the translation of such elements varies in the target texts. For instance, the expression of "the great green snake that sleeps in a palm-tree, and has twenty priests to feed it with honey-cakes" has been varied in each three target texts: Sevin has preferred to target oriented translation strategy and approach to the pole of acceptability by using "hurma ağacı" for "palm tree" maybe because of rareness of palm tree in Turkey in his time or some religious trends in translation in his time; and, "balhelvası" for "honey-cake" which has not any equivalent translation in Turkish culture and therefore the translator has chosen to find an equivalence with the name of a traditional Turkish sweet. Tamer and Yeğinobalı have preferred a source text oriented translation strategy and approached to the pole of adequacy by translating literally "palm tree" as "palmiye/ palmiye ağacı" and "honey-cake" as "ballı çörek" which has not any tradional/cultural reference in Turkey. In addition, despite the fact that "priest" in the ST refers to a male religious man, it has been translated as "female character" in TT1. Therefore, the expression in the source text has been changed by causing linguistic and semantic shifts in TT1. Last, as a "challenging word" for translators in the ST "pygmies" has been translated in different forms: Sevin has preferred a target oriented

translation strategy by using "Yecüçmecüçler" that has a religious and cultural background in Turkey as "The two communities that corrupt the earth and know its true nature by God" and "Gog and Magog" in the Bible, "The names of enemies of God's people. In Ezek, 38-9, Gog is appearently a ruler from the land of Magog, while in Rev. 20:8, Gog and Magog are nations under the dominion of Satan" ("Gog and Magog", 2018). Hence, it could be claimed that the choice in TT1 has caused semantic shifts. Nothwithstanding, Tamer has preferred to use a more neutral place in translation approach axis with "cüce" and Yeğinobalı has preferred source oriented translation strategy and approach to the pole of adequacy by using transcription like "pigmeler" for "pygmes".

Example 16

Source Text	"Dear little Swallow," said the Prince, "you tell me of marvellous things, but more marvellous than anything is the suffering of men and of women. **There is no Mystery so great as Misery**. Fly over my city, little Swallow, and tell me what you see there." (Wilde, 1997: 7)
Target Text 1	Prens, "Sevgili küçük Kırlangıç, bana çok meraklı şeyler söylüyorsun. ,, dedi, "Fakat en meraklı şey insanların ıztırabı. **Sefaletten büyük hiç bir Sır yok**. Beldemin üzerinde uç ta küçük Kırlangıç, bütün gördüklerini bana anlat. ,, (Sevin, 1938: 13)
Target Text 2	"Sevgili, küçük Kırlangıç," dedi Prens, "şaşırtıcı şeyler anlatıyorsun bana; ama en şaşırtıcı şey erkeklerin, kadınların acı çekmesidir. **Yoksulluk kadar esrarlı bir şey yoktur.** Şehrimin üstünde uç büyük Kırlangıç; bana gördüklerini anlat. ,, (Tamer, 1960: 11)
Target Text 3	"Sevgili küçük Kırlangıç," dedi Prens, "Sen bana inanılmaz şeyler anlatıyorsun, oysa dünyada en inanılmaz şey insanların acı çekmesidir. **Yoksulluk ve mutsuzluktan daha büyük bir gizem olamaz**. Haydi, git kentimin üstünde uç da gördüklerini bana anlat, küçük Kırlangıç'ım." (Yeğinobalı, 2016: 18)

In Example 16, there has been an alliteration/assonance and pun in bolded sentence between "Mystery and Misery" in the ST; that could be a translation challenge for each three translators. If the translators both achieved equivalence in terms of meaning and form, they would have overcome this challenge successfully. In the table, Sevin has achieved this with "Sefalet and Sır"; however, Tamer and Yeğinobalı has provided functional equivalence in

terms of only alliteration and assonance, the relation between two words which could create the wordplay, that is "pun", could not be achieved by both translators. In addition, Yeğinobalı also could not achieve semantic equivalence for "Mystery" with using "yoksulluk" that means "poverty" in Turkish. Therefore, there could be observed translational shifts that may be attributed as linguistic and semantic ones in both TT2 and TT3.

Example 17

Source Text	But at last he knew that he was going to die. He had just strength to fly up to the Prince's shoulder once more. **"Good-bye, dear Prince**!" he murmured, "will you let me kiss your hand?" (Wilde, 1997: 8)
Target Text 1	Fakat nihayet öleceğini anladı. Ancak bir kere daha Prensin omuzuna kadar uçabilecek mecali kalmıştı. Hafifçe, "**Allaha ısmarladık sevgili Prens**,» diyebildi, "elinizi öpmeme müsaade eder misiniz? „ (Sevin, 1938: 14)
Target Text 2	Ama sonunda öleceğini anladı. Prens'in omzuna ancak bir kere daha çıkabilmiye gücü yetecekti. "**Hoşça kal, sevgili Prens**!" diye mırıldandı, "elini öpebilir miyim?" (Tamer, 1960: 12)
Target Text 3	Ama en sonunda ölmek üzere olduğunu anladı. Ancak son bir kez uçup Prens'in omzuna konabilecek kadar gücü kalmıştı. "**Elveda, Sevgili Prens**! dedi. "İzin verir misin elini öpeyim?" (Yeğinobalı, 2016: 20)

In the example, while Tamer (TT2) and Yeğinobalı (TT3) has preferred to remain source text oriented and approach to the pole of adequacy, Sevin (TT1) has preferred to remain target text oriented and approach to the pole of acceptability of Toury.

Example 18

Source Text	(…) As they passed the column he looked up at the statue: "Dear me! **how shabby the Happy Prince looks!**" he said. "**How shabby indeed!**" cried the Town Councillors, who always agreed with the Mayor; and they went up to look at it. (Wilde, 1997: 8)
Target Text 1	(...) Sütunun önünden geçerken başını kaldırıp heykele baktı, "**Vay Bahtiyar Prens ne hale gelmiş?** „ dedi. Her zaman Şehremininin fikrine uygun söz söyliyen Belediye azası da. "**Sahi, ne kılığa girmiş ?** „ diye haykırıp bakmak için çıktılar. (Sevin, 1997: 15)
Target Text 2	(...) Sütunun yanından geçerken başını kaldırıp heykele baktı. "**Aman, aman! Mutlu prens amma da biçimsiz duruyor!**" dedi. Valiyle her zaman uyuşan Şehir Meclisi Üyeleri, "**Amma da biçimsiz!**" diye bağırdılar; iyice bakmak için heykele yaklaştılar sonra. (Tamer, 1960: 12-13)
Target Text 3	(...) Sütunun önünden geçerken başını kaldırıp heykele baktı. "**Amma iş ha! Mutlu prens nasıl da külüstür duruyor!**" dedi. (Wilde, 2016: "**Gerçekten de pek külüstür!**" diye bağrıştılar, her zaman Başkan'a hak veren üyeler. Heykele daha yakından bakmaya gittiler. (Yeğinobalı, 2016: 20-21)

In the Example 18, the word of "shabby" in bolded sentence of ST has caused some different preferences among three translators subjected to the study. While Sevin has referred to a more neutral position between the poles of "adequacy" and "acceptability" by not emphasizing the Prince's shabbiness but people's confusion to the situation with just only asking question like "What he has become?" by causing semantic shifts. However, Tamer and Yeğinobalı have preferred to approach to the pole of acceptability and a target oriented approach by translating "shabbiness of the Prince" with Turkish culture specific exclamation "Amma!".

Example 19

Source Text	Then they melted the statue in a furnace, and the Mayor held a meeting of **the Corporation** to decide what was to be done with the metal. (Wilde, 1997: 9)
Target Text 1	Sonra heykeli fırında erittiler. Şehremini, madenle ne yapmak lâzım geldiğine dair bir karar vermek üzre **meclisi** topladı. (Sevin, 1938: 15)
Target Text 2	Sonra heykeli ocakta erittiler; Vali, madenle ne yapmak gerektiğini kararlaştırmak için **Meclis'i** topladı. (Tamer, 1960: 13)
Target Text 3	Sonra heykeli bir fırında erittiler. Belediye Başkanı, elde edilen metalle ne yapılacağını kararlaştırmak için **Bütçe Komisyonu'yla** toplantı düzenledi. (Yeğinobalı, 2016: 21)

In the last example from the tale of "The Happy Prince", the meaning equivalence of "the Corporation" both could be achieved with "meclis", "Meclis" and "Bütçe Komisyonu"; however, while "meclis" equivalent enough to address target audience and does not break the magic of fairy tale, Yeğinobalı's "Bütçe Komisyonu" translation may remind a more formal or serious text and may break the magic of fairy tale in contrast to her before-mentioned preferences in the tables and the choice of her could be claimed to cause non-obligatory shifts in TT3.

4.2.3. The Nightingale and the Rose

Example 20

Source Text	From her nest in the holm-oak tree **the Nightingale** heard him, and **she** looked out through the leaves, and wondered. (Wilde, 1997: 9)
Target Text 1	**Bülbül** Karameşenin içindeki yuvasından bunu duydu, yaprakların arasından bakıp şaştı. (Sevin, 1938: 19)
Target Text 2	Pırnal meşesindeki yuvasında duran **Bülbül** onu duydu; yaprakların arasından merakla baktı. (Tamer, 1960: 14)
Target Text 3	Meşe ağacındaki yuvasında **Bülbül Kız** bunu duydu, yaprakların arasından bakıp genç çocuğu merak ve ilgiyle süzdü. (Yeğinobalı, 2016: 23)

In the first example from the second tale "*The Nightingale and the Rose*", a nightingale follows a boy from her nest and wonders him; and Oscar Wilde uses personification here with "the Nightingale". Sevin and Tamer prefers to translate "the Nightingale" into Turkish as "Bülbül" by neutralizing it as a mediator and they remain faithful to the author by approaching the pole of adequacy of Toury. On the contrary, Yeğinobalı translates as "Bülbül Kız". While preferring this equivalent, she could perhaps try to idealize the Nightingale in parallel with "Kaloghlan Tales" which is one of the Traditional Turkish Tales or she may prefer "Bülbül Kız" deliberately because of her feminist standpoint in line with sociological turn in translation studies and behaves in a target-oriented manner by approaching the pole of acceptability and causing non-obligatory shifts in TT3.

Example 21

Source Text	"(…) But the winterhas chilled my veins, and **the frost has nipped my buds,** and the storm has broken my branches**, and I shall have no roses at all this year."** (Wilde, 1997: 11)
Target Text 1	"(...) Fakatkışdamarlarımı kavurdu, **don tomurcuklarımı kopardı,** bora dallarımı kırdı**.** Bu yıl artık hiç **gül veremiyeceğim „** (Sevin, 1938: 22)
Target Text 2	"(...) Amakışdamarlarımı dondurdu, **tomurcuklarımı kavurdu;** rüzgâr, dallarımı kırdı benim**;** bu yıl **gül veremiyeceğim."** (Tamer, 1960: 16)
Target Text 3	"(...) Gel gör kiKış benim damarlarımı kuruttu, **Kırağı goncalarımı kavurdu,** Fırtına dallarımı kırdı.Bu yıl artık **hiç çiçek açamayacağım ben."** (Yeğinobalı, 2016: 26)

In Example 21, each three translators have implemented different translation preferences. First of all, while "frost" means "A deposit of small white ice crystals formed on the ground or other surfaces when the temperature falls below freezing" ("Frost", 2018) and that is "kırağı" in Turkish, Sevin has perhaps confused it with "don" in Turkish, which could be translated into English as "freeze". Tamer has used the subject of "kış", whose translation into English is "winter", instead of frost in the consequent sentence. It could be stated that Yeğinobalı successfully achieved semantic equivalence. For the last bolded consequent sentence, while Sevin and Tamer have chosen the source text oriented translation strategy and approach to the pole of adequacy by remaining faithful to the author, Yeğinobalı has

preferred a target text oriented translation strategy and approached to the pole of acceptability by using a more general statement for "I shall have no roses" as "I shall have no blossom". Therefore, Yeğinobalı has added her own interpretation a little and her choice has caused non-obligatory shifts in meaning.

Example 22

Source Text	"**One red rose is all I want**," cried the Nightingale, "**only one red rose!** Is there no way by which I can get it?" "There is away," answered the Tree; "but it is so terrible that **I dare not tell it to you.**" "Tell it to me," said the Nightingale, "I am not afraid." (Wilde, 1997: 11)
Target Text 1	Bülbül, "**Bütün istediğim al bir gül.**„ diye haykırdı, "**Bir tanecik al gül!** Onu elde etmemin hiç bir çaresi yok mu ? „ Fidan, "Bir çare var. „ dedi, "Fakat o kadar korkunç ki **söylemiye cesaret edemiyorum.** „ Bülbül, "Söyle, ben korkmam. „ dedi. (Sevin, 1938: 22)
Target Text 2	**Bütün istediğim bir tek gül**," diye bağırdı Bülbül, "**bir tek gül!** Onu elde edebilmem için bir yol yok mu? "Bir yol var," diye cevap Verdi Ağaç; "ama bu öyle korkunç ki **sana söyliyemem bile**." "Söyle," dedi Bülbül, "Korkmuyorum." (Tamer, 1960: 16)
Target Text 3	"**Benim istediğim tek bir Kırmızı Gül**," diye inledi Bülbül. "**Bir tanecik Kırmızı Gül.** Bunu elde edebilmemin hiç yolu yok mu?" "Bir yolu var," diye Gül Ağacı karşılık Verdi. "Ama öyle korkunç ki sana **söylemeye dilim varmıyor**." "Söyle, söyle," dedi Bülbül. "Ben korkmam." (Yeğinobalı, 2016: 26-27)

It is the reddishness of the rose that is desired to be emphasized in the source text, and the nightingale is seeking it. Target Text 1 and 3 provide a successful functional equivalent. However, the meaning to be given in the source text has been ignored by causing the strategy of omission in Target Text 2. When it comes to the position of translations of second bolded parts; while Sevin (TT1) and Tamer (TT2) has approached to the pole of adequacy with their

source text oriented translations, Yeğinobalı (TT3) has preferred to approach to the pole of acceptability with her target text oriented translation by using an appropriate idiom in order to close the gap between source and target culture and comply with the literary tradition of fairy tale.

Example 23

Source Text	**"Death is a great price to pay for a red rose**," cried the Nightingale, "and **Life is very dear to all**. It is pleasant to sit in the green wood, and to watch the Sun in his chariot of gold, and the Moon in her **chariot of pearl**. (….)" (Wilde, 1997: 11)
Target Text 1	Bülbül, " **Bir al gül için ölüm çok yüksek baha**, „ diye haykırdı, " **bütün âlem için de hayat çok kıymetli**. Yeşil koruda oturup altın arabasında güneşi, **inci arabasında da ayı** seyretmek ne güzel! (....)„ (Sevin, 1938: 22-23)
Target Text 2	"**Doğrusu Ölüm, kırmızı bir gül için büyük bir ücret**," diye bağırdı Bülbül, "**üstelik Hayat ta çok sevimli**. Yeşil koruda oturup Güneş'i altın arabasında, **Ay'ı inci arabasında** görebilmek ne kadar güzel**.** (....)"(Tamer, 1960: 17)
Target Text 3	"**Bir Kırmızı Gül'e karşılık ölüm çok ağır bir bedel!**" dedi Bülbül. "**Yaşam herkes için çok tatlıdır**. Yeşil ağaçlar altında oturmak, altın arabasıyla güneşi, **gümüş arabasıyla ayı** seyretmek çok hoştur. (....)"(Yeğinobalı, 2016: 27)

In Example 23, translators have had quite different choices and the variety of their decisions shows how the same source text could be reflected to the target audience. First of all, while Sevin and Yeğinobalı has achieved full equivalence in translating the word of "price", it is not possible to claim the same thing for Tamer unfortunately- because of the fact that "ücret" in his translation for "price" means "money or property against a business or money paid for something rented or bought" but it has not the same meaning as in the source text that is "an equivalent in value to the sum or item specified" and has caused shift in meaning. Secondly, "chariot of pearl" in the source text has been translated as "inci arabası" in TT1 and TT2. However, Yeğinobalı has preferred to use "gümüş arabası" which corresponds to "chariot of silver" in English and she has deviated from the purpose of the source text by cuasing a non-obligatory semantic shift.

120

Example 24

Source Text	"**Be happy**," cried the Nightingale, "be happy; you shall have your red rose. I will build it out of music by moonlight, and stain it with my own heart's-blood. All that I ask of you in return is that **you will be a true lover**, for **Love is wiser than Philosophy**, **though she is wise, and mightier than Power, though he is mighty**. Flame coloured are his wings, and coloured like flame is his body. His lips are sweet as honey, and **his breath is like frankincense**." (Wilde, 1997: 11-12)
Target Text 1	Bülbül, "**Bahtiyar ol**,,, diye haykırdı, "Bahtiyar ol, al güle kavuşacaksın! Ben onu ay ışığında musikiden yaratıp kendi kalbimin kanile boyıyacağım. Buna karşılık bütün senden istediğim **hakikî bir aşık olmak**, zira **aşk felsefeden akıllıdır**, **felsefe de akıllıysa da, kudretten daha dehşetlisidir, kudret te dehşetlise de.** Kanatları alev rengindedir, alevle boyalı vücudu vardır. Dudakları bal kadar tatlı, **nefesi karanfil tütsüsü gibidir**. (Sevin, 1938: 23)
Target Text 2	"**Sevin**," diye bağırdı Bülbül, "sevin; kırmızı gülünü alacaksın. Ayışığında, müzikten yapacağım onu; yüreğimdeki kanla boyıyacağım. Bunun karşılığında senden istediğim tek şey **gerçek bir sevgili olmandır**; **Güç'ten daha güçlü, Felsefe'den daha akıllıdır Sevgi.** Alev rengidir kanatları, gövdesi alevle renklenmiştir. Dudakları bal kadar tatlıdır; **soluğu tütsüye benzer**." (Tamer, 1960: 17)
Target Text 3	"**Mutlu ol**!" dedi Bülbül. "Mutlu ol! İstediğin Kırmızı Gül'e kavuşacaksın. Ay ışığında müzikten yaratıp kendi yüreğimin kanıyla renklendireceğim onu, karşılığında senden istediğim tek şey **gerçek bir Aşk insanı olmandır.** Çünkü **Felsefe gerçi bilgedir ama Aşk Felsefe'den de bilgedir**; **gücü tartışılmaz olan İktidar'dan bile daha yamandır**. Kanatları alev alevdir, gölgesi de yalaz renginde. Dudakları bal tadında, **soluğu günlük gibi hoş kokuludur**. (Yeğinobalı, 2016: 28)

The bolded sentence in ST "Be happy" actually a reference to the name of title of the tale and the book at the same, Sevin and Yeğinobalı in TT1 and TT3 may have respectively been aware of this reference and used their translation preferences accordingly with the

compliance of title of the fairy tale they translated. However, Tamer in TT2 may have not considered this particular reference in TT2. When it comes to the second bold part, Sevin and Tamer have preferred to approach to the pole of adequacy with their source oriented translation strategy; on the contrary, Yeğinobalı has approached to the pole of acceptability with her own preferences by causing non-obligatory shifts; for instance, "aşk insanı" for "lover", "İktidar" for "Power"; however, she has preferred to a very different choice as the most interesting one: "günlük" for "frankincense". Maybe, she has wanted to provide full equivalence with choosing exactly the same meaning in Turkish language; nevertheless, the choice of her could be misinterpreted with a word in Turkish: "diary" that is a homonymous word with the meaning of Yeğinobalı choose of "frankincense". It could be misunderstood or misinterpreted both by most of the adults and especially almost all child readers. It could not be referred as a very suitable choice in terms of providing semantic equivalence that could be easily misunderstood.

Example 25

Source Text	**"She has form**," he said to himself, as he walked away through the grove--"that cannot be denied to her; but has she got feeling? I am afraid not. In fact, she is like most artists; she is all style, without any sincerity. She would not sacrifice herself for others. She thinks merely of music, and everybody knows that the arts are selfish**. Still, it must be admitted that she has some beautiful notes in her voice.** What a pity it is that they do not mean anything, or do any practical good." (Wilde, 1997: 12)
Target Text 1	Ağaçlıktan çıkarken kendi kendine, "**Bülbülde şekil var,** bu inkâr edilemez; fakat duygusu var mı? Hiç zannetmem. Tıpkı birçok sanatkârlar gibi, baştan başa üslûp, samimiyeti hiç! Kendini başkası için feda etmez, bütün düşüncesi musiki; herkes te bilir ki san 'at hodbindir. **Gene kabul etmek lâzım ki sesinde bazı güzel nağmeler var.** Yazık bunlar hiç bir mana ifade etmiyor, amelî bir işe de yaramıyor. „ (Sevin, 1938: 24)
Target Text 2	Koruyu geçerken kendi kendine, "**Bülbül'ün sesi güzel olmıya güzel,**" dedi; bu inkâr edilemez; ama duygulu mu? Hiç sanmıyorum. Bazı sanatçılara benziyor; içten olmıyan bir anlatım, o kadar. Kendini başkalarının yerine kurban edemez. Yalnız müziği düşünüyor; herkes sanatların ne kadar bencil olduğunu bilir. **Sesinin bazı güzel yanları olduğu su götürmez.** Ama onların bile işe yaramamasına, bir anlam taşımamasına yazık doğrusu." (Tamer, 1960: 18)
Target Text 3	"**Bu şarkıda üslup var,**" diye mırıldandı kendi kendine. Bu yadsınamaz ya, duygu var mı, peki? Ne yazık ki yok! Daha doğrusu bu şarkıcı da çoğu sanatçılar gibi, içtenlikten tümüyle yoksun, yalnızca üslup. Kendini başkaları için feda etmez o, yalnızca müziğini düşünür; sanat dene şeyin bencil olduğunu da herkes bilir. **Gene de sesinin çok güzel tonları olduğunun Kabul etmek gerek.** Bu güzelliklerin hiçbir anlam taşımayışı, hiçbir pratik işe yaramayışı çok yazık, doğrusu!" (Yeğinobalı, 2016: 28-29)

In Example 25, the preferences of translator's gradually approaches tothe pole of acceptability from adequacy in the first bolded sentence, "she has form". While the focus is on "the Nightingale" in the sentence has been in the nightingale, it has gradually moved to "the song of her" from TT1 to TT3. Therefore, the position of the translation also moves from the pole of adequacy to the pole of acceptability. However, Sevin and Yeğinobalı have preferred to approach to the pole of adequacy; Tamer have chosen to approach to the pole of acceptability by using a target culture oriented idiom that is peculiar to Turkish culture in the second bolded sentence.

Example 26

Source Text	And a delicate flush of pink came into the leaves of the rose, like the flush in the face of the bridegroom when he kisses the lips of the bride. But the thorn had not yet reached her heart, so the rose's heart remained white, for only a Nightingale's heart's-blood can crimson the heart of a rose. **And the Tree cried to the Nightingale to press closer against the thorn. "Press closer, little Nightingale," cried the Tree, "or the Day will come before the rose is finished."** (Wilde, 1997: 13)
Target Text 1	Ve gülün yapraklarını hafif bir penbelik bürüdü, tıpkı gelinin dudaklarını ilk öpüşünde güveğinin yüzünü kaplıyan penbelik gibi. Fakat daha diken gülün kalbinde değmemiş, gülün kalbi beyaz kalmıştı, çünkü gülün kalbini ancak bir bülbülün kalbindeki kan kızartabilirdi. **Fidan Bülbüle, "Daha sıkı yaslan. „ diye seslendi, "Daha sıkı yaslan küçük Bülbül, daha sıkı yaslan, yoksa gül bitmeden gün doğadak.** (Sevin, 1938: 25)
Target Text 2	(…) Gelinin dudaklarını öpen bir güveyin yüzündeki gibi tatlı bir kızarma geldi gülün yapraklarına. Ama diken, Bülbül'ün yüreğine girmemişti, onun için gülün yüreği beyazdı daha, çünkü bir gülün yüreğini ancak bir Bülbül'ün yüreğine girmemişti, onun için gülün yüreği beyazdı daha, çünkü bir gülün yüreğini ancak bir Bülbül'ün yüreğindeki kan kızıllaştırabilir. **Ama Ağaç, göğsünü dikene iyice dayaması için bağırdı. "iyice yaslan, küçük Bülbül," diye bağırdı Ağaç, "yoksa Gül bitmeden Sabah gelecek."** (Tamer, 1960: 19)
Target Text 3	Şimdi Gül'ün hafif bir pembelik yayılmaya başlamıştı: Gelinin dudaklarını öptüğü zaman güveyin yüzüne yayılan pembelik gibi. Ama diken henüz Bülbül'ün yüreğine erişememişti, bu yüzden Gül'ün yüreği hâlâ bembeyazdı. Çünkü gül yüreğini ancak bülbül yüreğinin kanı kızıla boyayabilir. - (Yeğinobalı, 2016: 30)

In this example, it could be faced with a translation strategy that could often be seen in children's literature: omission. The reason for this could be the policy of publishing house, the decision of translator or editor and any other factor that would have an affect on the book as before-mentioned previous chapters. In Example 26, while Sevin has preferred a more target oriented strategy in the bolded sentence by approaching to the pole of acceptability; Tamer has preferred a source oriented strategy by translating the bolded part the same as in the source text even from Day's personification to stylistic of words in terms of capitalization of words for emphasizing personification. However, it has been decided on the strategy of omission for the same part by causing non-obligatory shifts in TT3.

Example 27

Source Text	But the Nightingale's voice grew fainter, and her little wings began to beat, and a film came over her eyes. **Fainter and fainter** grew her song, and she felt something choking her in her throat. (Wilde, 1997: 13)
Target Text 1	Fakat Bülbülün sesi hafifledi, konutları titremeye başladı, gözüne bir perde geldi, şarkısı **gitgide soldu**, boğazıma birşey düğümlenir gibi oldu. (Sevin, 1938: 25)
Target Text 2	Ama Bülbül'ün sesi gittikçe bitkinleşti, küçük kanatları çırpınmaya başladı, bir perde indi gözlerine. Şarkısı **gittikçe bitkinleşti**, sanki boğazını tıkayan bir şey vardı. (Tamer, 1960: 19)
Target Text 3	Gelgelelim Bülbül'ün sesi ölgünleşmeye, o küçük kanatları çırpınmaya başlamıştı. Gözlerine bir perde indi, şarkısı **hafifledikçe hafifledi**, boğazı düğümlenir gibi oldu. (Yeğinobalı, 2016: 30)

In the example, it could be seen another example of stylistic equivalence between ST and TT3 in the translation of Yeğinobalı. She has decided on source oriented strategy here and also managed to provide stylistic equivalence by "hafifledikçe hafifledi" for "fainter and fainter" with both alliteration, assonance and reiteration of two words the same as in the source text. However, Sevin and Tamer have preferred to use "gitgide" that could be translated into English as "gradually" in order to correspond to "fainter and fainter"; and the strategies used has led stylistic shifts.

Example 28

Source Text	Then she gave one last burst of music. The white Moon heard it, and she forgot the dawn, and lingered on in the sky. The red rose heard it, and it trembled all over with ecstasy, and opened its petals to the cold morning air. **Echo** bore it to her purple cavern in the hills, and woke the sleeping shepherds from their dreams. It floated through the reeds of the river, and they carried its message to the sea. (Wilde, 1997: 13)
Target Text 1	Son coşgun bir nağme saldı, beyaz Ay işitti, fecri unuttu, gök yüzünde kalakaldı. Al gül duydu bütün vücudu gaşy içinde ürperdi, ve yapraçıklarını soğuk sabah havasına serdi. **Aksisada** onu kırlardaki eflâtun mağarasına taşıdı, uyuyan çobanları rüyalarından ayırdı; nehrin sazları üzerinden esti, onlar da haberini denize götürdü. (Sevin, 1938: 25-26)
Target Text 2	Son bir ses çıkardı Bülbül. Ay onu duyunca şafağı unutup gökte asılı kaldı. Kırmızı gül de duydu onu, sevinçle titriyereksoğuk sabah havasına açtı yapraklarını. **Yankı**, tepelerdeki mor mağarasına taşıdı sesi, uyuyan çobanları düşlerinden uyandırdı. Ses ırmağın kamışları boyunca yüzdü, kamışlar da denize taşıdı onu. (Tamer, 1960: 19)
Target Text 3	Sonra gırtlağından son bir şarkı çıktı. Beyaz Ay duydu bunu, güneşin doğacağını falan unutarak gökte oyalandı. Müziği Kırmızı Gül de duydu, baştan başa hazla ürpererek taçyapraklarını serin sabah havasına açtı. **Yankı Perisi Eko** bu ezgiyi dağlardaki mor mağarasına taşıyarak çobanları rüyalarından uyandırdı. Müzik ırmaktaki sazların arasına süzüldü, sazlar müziğin dediğini denize ulaştırdılar. (Yeğinobalı, 2016: 30)

In this example, Echo is described as a fairy or reader may imply that Echo is a fairy; however, there is not any expression that Echo is a fairy in the source text. While Yeğinobalı prefers "Yankı Perisi Eko" phrase as she did her aforementioned translation "Bülbül Kız" by idealizing the translation and again she approaches to the pole of acceptability with her target-oriented manner by causing non-obligatory shifts in TT3. On the other hand, Sevin and Tamer prefer to approach the pole adequacy by translating the word "Echo" respectively

as "Aksisada" and "Yankı" without any interpretation or addition. The time difference between the two translations obviously causes a change in word usage and selection.

Example 29

Source Text	"Well, upon my word, you are very ungrateful," said the Student angrily; and he threw the rose into the street, **where it fell into the gutter**, and a cart-wheel went over it. (Wilde, 1997: 14)
Target Text 1	Mektepli hiddetli, "Vallahi pek nankörmüşsünüz,, diye gülü sokağa fırlattı; **gül oradan su yoluna düştü** ve üzerinden bir arabanın tekerleği geçti. (Sevin, 1938: 26-27)
Target Text 2	"Doğrusu çok nankörsün," ddi Öğrenci; gülü öfkeyle sokağa fırlattı, **bir su birikintisine düştü gül**, üstünden bir araba tekerliği geçti. (Tamer, 1960: 20)
Target Text 3	Öğrenci öfkeyle, "Vay canına, amma da nankörsün!" diyerek Gül'ü sokağa fırlattı, **Gül çamurun içine düştü**, sonra bir araba tekerleğinin altında kalıp ezildi. (Yeğinobalı, 2016: 31-32)

In the last example from "The Nightingale and the Rose", while Sevin and Tamer have preferred a source oriented translation strategy by approaching to the pole of adequacy in the translation of bolded part, Yeğinobalı has approached to the pole of acceptability with her target oriented translation strategy here by deciding on "çamur" whose translation into Turkish is "mug" for the correspondence of "gutter" in the source text.

4.2.4. The Selfish Giant

Example 30

Source Text	**Every afternoon**, as they were coming from school, the children used to go and play in the Giant's garden. (Wilde, 1997: 14)
Target Text 1	Çocuklar **her akşam** mektepten çıkarken gidip Devin bahçesinde oynarlardı. (Sevin, 1938: 31)
Target Text 2	**Her ikindi**, okuldan çıkınca, çocuklar Dev'in bahçesine gidip oynarlardı. (Tamer, 1960: 22)
Target Text 3	**Her gün öğleden sonra** okuldan çıktıklarında çocuklar Bencil Dev'in bahçesinde oynarlardı. (Yeğinobalı, 2016: 33)

In the first example from "*The Selfish Giant*", "afternoon" is a period of time that is comparatively relative to Turkish culture and therefore, the translation of it could be varied according to translators' decisions. In the table, translators have gradually used a period of time for "afternoon" from "evening" to "afternoon" and "noon" from TT1 to TT2 and TT3: Sevin has preferred "evening" and caused shift of expression, and a 'non-obligatory' shift, Tamer "mid-afternoon" that is peculiar to Turkish culture by using a more target oriented strategy and Yeğinobalı, on the contrary, has preferred a more source oriented strategy by translating literary, "afternoon".

Example 31

Source Text	(..) He had been to visit his friend **the Cornish ogre**, and had stayed with him for seven years. (Wilde, 1997: 14)
Target Text 1	Arkadaşı **Kornval Umacısını** ziyarete gitmişti. Yanında yedi yıl kalmış, (…) (Sevin, 1938: 31)
Target Text 2	Arkadaşı **Corn canavarını** ziyaret etmiye gitmiş, yedi yıl kalmıştı onunla. (Tamer, 1960: 22)
Target Text 3	Dostu olan **Cornwall Zebanisi'ni** görmeye gitmiş, yedi yıl onun yanında kalmıştı. (Yeğinobalı, 2016: 34)

In the first example from the third tale "The Selfish Giant", an ogre called Cornish is the main character and when researched in detail, according to legend, "the Cornish ogre" is a giant who lives in southwestern England and feeds on human and the ogre, (in folklore) a man-eating giant, ("Ogre", 2018) one of the well-known characters in the source folklore culture. Therefore, a child or an adult can easily understand who this "the Cornish ogre" is. The "Umacı" phrase used in the first target text is an imaginary, horrible creature, especially used to restrain children who were misbehaving in the old days. Nowadays it can also be used as "Öcü". The word "Cornish" was translated as "Cornwall"; while Cornwall is the name of a shire that is located in the southwest of England, Cornish is the name of people who lives there and this preference led translational shifts. In short, Sevin could approach to a target oriented attitude especially with "Umacı".

In the second target text, "Corn canavarı" unfortunately does not meet the same meaning of the source text. "Cornish" is a term used for the people living in Southwest England, on the contrary, the word "Corn", which seems to be abbreviated, is equivalent to the word

"Popcorn" with its translation into Turkish [Mısır] and has a completely different meaning in Turkish. The "Canavar" (Monster) used for the word "Ogre" has been appropriately countered, but the "Corn monster" creates shifts in meaning which could be attributed as 'non-obligatory' and those shifts may cause both losses and gains as Popovič claimed (1970:78).

In the third target text, again "Cornwall" is used; however, "Zebani" that is used for the equivalence of the Ogre means an angel who leads people to hell and directs hell according to Islam religion. Hence, domestication strategy is completely preferred and a target oriented translation strategy applied by approaching to the pole of acceptability of Toury.

Example 32

Source Text	TRESPASSERS WILL BE PROSECUTED (Wilde, 1938: 14)
Target Text 1	SINIRI GEÇENLER CEZALANDIRILACAKTIR (Sevin, 1938: 32)
Target Text 2	"GİRENLER CEZALANDIRILIR" (Tamer, 1960: 22)
Target Text 3	İZİNSİZ GİRENLER CEZALANDIRILACAKTIR (Yeğinobalı, 2016: 34)

The giant puts a sign to keep people away from his gorgeous garden and this sign- written warning- is attracted the attention. According to Oxford Dictionary "Trespasser" means "A person entering someone's land or property without permission." Therefore, Yeğinobalı (TT3) plays a role as a mediator and protects the meaning of the source text exactly as in the target text. TT1 also protects the meaning by implying "a border and need for permission to enter"; unfortunately, the same can not be said for TT2. Since, the intention to be emphasized on the warning sign is to enter without permission and it is possible to understand this from the word "Trespassers". Therefore, the emphasis in the source text disappears with the strategy of omission by leading some shifts in TT2.

Example 33

Source Text	The only people who were pleased were **the Snow and the Frost.** (Wilde, 1938: 15)
Target Text 1	Memnun olanlar yalnız **Karla Dondu.** (Sevin, 1938: 32)
Target Text 2	Tek sevinenler **Kar ile Kırağı'ydı**. (Tamer, 1960: 23)
Target Text 3	Durumdan hoşnut olanlar **Kar'la Kırağı** idiler. (Yeğinobalı, 2016: 35)

While, "Frost" means "A deposit of small white ice crystals formed on the ground or other surfaces when the temperature falls below freezing", "Freeze" means "(with reference to a liquid) turn or be turned into ice or another solid as a result of extreme cold"[15] According to Oxford Dictionary. Therefore, while Turkish translation of "Frost" could be equivalent to "Kırağı"; "Freeze" could be translated into Turkish as "Don" correspondingly. Hence, TT2 and TT3 could be appropriate and equivalent functionally; nevertheless, TT1 could be not.

Example 34

Source Text	Then they invited **the North Wind** to stay with them, and he came. (Wilde, 1938: 15)
Target Text 1	Sonra **Karayeli** de yanlarına davet ettiler; o da geldi. (Sevin, 1938: 33)
Target Text 2	Kendileriyle kalması için **Kuzey Rüzgârını** çağırdılar, o da geldi. (Tamer, 1960: 23)
Target Text 3	Derken **Kuzey Rüzgârı'nı** yanlarına çağırdılar, o da geldi. (Yeğinobalı, 2016: 35)

In the example, while Tamer (TT2) and Yeğinobalı (TT3) have used literal translation strategy and approached to the pole of adequacy of initial norms, Sevin (TT1) have preferred a more target oriented translation strategy and approached to the pole of acceptability by deciding on a more specific wind name unique to Turkish culture and nature.

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[15]Retrieved from https://en.oxforddictionaries.com/definition/freeze on 2 May 2018.

Example 35

Source Text	Every day for three hours he rattled **on the roof of the castle** till he broke most of **the slates**, and then he ran round and round the garden as fast as he could go. (Wilde, 1997: 15)
Target Text 1	O da her gün üç saat **kalenin damı üstündearduvaz kiremitlerden** birçoğunu kırıncıya kadar takırdayıp durdu. (Sevin, 1938: 33)
Target Text 2	Her gün üç saat, **arduvazların çoğunu kırıncıya** kadar **kalenin çatısında** takırdadı, sonra da bütün hızıyla döndü bahçede. (Tamer, 1960: 23)
Target Text 3	Her gün üç saat boyunca **şatonun damında takırdayarak kiremitleri** kırıyor, sonra olanca hızıyla koşarak bahçenin içinde dört dönüyordu. (Yeğinobalı, 2016: 35)

When the bold parts of each target text is compared in the table, a source oriented translation strategy has been preferred in both TT1 and TT2; it could be seen the strategy they have chosen that is literal translation by approaching to the pole of adequacy. In contrast, Yeğinobalı has decided on a more target oriented translation strategy and approached to the pole of acceptability; and again, Yeğinobalı (TT3) choosing appropriate words like "şato" for "castle" whose translation into English is "chateau" or "kiremit" [tile] for "slate" in order to both close the gap between source and target culture and to comply with the literary tradition of fairy tale has achieved her purpose.

Example 36

Source Text	Every **afternoon**, when school was over, the children came and played with the Giant. (Wilde, 1997: 16)
Target Text 1	Her **akşam** mektep kapanınca, çocuklar gelip Devle oynıyorlardı. (Sevin, 1938: 35)
Target Text 2	Her **ikindi**, okuldan çıkınca, çocuklar gelip Dev'Ie oymuyorlardı. (Tamer, 1960: 25)
Target Text 3	Artık her gün **akşamüstü**, okul dağıldığında çocuklar gelip Dev'le oynuyorlardı. (Yeğinobalı, 2016: 38)

The translation of "afternoon" again has differently been interpreted by each translator. However, another point to note is that, Sevin and Tamer have preserved their decisions for the equivalence of "afternoon" as in Example 30, Yeğinobalı has changed her decision and she has preferred "akşamüstü" here while she has preferred "öğleden sonra" in Example 30; which could cause inconsistency in her translation decision for the same word.

Example 37

Source Text	Suddenly he rubbed his eyes **in wonder, and looked and looked**. (Wilde, 1997: 17)
Target Text 1	Birden bire gözlerini **hayretle** uğuşturdu, **baktı, baktı**. (Sevin, 1938: 36)
Target Text 2	Şaşkınlıkla gözlerini uğuşturdu **ansızın, bir daha, bir daha baktı.** (Tamer, 1960: 26)
Target Text 3	Birden **gözlerini** inanamadı ve **bahçeye bakakaldı.** (Yeğinobalı, 2016: 39)

In the example, it could be seen another example of stylistic equivalence between ST and TT1 &TT2 in the translations of Sevin and Tamer. They have decided on source oriented strategy here and also managed to provide stylistic equivalence by "baktı, baktı" and "bir daha, bir daha baktı" for "and looked and looked" with reiteration of two words the same as in the source text. However, Yeğinobalı has preferred to use a durative verb like "bakakaldı" that could be translated into English as "staring at/standing in wonder while gazing" by focusing the duration and causing stylistic shifts in order to correspond to "and looked and looked". In contrast to Example 27, the translators change their roles regarding their translation decisions depending on the conditions.

Example 38

Source Text	"Who art thou?" said the Giant, and **a strange awe fell on him**, and he knelt before the little child. (Wilde, 1997: 17)
Target Text 1	Dev, "Sen kimsin?" derken **üstüne garip bir haşyet çöktü** ve çocuğun önünde dize geldi. (Sevin, 1938: 36)
Target Text 2	"Kimsin sen?" dedi Dev, **garip bir saygı çöktü üstüne**, küçük çocuğun önünde diz çöktü. (Tamer, 1960: 26)
Target Text 3	Dev, "Sen kimsin?" diye sordu, **içi tuhaf bir tapınma duygusuyla dolup taşarak** çocuğun önünde diz çöktü. (Yeğinobalı, 2016: 39)

In the Example 38, translators have approach to the pole of acceptability from the pole of adequacy gradually from TT1 and TT2 to TT3. However, the bolded part in the second target translated textcould not be found equivalent enough in terms of providing semantic integrity; because of the fact that his translation decision for "a strange awe fell on him**"** means literally in English like "a strange respect fell on him".   However, Yeğinobalı has preferred to translate this idiom by using implicitation in a target oriented manner.

4.2.5. The Devoted Friend

Example 39

Source Text	One morning the old **Water-rat** put his head out of his hole. (Wilde, 1997: 17)
Target Text 1	Bir sabah ihtiyar **Sufaresi** başını deliğinden çıkardı. (Sevin, 1938: 39)
Target Text 2	Bir sabah, **Su-faresi** başını deliğinden çıkardı (….) (Tamer, 1960: 27)
Target Text 3	Bir sabah yaşlı **Susıçanı** başını deliğinden çıkardı. (Yeğinobalı, 2016: 41)

In the first example from "*The Devoted Friend*", one of the main characters in ST is "Water-rat", therefore the correspondence of it in the target texts gains greater importance. In that case, it is necessary to know the correspondence of "rat" in Turkish in order to reach a decision about translators' preferences. "Rat" means "A rodent that resembles a large mouse, typically having a pointed snout and a long tail. Some kinds have become cosmopolitan and are sometimes responsible for transmitting diseases" ("Rat", 2018) according to Oxford Dictionary; and "water rat" is "A large semiaquatic rodent" ("Water rat", 2018) accordingly. Hence, the main character mentioned in the source text is not a mouse whose translation into Turkish is "fare"; but it is rat whose translation into Turkish is "sıçan". When the given translated texts are compared, "fare" has been preferred in TT1 and TT2; "sıçan" has been preferred in TT3. Therefore, while a more target oriented translation strategy by approaching to the pole of acceptability has been decided in terms of semantic equivalence in TT1 and TT2, a more source oriented translation strategy by approaching to the pole of adequacy in terms of semantic equivalence has been chosen in TT3. Another point that should be

mentioned here is the stylistic equivalence. A "hyphen" is seen in the source text and thus, two separate words come together to form a new compound word with a hyphen: "Water-rat". Since providing stylistic equivalence is one of the elements of translation, it must be also considered. While, there has been full stylistic equivalence in TT2 and it has been preferred a more source oriented translation strategy in terms of stylistic equivalence in TT2, it is not possible to say the same thing for the other two target texts and a more target oriented translation strategy has been chosen in terms of stylistic equivalence by causing stylistic shift in TT1 and TT3.

Example 40

Source Text	(…) and his tail was like a long bit of **black india-rubber.** (Wilde, 1997: 17)
Target Text 1	(…) kuyruğu da upuzun **kara bir lâstik parçası** gibiydi. (Sevin, 1938: 39)
Target Text 2	(…) uzun, **kara bir hint-lâstiği parçasına** benziyordu kuyruğu. (Tamer, 1960: 27)
Target Text 3	(…) kuyruğu da **upuzun, siyah lastikten yapılmış** gibiydi. (Yeğinobalı, 2016: 41)

In Example 40, the previous example is a repeat of the situation in terms of stylistic equivalence. Therefore, Tamer has approached to the pole of adequacy and Sevin and Yeğinobalı have approached to the pole of acceptability stylistically. When it comes to semantic equivalence of each target texts, while a more target oriented translation strategy has been approached in both TT1 and TT3 by approaching to the pole of acceptability, a source oriented translation strategy has been preferred in TT2 by approaching to the pole of adequacy.

Example 41

Source Text	"You will never be in the **best society** unless you can stand on your heads," (Wilde, 1997: 17)
Target Text 1	"Tepenizin üstünde duramadıkça hiçbir vakitte **yüksek bir cemiyette** bulunamazsınız. „ (Sevin, 1938: 39)
Target Text 2	"Başlarınızın üstünde duramadıkça **iyi bir topluluğa** katılamazsınız," (Tamer, 1960: 27)
Target Text 3	"Tepe üstü duramazsanız **seçkin sosyeteye** dünyada giremezsiniz," (Yeğinobalı, 2016: 41)

In this example, the bolded phrase "best society" has been translated in TT2 with a relatively source text oriented manner; on the contrary, a more target oriented translation manner has been adopted in TT1 and TT2 by approaching to the pole acceptability.

Example 42

Source Text	**"they really deserve to be drowned**." (Wilde, 1997: 17)
Target Text 1	(…) **doğrusu boğulmıya müstahak şeyler.** (Sevin, 1938: 39)
Target Text 2	(…) **"hepsini de suya batırıp boğmalı!"** (Tamer, 1960: 27)
Target Text 3	(…) **"Suda boğulmayı hak ediyorlar, inan olsun!"** (Yeğinobalı, 2016: 42)

In this example, again, the source text orientation translation strategy in the first target text could be seen; in contrast, the target orientation tendency, which has an increasing effect on the third target context, could be observed. Moreover, an exclamation of reproach has been used at the end of the sentence in TT3 that has not been existed in the source text; therefore, TT3 has been interpreted as a more target oriented translation than the others in this table and it could be stated that it has resulted in some non-obligatory shifts.

Example 43

Source Text	(…) "I am not a **family man**. (….) (Wilde, 1997: 18)
Target Text 1	(…) "Ben **aile adamı** değilim, (….) (Sevin, 1938: 40)
Target Text 2	"**Aile babası** değilim ben. (….)" (Tamer, 1960: 27)
Target Text 3	(…) "Çünkü **çoluk çocuk sahibi** değilim. (….)(Yeğinobalı, 2016: 42)

In the table, while there has been a source oriented translation strategy trend by approaching to the pole of adequacy with literal translation in TT1, this trend gradually moves to the pole of acceptability from TT1 to TT3. The increasing effect of target orientedness has been clearly observed in the translation of Yeğinobalı with her using Turkish culture specific idiom "çoluk çocuk sahibi (olmak) that means "getting married and having wife and children" by utilizing implicitation strategy; it could be stated that her manner has led non-obligatory shifts.

Example 44

Source Text	Indeed, I know of nothing in the world that is either nobler or rarer than a **devoted friendship**." (Wilde, 1997: 18)
Target Text 1	Hakikaten yer yüzünde **candan bir dostluk**tan daha asil ve nadir hiçbiri şey bilmiyorum. (Sevin, 1938: 40)
Target Text 2	Doğrusu, dünyada **candan bir arkadaşlık**tan daha asil, daha ender bir şey bilmiyorum." (Tamer, 1960: 27)
Target Text 3	Doğrusu ben dünyada **sağlam bir dostluk**tan daha eşsiz, daha soylu hiçbir şey tanımıyorum." (Yeğinobalı, 2016: 42)

The bolded sentence in ST "devoted friendship" actually a reference to the name of title of the tale, that is "The Devoted Friend". Sevin (TT1) and Tamer (TT2) have respectively been aware of this reference and used their translation preferences accordingly with the compliance of title of the fairy tale they translated. However, the same could not be claimed in TT3. Therefore, while TT1 and TT2 has been source text oriented and approached to the

pole of adequacy, TT3 has been target text oriented and approached to the pole of acceptability.

Example 45

Source Text	"**Once upon a time**," said the Linnet, "there was **an honest little fellow** named Hans." (Wilde, 1997: 18)
Target Text 1	"**Evel zaman içinde**, „ dedi, "Hans isminde bir **çocuk** varmış. „ (Sevin, 1938: 41)
Target Text 2	"**Çok zaman önce**," dedi Ketenkuşu, "Hans adında **namuslu bir adamcık** vardı." (Tamer, 1960: 28)
Target Text 3	"**Evvel zaman içinde**," dedi Ketenkuşu. "Hans adında **dürüst bir adamcağız** vardı." (Yeğinobalı, 2016: 43)

In the table, there has been a source oriented translation strategy by approaching to the pole of adequacy in TT2 for the first bolded part "Çok zaman önce" in correspondence to "Once upon a time" of ST; however, there has been a more target oriented approach in TT1 and TT3 with opening marks of fairy tales that is peculiar to Turkish culture as "Evvel zaman içinde…" In the second bolded phrase "an honest little fellow" has been translated into Turkish as "çocuk" in TT1 which means "child" in English by applying omission strategy. Therefore, translation decision reached could be deemed inappropriate in terms of providing semantic equivalence because "little fellow" mentioned in the tale is a man who is in his thirties actually and Sevin has certainly preferred a more target oriented translation strategy and approached to the pole of acceptability. However, they have successfully achieved semantic equivalence in translation for that second bolded part.

136

Example 46

Source Text	'very thoughtful indeed. **It is quite a treat to hear you talk about friendship**. (Wilde, 1997: 19)
Target Text 1	' Başkalarını ne kadar, ama ne kadar düşünüyorsunuz, **sizin dostluk hakkında söylediğiniz sözleriniz en büyük ikram**. (Sevin, 1938: 43)
Target Text 2	"Nasıl da başkalarını düşünüyorsun ?" derdi, "Nasıl da düşünüyorsun? **Senin arkadaşlık konusunda konuşmanı dinlemek bir kazanç doğrusu**. (Tamer, 1960: 30)
Target Text 3	"Sen hep başkalarını düşünürsün zaten," dedi. "Çok ince düşüncelisin. **Senin dostluk üzerine söylediklerini dinlerken içim gerçekten yağ bağlıyor.** (Yeğinobalı, 2016: 45)

In Example 46, it could be seen a more source oriented translation strategy in TT1 and TT2 in comparison with TT3 that approaches to the pole of acceptability with using specific expression which is peculiar to Turkish culture: "içi yağ bağlamak"; that is "feeling relieved because something desired is finally reached" in Turkish.

Example 47

Source Text	'If poor Hans is in trouble I will give him half my **porridge**, and show him my white rabbits.' (Wilde, 1997: 19)
Target Text 1	Eğer zavallı Hans sıkıntıdaysa **poricimin (1)** yarısını ona verir, beyaz tavşanlarımı gösterirdim! ' diyecek olmuş. **(1) Poridge: Ekseriya yulaftan aşure gibi pişirilip, tuzlu veya tatlı yenebilen bir yemek** (Sevin, 1938: 43)
Target Text 2	"Zavallı Hans'ın başı, dertteyse ona **yemeğimin** yansını verir, beyaz tavşanlarımı gösteririm." (Tamer, 1960: 30)
Target Text 3	"Sıkıntılıymış madem, ben **çorbamın** yarısını ona veririm, hem beyaz tavşanlarımı da gösteririm." (Yeğinobalı, 2016: 45)

When the word "porridge" in the source text is translated, there is no correspondence of full equivalence in Turkish language or culture. The word abovementioned in ST means

"oatmeal cooked with water or milk". The transcription method, which is one of the foreignization/source text oriented strategies in the target text, has been preferred and it has been explained at the end of the page in the form of footnote in TT1. Therefore, there has been provided an adequate translation strategy in TT1. In the second target text, "porridge" has been positioned into a «neutral» place as a «food» and the word has lost its special meaning that is peculiar to source culture and has led semantic shifts. In the third target text, the word "porridge" has been applied to the strategy of domestication with a culture-specific food given as "soup" in TT3, and the word in the source text has acquired a completely different meaning in the target text with approaching to the pole acceptability, and naturally, semantic shifts occured.

Example 48

Source Text	"'**What a silly boy you are'**! cried the Miller; (….) (Wilde, 1997: 19)
Target Text 1	Değirmeci, '**Ne sersem çocuksun**!, diye bağırmış, (Sevin, 1938: 43)
Target Text 2	"**Ne aptal bir çocuksun!**" diye bağırırdı Değirmenci (….) (Tamer, 1960: 30)
Target Text 3	Değirmenci, "**Amma da saçmaladın çocuğum**" dedi. (Yeğinobalı, 2016: 45)

In Example 48, while Sevin and Tamer has preferred to approach to the pole of adequacy, Yeğinobalı with her target oriented translation strategy by using a common expression among Turkish people; that is, "Amma" and the reader has been approached to the target culture in a manner that would be appropriate to the style of the children's literature in TT3. In addition, that manner could be attributed to result in non-obligatory shifts with the concern of addressing target audience properly.

Example 49

Source Text	'"How well you talk'! said the Miller's Wife, **pouring herself out a large glass of warm ale**; 'really I feel quite drowsy. It is just like being in church.' (Wilde, 1997: 19)
Target Text 1	"Değirmencinin karısı **kendisi içinkoca bir bardağıağız ağıza sıcak birayla** doldurarak, ' Ne güzel söyliyorsunuz; başım âdeta, ağırlaştı. Tıpkı, kilisedeymişim gibi.' demiş. (Sevin, 1938: 44)
Target Text 2	'**Kendinekoca bir bardak sıcak içki** doldururken, "Ne güzel konuşuyorsun!" derdi Değirmencinin karısı; "Üstüme bir ağırlık çöktü. Tıpkı kilisedeymişim gibi."(Tamer, 1960: 30-31)
Target Text 3	Değirmenci'nin karısı, "Ne güzel konuşuyorsun!" dedi, **kocaman bardağına şarap** doldurarak. "Üstüme bir mahmurluk çöktü, inan. Tıpkı kilisede vaaz dinlemeye benziyor." (Yeğinobalı, 2016: 46)

In Example 49, it could be explicitly understood that translations' position from TT1 to TT3 has changed from adequacy/source text oriented strategy to acceptability/target text oriented strategy. "Ale" in the source text means according to Oxford Dictionary, "Any beer other than lager, stout, or porter" ("Ale", 2018) and it is an alcoholic drink that is peculiar to English culture and even it has been referred as "English beer". While there has been a source oriented translation strategy by approaching to the pole of adequacy and achieving semantic equivalence, there have been shifts both in TT2 and TT3 in terms of semantic equivalence. Although that neutral preference in TT2 as "sıcak içki" whose correspondence in English is "warm drink" has been positioned in somewhere in the middle of the axis of "adequacy/acceptability" when it is compared to TT3, the special meaning of the drink in ST has been transformed in TT2 which has caused a shift in the meaning. When it comes to TT3, there has been certainly a shift in the meaning; it could be also understood by trying to correspond with a completely different alcoholic beverage in the target text; that is "wine". Thus, the culture-specific beverage "ale" has lost its meaning and peculiarity in TT3. Translation shifts, the small linguistic changes that occur between ST and TT may cause both some losses and gains as it has been in the example.

Example 50

Source Text	(…) and whenever the young man made any remark, he always answered **'Pooh!'** (Wilde, 1997: 20)
Target Text 1	Sonra ne zaman genç bir fikir söylese, **"Puh!„** diye cevap veriyordu. (Sevin, 1938: 44)
Target Text 2	(…) üstelik delikanlı ne zaman bir şey söylemiye kalksa **"Püf!"** diye lâfını ağzına tıkıyordu (Tamer, 1960: 31)
Target Text 3	Yanındaki genç adam ne zaman bir yorum yapsa eleştirmen, **"Hıh?"** diyordu. (Yeğinobalı, 2016: 47)

Example 50 could be one of the examples that can compare each target text element according to their stylistic equivalence and it may be appropriate to decide on the pole they have approached in terms of their stylistic correspondence. There has been a source oriented translation strategy in terms of stylistic equivalence in which transcription of the exclamation "Pooh!" as "Puh!" in Turkish is preferred in TT1, it could be seen that TT2 has been located between TT1 that has been source text oriented with transcription preference here and TT3 that has been positioned in the pole of acceptability stylistically because of the question meaning adopted in TT3.

Example 51

Source Text	**"'Why, what a good heart you have'**! cried his Wife; 'you are always thinking of others. (....)' (Wilde, 1997: 20)
Target Text 1	"Karısı, '**Ya ne kadar iyi yüreğiniz var**. Hep başkalarını düşünüyorsunuz. Çiçekler için şu büyük sepeti de alıverseniz.' demiş. (Sevin, 1938: 45)
Target Text 2	"**Ah, ne iyi bir yüreğin var**!" diye bağırdı karısı; "hep başkalarını düşünüyorsun. Haa, çiçekleri koymak için şu koca sepeti al**.**" (Tamer, 1960: 31)
Target Text 3	"**Ayol ne iyi yüreğin var senin**!" dedi karısı. "Ha, unutma da büyük sepeti al yanına, çiçekleri koymak için." (Yeğinobalı, 2016: 47)

In Example 51, translation of bolded sentence has been varied in each translated text. The translation decisions for the first sentence in TT1 and TT2 could be deemed appropriate in

order to achieve semantic equivalence without creating any shift in meaning, there has been observed an attention grabbing tendency in TT3, that is "Ayol". Although it could be improper to attribute any word or phrase to a gender or any discrimination, when "Ayol" is searched in Turkish Language Institution's website, it is possible to face with a gender-biased explanation as "An exclamation usually used by women" ("Ayol", 2018) and it is possible to say that it is known in public as the same. Therefore, an addition strategy has been used in TT3 by preferring a more target oriented translation strategy and causing non-obligatory shifts.

Example 52

Source Text	So I first sold the silver buttons off my **Sunday coat**, and then I sold my silver chain, and then I sold my big pipe, and at last I sold my wheelbarrow. (Wilde, 1997: 21)
Target Text 1	Ben de ilkin **pazarlık ceket**imin gümüş düğmelerini sattım, sonra gümüş kösteğimi, ondan sonra büyük çubuğumu, en nihayet el arabamı sattım. (Sevin, 1938: 46)
Target Text 2	Önce **pazar günleri giydiğim ceket**in gümüş düğmelerini sattım, arkasından gümüş zincirimi sattım, sonra büyük pipomusattım, en sonra da el arabamı sattım. (Tamer, 1960: 32)
Target Text 3	Bu yüzden önce **yabanlık palto**mun gümüş düğmelerini elden çıkardım, sonra gümüş zincirimi, daha sonra büyük çubuğumu, en sonunda da el arabamı sattım. (Yeğinobalı, 2016: 48)

In Example 52, it could be explicitly understood that translations' position from TT1 to TT2 and TT3 has changed from adequacy/source text oriented strategy to acceptability/target text oriented strategy. Since, there has been again a tendency to prefer literal translation strategy that is almost close to a hundred percent in TT1. Nevertheless, in the second target text, bolded phrase has been tried to have been corresponded in Turkish with in-text explanation strategy, resulting in a more neutral position between the poles of adequacy and acceptability. Lastly in TT3, "yabanlık" which means ""new clothes worn on important days such as a holiday or when worn for guests" ("Yabanlık", 2018) has been preferred and a translation strategy focused on Turkish culture has been applied accordingly by approaching to the pole of acceptability; and "yabanlık" may also be difficult for children to understand considering child reader's vocabulary.

Example 53

Source Text	"'**Well, really,**' answered the Miller, 'as I have given you my wheelbarrow, I don't think that it is much to ask you for a few flowers. (Wilde, 1997: 22)
Target Text 1	"Değirmenci, ' **E, doğrusu** madem ki ben sana el arabamı verdim, zannederim birkaç çiçek istemek pek çok sayılmaz ; (….) (Sevin, 1938: 47)
Target Text 2	Ø "Sana el arabamı verdim," diye cevap verdi (Tamer, 1960: 33)
Target Text 3	Değirmenci, "**Anladım**," dedi. "Ben sana el arabamı verdiğime göre birkaç çiçek istemişim çok mu? (Yeğinobalı, 2016: 50)

In Example 53, again the strategy of omission could be observed as it has been in Example 26. While Sevin and Yeğinobalı has preferred to provide semantic equivalence in both TT1 and TT3 respectively, the strategy of omission has been decided in TT2 for "Well, really" in the source text. The bolded sentence in ST has not been included in TT2 and only the translation of other sentence that the Miller said in the tale has been translated.

Example 54

Source Text	"'**It has certainly been a hard day**,' said little Hans to himself as he was going to bed, (.…) (Wilde, 1997: 22)
Target Text 1	"Küçük Hans yatağa yatarken kendi kendine, **E Günüm berbat oldu ama iyi ki Değirmenciyi kırmadım** (.…) (Sevin, 1938: 49)
Target Text 2	"Yatağına yatarken kendi kendine, "**Doğrusu çetin bir gün geçildim**," dedi; (Tamer, 1960: 35)
Target Text 3	O gece yatarken, "**Bugün amma yorulmuşum**!" dedi kendi kendine. (Yeğinobalı, 2016: 51)

In the table, the difference between each target text could be analyzed in terms of textual linguistic norms that is under the title of operational norms. TT2 has been the most semantic equivalent translation of the bolded sentence in ST; even so all of the target texts in Example 54, has undergone a change in terms of translational shifts. This can most likely be seen in TT3 under the influence of the omission strategy used.

Example 55

Source Text	"Poor little Hans was very anxious to go and work in his garden, **for his flowers had not been watered for two days**, but he did not like to refuse the Miller, as he was such a good friend to him. (Wilde, 1997: 23)
Target Text 1	"Zavallı küçük Hans gidip bahçesinde çalışmayı öyle özliyormuş ki. Lâkin kendisine bu kadar dostluk gösteren Değirmenciyi de kırmak istemiyormuş. (Sevin, 1938: 50)
Target Text 2	"Zavallı Hans'cık bahçesinde çalışmayı öyle istiyordu ki, **çiçekler iki gündür sulanmamıştı çünkü;** yine de en iyi arkadaşı olan Değirmenci'yi kıramadı. (Tamer, 1960: 36)
Target Text 3	Zavallı Hans'çık bahçesinde çalışmaya can atıyordu, **çünkü çiçekleri iki gündür sulamamıştı.** Ama kendisine bunca dostluk göstermiş olan Değirmenci'nin isteğini geri çevirmek de içine sinmiyordu. (Yeğinobalı, 2016: 52)

In the table, it could be clearly seen that another example of omission strategy has been applied in TT1; the bolded sentence in ST has not been included in TT1. However, in the second and third target text, this is exactly the opposite. The reason for the omission could be the policy of publishing house, the decision of translator or editor and any other factor that would have an affect on the book as before-mentioned.

Example 56

Source Text	**"'Do you think it would be unfriendly of me if I said I was busy?'** he inquired in a shy and timid voice. (Wilde, 1997: 23)
Target Text 1	"Utanıp çekinen bir sesle, '**Bugün meşgul olduğumu söylersem dostluğa aykırı bir şey yaptığıma hükmeder misiniz?** ' diyecek olmuş. (Sevin, 1938: 50)
Target Text 2	Utangaç, çekingen bir sesle, "**Eğer işim olduğunu söylersem arkadaşlığa aykırı mı sayılır**?" diye sordu. (Tamer, 1960: 36)
Target Text 3	"**Çok işim var, desem ayıp mı olur?"** diye sordu utangaç, çekingen bir sesle. (Yeğinobalı, 2016: 53)

The example in the table is one of the striking examples of preferred translation strategies that differ significantly from each other. In Example 56, while there has been source text oriented strategy in TT1 and TT2 in contrast to TT3 in which a more target oriented strategy has been adapted and approached to the pole of acceptability.

Example 57

Source Text	"'It is quite mended,' answered little Hans, coming down the ladder. (Wilde, 1997: 23)
Target Text 1	"Küçük Hans merdivenden inerken, "**iyice tamir edildi**." (Sevin, 1938: 51)
Target Text 2	Merdivenden inerek, "**Eh, bitti sayılır** " diye cevap verdi küçük Hans. (Tamer, 1960: 36)
Target Text 3	Küçük Hans, "**Oldu bitti**," diyerek merdivenden yere indi. (Yeğinobalı, 2016: 53)

In Example 57, it could be explicitly seen that the bolded sentence in ST has been undergone a major change from TT1 to TT2 and TT3 gradually. While a source oriented translation strategy has been preferred in TT1 with full semantic equivalence, there has been translational shifts in both TT2 and TT3.

Example 58

Source Text	"'Oh! they will come to you,' said the Miller, 'but you must take more pains. At present you have only the practice of friendship; some day you will have the theory also. (Wilde, 1997: 23)
Target Text 1	"Değirmenci, '**O, gelir, sana da gelir**' demiş, 'yalnız biraz daha zahmete katlanmalı. Şimdiki halde dostluğun ancak tatbikatını görüyorsun, birgün nazariyatını da elde edersin.' (Sevin, 1938: 51)
Target Text 2	"**Oh! Onlar gelip bulur seni, hiç merak etme**," dedi Değirmenci, "dur bakalım, daha çok acı çekeceksin. Şimdilik arkadaşlığı yaşıyorsun, bir gün bu konudaki düşünceleri de edinirsin." (Tamer, 1960: 36)
Target Text 3	"**Yok zamanla sen de edinirsin**," dedi Değirmenci. "Ancak biraz daha çaba harcamalısın. Şimdilik dostluğun yalnızca uygulamasını biliyorsun, zamanla kuramını da kavrayacaksın." (Yeğinobalı, 2016: 53)

In Example 58, in the Target Text 1, a translation strategy that is entirely source-text-oriented and faithful to the author attracts attention. Because the sentence written in bold font are translated without any non-obligatory shifts. "Oh!" is not an exclamation that is used in Turkish language and culture in Target Text 2; however, a more target-oriented translation tendency can be observed again in Target Text 2 by bringing target text closer to the reader after bolded exclamation mark "!". When it comes to TT3, there have been explicit translational shifts in which the subject and the style of the sentence in ST has been changed when it is translated in TT3.

Example 59

Source Text	"So little Hans **worked away** for the Miller, (….) (Wilde, 1997: 24)
Target Text 1	"İşte küçük Hans Değirmenci için **hep böyle çalışıp durmuş**. (Sevin, 1938: 52)
Target Text 2	Böylece küçük Hans, Değirmenci için **çalıştı durdu**; (Tamer, 1960: 37)
Target Text 3	Böylece Küçük Hans, Değirmenci için **ha babam çalışıyordu**. (Yeğinobalı, 2016: 54)

In example 59, the bolded phrasal verb "work away" actually means "non-stop working" in the context of ST. There have been similar translation decisions in both TT1 and TT2 by providing semantic equivalence; however, in Target Text 3, a more target-oriented translation strategy has been obtained using a culturally specific adverb "ha babam" that reflects the cultural elements of target text by providing semantic equivalence with a more target oriented approach.

Example 60

Source Text	"Everybody went to little Hans' funeral, as he was so popular, and the Miller was **the chief mourner**. (Wilde, 1997: 25)
Target Text 1	Pek iyi tanınmış olduğu için herkes küçük Hans'ın cenazesine gitmiş. Değirmenci de **baş yaslı** olmuş. (Sevin, 1938: 54)
Target Text 2	Sevilen bir kişi olduğu için herkes küçük Hans'ın cenazesine gitti, **en çok üzülen** de Değirmenci'ydi. (Tamer, 1960: 39)
Target Text 3	Küçük Hans'ın cenazesine herkes gitti, çünkü o çok sevilen bir kişiydi. **Yasını tutanların başında** Değirmenci geliyordu. (Yeğinobalı, 2016: 56)

In Example 60, the bolded phrase "the chief mourner" has been a stereotyped phrase that is peculiar to source culture; "would be the person closest to the deceased" ("Chief mourner", 2018) and it is especially an indispensable part of the British Royal Family funerals: "At the funeral of William IV (the last monarch to die before Queen Victoria) the chief mourner and his attendants still wore black mourning cloaks, black drapes were hung along the route of the procession and a black canopy was borne over the coffin" ("State Funerals in the United Kingdom", 2018) The translation decisions of such a culture-specific phrase, of course, has caused shifts and maybe both loses and gains in the translation processes. It could be seen a source oriented translation strategy by approaching to the pole of adequacy with literal translation in TT1. Nonetheless, for TT2 and TT3, the bolded phrase which is peculiar to source culture, in-text explanation translation method has been chosen in terms of complying with textual-linguistic norms.

Example 61

Source Text	"'Little Hans is certainly a great loss to every one,' said the Blacksmith, when the funeral was over, and they were all seated comfortably in the inn, **drinking spiced wine** and **eating sweet cakes**. (Wilde, 1997: 25)
Target Text 1	" Cenazeden sonra herkes handa rahat rahat oturup **baharlı şarap** içer, **tatlı pasta** yerken, Demirci, 'Küçük Hans şüphesiz herkes için büyük bir eksiklik. ' demiş. (Sevin, 1938: 54)
Target Text 2	Tören bitip te herkes handa kurulmuş, **baharlı şarap** içerek, **tatlı çörekler** yiyerek otururken, "Doğrusu herkes için büyük bir kayıp bu" dedi. (Tamer, 1960: 39)
Target Text 3	Cenaze töreninden sonra, hepsi köy hanında yan gelip oturmuş **baharatlı şarap** içip **kurabiye** yerlerken Demirci, "Küçük Hans hepimiz için büyük kayıp, gerçekten," dedi. (Yeğinobalı, 2016: 57)

In the tale, after the funeral, people get together to drink some wine and eat sweet cakes. Turkish people also eats some food after the funeral but not like sweet cake, may be like delight, halva or even pita because of cultural differences, mourning understanding and manner. Sevin prefers to "tatlı pasta" by translating literally "sweet cake" phrase, Tamer prefers to "tatlı çörekler" to achieve equivalence at least with implying something sweet; however, a foreign form emerges in terms of both cultures, as a result. Yeğinobalı prefers "kurabiye", maybe again with the intention of implying something sweet and with this preference she approaches to acceptability, by domesticating for target culture with "kurabiye" which can be deemed as more familiar phrase to children and accordingly to adults. When it comes to "spiced wine", all of the translators has chosen similar phrases in Turkish.

Example 62

Source Text	"**Well**?" said the Water-rat, after a long pause. "**Well**, that is the end," said the Linnet. (Wilde, 1997: 25)
Target Text 1	Uzun bir fasıladan sonra Sufaresi,"**Ey?** „ dedi. Ketenkuşu, " **Eyisi** hikâyenin sonu bu. „ diye cevap verdi. (Sevin, 1938: 54)
Target Text 2	Uzun bir sessizlikten sonra, "**Eee**?" dedi Su faresi. "**Hikâye bitti**," dedi Ketenkuşu. (Tamer, 1960: 39)
Target Text 3	Uzun bir sessizlikten sonra Susıçanı, "**Ee**?" dedi. Ketenkuşu, "**Öykünün sonu bu**," diye karşılık verdi. (Yeğinobalı, 2016: 57)

In the source text, there has been a reiteration of "Well" in both question and the answer in dialog between Water-rat and Linnet. The situation itself may cause translators some challenges in terms of both providing stylistic equivalence with reiteration and the difficulty that the mentioned word creates during translation because of its peculiarity to spoken English. When it comes to Target Text 1, there has been a successful translation in terms of achieving both stylistic and semantic equivalence. However, in TT2 and TT3 together, it is not possible to say the same thing. There have been translational shifts and omissions in both target texts. While omission has caused both stylistic and semantic shifts, there have been naturally some losses in translations.

4.2.6. The Remarkable Rocket

Example 63

Source Text	The King's son was going to be married, so there were **general rejoicings**. (Wilde, 1997: 26)
Target Text 1	Kıralın oğlu evleniyor diye **umumî şenlikler** yapılıyordu. (Sevin, 1938: 57)
Target Text 2	Bütün ülkede **şenlikler** yapılıyordu. Kıral'ın oğlu evlenecekti çünkü. (Tamer, 1960: 41)
Target Text 3	Kral'ın oğlu evleniyordu, bu yüzden bütün kent **bayram sevinci içinde**ydi. (Yeğinobalı, 2016: 59)

The bolded "general rejoicings" in the source text refers to a wedding ceremony of the King's son and its reflection to the public that creates festival atmosphere. There has been a more source oriented translation strategy that approaches to the pole of adequacy with literal translation decision as "umumî şenlikler" in TT1. However, there has been a more neutral translation tendency by preferring omission in TT2, yet it, certainly, has caused some losses in terms of semantic equivalence. Lastly, the most target oriented translation strategy by approaching to the pole of acceptability with providing equivalence with a Turkish culture-specific tradition that is celebrating "bayram" and its rejoicing among people in TT3.

Example 64

Source Text	"Your picture was beautiful," he murmured, "but **you** are more beautiful than your picture"; and the little Princess blushed. (Wilde, 1997: 27)
Target Text 1	"Resminiz güzeldi, fakat **siz** resminizden daha güzelsiniz. „ dedi, Prenses te kıpkırmızı kesildi. (Sevin, 1938: 58)
Target Text 2	"Resminiz güzeldi," diye mırıldandı, "ama **siz** resminizden de güzelsiniz;" küçük Prenses kızardı. (Tamer, 1960: 41)
Target Text 3	"Resmin güzeldi ama **sen** resminden daha güzelsin," dedi yavaş sesle. Küçük Prenses kıpkırmızı kesildi. (Yeğinobalı, 2016: 60)

The word "you" in the source text is quoted from the context in which the princess that a prince is about to get married. There it has been expected for the prince to address the princes in formal language and courtesy as "siz" in Turkish language. However, "you" could be translated into Turkish for addressing a person both as "sen" and "siz" and of course for addressing people in plural form as "siz". There is not such a distinction in English; all of them are used in a single address format: you. When it comes to the translation decisions in each target texts, there has been a formal addressing in both TT1 and TT2; on the other hand, it is the exact opposite in TT3 with informal addressing. Therefore, linguistic translational shifts in TT3 have created some losses in providing equivalence with ST.

Example 65

Source Text	"It's quite clear that they love each other," said the **little Page**, "as clear as crystal!" and the King doubled his salary a second time. "**What an honour**!" cried all the **courtiers**. (Wilde, 1997: 27)
Target Text 1	**Genç içoğlanı**, " Biribirlerini sevdikleri işte apaçık meydana çıktı „ dedi, " Berrak billur kadar açık.„ Kıral aylığını ikinci defa olarak iki kat artırdı. **Mabeyinciler**, " **Ne şeref, ne şeref!** „ diye bağırıştılar. (Sevin, 1938: 58)
Target Text 2	**Genç İçoğlanı**, "Birbirlerini sevdikleri apaçık," dedi, "kristallerin rengi kadar açık!" Kıral da aylığını ikinci kere arttırdı. "**Ne büyük bir şeref**!" diye bağırdı **bütün saraylılar**. (Tamer, 1960: 42)
Target Text 3	**Genç görevli**, "Belli ki birbirlerini gerçekten seviyorlar," dedi. "Gönülleri billur kadar şeffaf!" Ø Kral da onun maaşını, ikinci kez ikiye katladı. (Yeğinobalı, 2016: 60-61)

In Example 65, there may have been three separate controversial case in terms of translation decisions. First of all, "little Page" whose meaning is "a boy or young man, usually in uniform, employed in a hotel or club to run errands, open doors etc." or "a young boy attending a bride at a wedding" ("Page", 2018) in the sense of the contextual meaning, has been translated the same in both TT1 and TT2 with providing semantic equivalence by approaching to the pole of acceptability because of the fact that "Genç İçoğlanı" means "the name given to the young people who were educated and trained as candidates for various state services during the Ottoman period" ("İç oğlanı", 2018) However, "Genç görevli" in TT3 could be characterized as a neutral decision whose translation into English is "young attendant/officer" and this preference has caused shifts in the meaning; some losses accordingly in terms of in the particular sense of the word. Still, it may have caused some gains for those who do not have any knowledge about the meaning of "İçoğlanı".

Secondly, the bolded sentence of "'What an honour!' cried all the courtiers" has been translated both in TT1 and TT2; however, the strategy of omission, in other words deletion, has been preferred in TT3 instead of transferring the sentence for target audience. There could be some purposes of that choice for a translator/editor or publishing house etc. The

possible reasons for omission/deletion has been explained before. When it comes to comparison of translation in TT1 and TT2, "courtiers" in ST has been translated in TT1 as "Mabeyinciler" and "bütün saraylılar" in TT2. "Courtiers" means "A person who attends a royal court as a companion or adviser to the king or queen" ("Courtier", 2018) according to Oxford Dictionary; "Mabeyinci" in TT1 is a person in the Ottoman Empire who looks at the relations of the sultans outside, who informs the person concerned about his commands, and who conveys the wishes of some people to him ("Mabeyinci", 2018). Hence translation decision in TT1 has achieved the semantic equivalence with a target oriented translation strategy and approached to the pole of acceptability. On the other hand, there could be seen a more neutral approach in the pole by referring all the people in the Palace in TT2 which may cause translational shifts in the meaning and accompany some losses and gains with those shifts.

Example 66

Source Text	The last item on the programme was a grand display of fireworks, to be let off exactly at midnight. The little Princess had never seen a fireworkin her life, so the King had given orders that the **Royal Pyrotechnist** should be in attendance on the day of her marriage. (Wilde, 1997: 27)
Target Text 1	Programın son maddesi tam gece yarısı yapılacak parlak bir fişek şenliğiydi. Küçük Prenses ömründe ateş şenliği görmemişti; Kıral bunun için **Şenlikçi Başının** düğün günü iş başında bulunmasını emretmişti. (Sevin, 1938: 59)
Target Text 2	Programın son eğlencesi, tam gece yarısı yapılacak olan hava fişeği şenliğiydi. Küçük Prenses hiç hava fişeği görmemişti hayatında, Kral da düğün günü **Fişekçibaşı**'nın hazır bulunması istemişti. (Tamer, 1960: 42)
Target Text 3	Programın son bölümü tam gece yarısında başlayacak olan muhteşem bir havai fişek görmemişti. Bu yüzden Kral, **Saray Proteknisyeni**'nin düğünde hazır bulunmasını buyurmuştu. (Yeğinobalı, 2016: 61)

In the source text there has been a bolded word "Pyrotechnist" whose meaning is "A person who is skilled in the use of fireworks" ("Pyrotechnician", 2018). Therefore, Royal Pyrotechnist is a person who is skilled in the use of fireworks in the service or under the

patronage of king or queen ("Royal", 2018). When it comes to comparison of target texts, there has been an explicit source oriented translation tendency by approaching to the pole of adequacy in TT3 with transcription of the word "Pyrotechnist" by preserving source text item in target text and literal translation of "Royal". However, a more target oriented translation decision has been applied in TT2 with explanation of the item to be translated in-text as "Fişekçibaşı"; that is "The chief fire worker" by approaching to the pole of acceptability. Nonetheless, "Şenlikçibaşı" in TT1 has created translational shifts due to the fact that "the person who exercises profession of pyrotechnics" in ST has left its place to "the person who fosters festivity or organize them as a chief festive holder" in TT1.

Example 67

Source Text	"They are like the **Aurora Borealis**," said the King, who always answered questions that were addressed to other people, "only much more natural. (Wilde, 1997: 27)
Target Text 1	Hep başkalarına sorulan suallere karışan Kıral, " **Şimal Fecri**ne benzer, „ dedi, " yalnız daha tabiîdir. (Sevin, 1938: 59)
Target Text 2	Başkalarına sorulan sorulara hep kendi cevap veren Kıral, "**Kuzey Şafağı**'na benzerler," dedi, "yalnız çok daha doğaldırlar. (Tamer, 1960: 42)
Target Text 3	Başkalarına yöneltilen soruları yanıtlamak huyunda olan Kral, "**Aurora Borealis** gibidirler ama çok doğal," demişti. (Yeğinobalı, 2016: 61)

"Aurora Borealis" in ST is the Northern Lights that are natural electric phenomena that create bright, colourful and dramatic light displays in the sky ("What are the Northern and Southern Lights?", 2018). It is explicitly seen that a source oriented translation strategy and the pole of adequacy has been preferred in TT3 without translating that proper name; however, there have been target oriented translation strategies in both TT1 and TT2.

Example 68

Source Text	"The King's garden is not the world, you foolish squib," said **a big Roman Candle**; "the world is an enormous place, and it would take you three days to see it thoroughly." (Sevin, 1997: 28)
Target Text 1	**Büyük bir Roma Yıldızı**, "Dünya Kıralın bahçesinden ibaret değil, deli fişek, dünyayı iyice görmek için üç gün lâzım. " dedi. (Sevin, 1938: 60)
Target Text 2	**Büyük bir Havan Maytabı**, "Sersem Patpat sen de," dedi, "Kıral'ın bahçesi dünya değildir ki; dünya kocaman bir yerdir, her köşesini gezip dolaşman tam üç gününü alır." (Tamer, 1960: 43)
Target Text 3	**İri bir Havan Maytabı**, "Kral'ın bahçesi dünya sayılmaz ki aptal Küçük!" dedi. "Dünya muazzam büyük bir yerdir, her yanını görmek tam üç gün sürer." (Yeğinobalı, 2016: 62)

In the Example 68, a more target oriented translation strategy with approaching to the pole of acceptability has been observed in both TT2 and TT3. Although "Roman Candle" in ST is a kind of firework, "Büyük Roma Yıldızı" in TT1 does not correspond the meaning in ST; in contrast, it may mostly recall an astronomic star in target audience. Therefore, translation decision taken in TT1 may cause shifts in meaning and some losses in the target text.

Example 69

Source Text	"(…) True love suffers, and is silent. I remember myself once--But it is no matter now. **Romance** is a thing of the past." (Wilde, 1997: 28)
Target Text 1	"(...) Hakikî aşk ıztırap çeker ve sessizdir. Hatırlıyorum bir kere ben... Fakat şimdi ne lüzumu var! **Romantizm** geçmişe karıştı. " (Sevin, 1938: 60)
Target Text 2	"(...) Gerçek sevgi acı çeker, sessizdir. Hatırlıyorum ben bir kere – Neyse, şimdi sırası değil. **Duyarlık** geçmişte kaldı." (Tamer, 1960: 43)
Target Text 3	"(...) Gerçek aşk, çile çeker ve susar. Anımsıyorum bir zamanlar ben… Neyse önemi yok artık. **Aşk** konusu geçmişte kaldı." (Yeğinobalı, 2016: 62)

The bolded word "Romance" in the source text has been often related with love in various dictionaries ("Romance, 2018) and its usage among people has proved it so; this can be made clear from the example sentences given by the dictionaries. In addition, the most appropriate meaning of Romance in ST contextually could be "Romance is the expressive and pleasurable feeling from an emotional attraction towards another person. This feeling is associated with, but does not necessitate, sexual attraction" (Romance (love), 2018). When it comes to translation decision taken in the table, "Duyarlık" in TT2 could not be accepted as an appropriate semantic equivalence here; because of the fact that it has the meaning of "sensitivity /susceptibility /emotionality etc." ("Duyarlık", 2018) in English. Hence, translational shifts have been occurred in TT2 that has caused some losses and gains in the target text accordingly.

Example 70

Source Text	"**Nonsense!**" said the Roman Candle, "Romance never dies. (Wilde, 1997: 28)
Target Text 1	Roma Yıldızı, "**Saçma**,,, dedi, "Romantizm biç bir zaman ölmez. (Sevin, 1938: 60)
Target Text 2	"**Saçma!**" dedi Havan Maytabı, "Duyarlık hiç ölmez. (Tamer, 1960: 43)
Target Text 3	"**Laf ola beri gele**," dedi havan Maytabı. "Aşk asla ölmez, (….) (Yeğinobalı, 2016: 62)

Example 70 has been one of the most striking examples of textual analysis in which translation decisions and tendencies in terms of Toury's initial norms could be observed explicitly. While there has been a source oriented translation strategy by approaching to the pole of adequacy with providing correspondence of the bolded word "Nonsense" with literal meaning in both TT1 and TT2. However, there has been an obvious target oriented translation strategy in TT3 by approaching to the pole of acceptability provided correspondence of the word in ST with an idiom in Turkish language that has been Turkish culture-specific and has achieved semantic equivalence with its meaning: "An utterance that is said when a statement is not related to the topic is spoken or when someone else says something irrelevant when a problem is being discussed" ("Saçmalık", 2018).

Example 71

Source Text	"**Order! order**!" cried out a **Cracker**. He was something of a politician, and had always taken a prominent part in the local elections, so he knew the proper Parliamentary expressions to use. (Wilde, 1997: 28)
Target Text 1	Bir Bonbon Fişeği, " **Susalım, susalım** !,, diye bağırdı. Bu siyasî biriydi, daima mahallî intihabatta faal bir rol oynadığı için kullanılması icap eden mutad parlimanter tabirleri biliyordu. (Sevin, 1938: 61)
Target Text 2	Siyasetle ilgilenen o bölgenin seçimlerinde önemli bir yeri olduğu için kullanılması gereken deyimleribilen bir Kestane Fişeği, "**Sırayla! Sırayla**!" diye bağırdı. (Tamer, 1960: 44)
Target Text 3	Bir Patlangaç, "**Susalım! Susalım**!" diye bağırdı. Yerel Seçimlerde her zaman belirgin bir rol oynadığı için biraz siyaset adamlığı vardı, bu yüzden de sırasında hangi parlamento deyimlerinin kullanılacağını iyi bilirdi. (Yeğinobalı, 2016: 63)

For the bolded item in ST, all of the translation decision for each three target texts could be referred as target oriented. The translators have tried to make sense of it by considering the target culture as "Susalım! Susalım!" or "Sırayla! Sırayla!" rather than conveying the word with literal translation strategy to the target texts as "Düzen! Düzen!". Maybe "Sırayla! Sırayla!" in TT2 could be more attributed as taking its place somewhere between the poles of adequacy and acceptability than "Susalım! Susalım!" in TT1 and TT3 that could be named as sense for sense translation in terms of translation strategy.

Example 72

Source Text	"**Quite dead**," whispered the Catherine Wheel, and she went off to sleep. (Wilde, 1997: 28)
Target Text 1	Çarkıfelek, " **Büsbütün öldü**. ,, diye fısıldadı ve uykuya vardı. (Sevin, 1938: 61)
Target Text 2	"**Eh, öldü sayılır**," diye fısıldadı Çarkıfelek, sonra uykuya daldı. (Tamer, 1960: 44)
Target Text 3	Çarkıfelek, "**Öldü, gömüldü**," diye fısıldadı, sonra uyuyakaldı. (Yeğinobalı, 2016: 63)

"Quite" means "to the utmost or most absolute extent or degree; absolutely; completely or to a certain or fairly significant extent or degree; fairly" ("Quite", 2018) usually as a sub-modifier. When it comes to translation decisions of each three target texts, there has been a literal translation strategy in TT1 by approaching to the pole of adequacy; in contrast, there have been translational shifts in both TT2 and TT3 in terms of transferring same meaning as in ST. While preference in TT2 has added a sense of similarity rather than reflecting the sense of absoluteness or completeness in ST; that is, "something like dead" or "as good as dead" etc.; there could be seen a statement like "dead and buried" in TT3 which has had no place in ST.

Example 73

Source Text	**"Dear me!**" said the little Squib, "I thought it was quite the other way, and that we were to be let off in the Prince's honour." (Wilde, 1997: 28)
Target Text 1	Küçük Delifişek, " **Hele, hele**! „ dedi, " Ben bunun büsbütün aksini biliyordum, yani biz Prensin şerefine yanacağız sanıyordum. „ (Sevin, 1938: 61)
Target Text 2	"**Vay canına**!" dedi küçük Patpat, "ben tam aksi olacak, biz Prens'in şerefine ateşlenceğiz sanıyordum." (Tamer, 1960: 44)
Target Text 3	Küçük Fişek, "**Aa, nasıl olur**?" dedi. "Ben bunun tam tersi olacak sanıyordum. Hani biz fırlatılacaktık Prens'in onuruna?" (Yeğinobalı, 2016: 64)

"Dear me!" in ST as an exclamation has of course caused different translation decisions in each three target text because of the fact that translating exclamations has often known to create challenge for translators since they may have been source culture-specific or a reference a cultural item in ST. "Hele, hele!" in TT1 is an exclamation expression that is specific to Turkish culture and is "a word used to encourage someone to say or a word used to reinforce the saying" like "Come on, say it! What's more?"; yet, it could be inferred when taken in context, "Dear me!" is used to indicate astonishment of the Squib in ST for not to encourage it to talk more. Thus, it could be said that there has been occurred some translational shift in TT1. It could be stated for the preferences in both TT2 and TT3 for the translation of "Dear me!" they provide semantic equivalence in the target culture.

Example 74

Source Text	(…) She was **three feet and a half in diameter**, and made of the very best gunpowder. My father was a Rocket like myself, and of French extraction. He flew so high that the people were afraid that he would never come down again. He did, though, for he was of a kindly disposition, and he made a most brilliant descent in a shower of golden rain. The newspapers wrote about his performance in very flattering terms. Indeed, the Court Gazette called him a triumph of **Pylotechnic art**." "**Pyrotechnic, Pyrotechnic**, you mean," said a **Bengal Light**; "I know it is Pyrotechnic, for I saw it written on my own canister." (Wilde, 1997: 29)
Target Text 1	(...) **Üç buçuk İngiliz ayağı kutrunda** ve en âlâ cins barıttanmış. Babam tıpkı benim gibi, hem Fransız aslından bir Hava Fişeğiymiş. O kadar yükseklere uçmuş ki halk bir daha geri dönmiyecek diye korku geçirmiş. Maamafih mizacı pek yumuşak olduğu için dönmüş, hem bir altın sağanağı halinde pek parlak bir inişle dönmüş. Gazeteler bu temsilinden pek hararetle bahsetmişler. Ya, Saray Gazetesi bunu **Dolambaçtık san'ati**nin bir zaferi diye tasvir etmişti. „ Bir **Çanak Mahitabı**, " **Donanmacılık, Donanmacılık**, demek istiyorsunuz, „ dedi," Donanmacılık olduğunu biliyorum, çünkü benim kendi teneke kutumun üstünde öyle yazılı olduğunu gördüm. (Sevin, 1938: 61-62)
Target Text 2	(...) Halkın önüne çıkıp ta ateşlenince, fırlayıp gitmeden tam on dokuz kere dönmüş; her keresinde de yedi tane pembe yıldız saçmış havaya. **Çapı bir metreydi**, en iyi baruttan yapılmıştı. Babama gelince, o da benim gibi bir Maytap'tı; üstelik Fransız soyundandı. Öyle yükseğe çıkmış ki bir daha yere inemeyeceğini sanmışlar. ama alçakgönüllü olduğundan altın yağmurlar gibi peril peril bir yağışla dönmüş. Gazeteler, onun bu gösterisini övüp durdular. Saray Gazetesi bunu **Firekçilik sanatı**nın bir zaferi olarak gösterdi."

	"**Fişekçilik, Fişekçilik** demek istiyorsun," dedi bir **Süslü Fişek**; "Fişekçilik olduğunu biliyorum; çünkü kutumun üstüne öyle yazmışlar, oradan okudum." (Tamer, 1960: 44- 45)
Target Text 3	(...) Büyük gösterisine çıktığı zaman havada, kendi çevresinde **on dokuz kez** dönmüş, ondan sonra sönmüştü; her dönüşte de yedi pembe yıldız saçmıştı çevresine. **Çapı bir metreden geniş** olup kendisi en kaliteli baruttan yapılmıştı. Babam da benim gibi bir Roket'ti. Fransız soyundan gelmeliydi. Öyle bir havaya fırladı ki görenler bir daha dönüp gelmez sandılar, ama iyi yürekli olduğu için döndü, hem de havada, bir altın yıldız sağanağının arasında göz kamaştıran bir yay çizerek. Gazeteler onun gösterisini göklere çıkaran yazılar yazdılar. Hatta Saray Gazetesi onun için, '**Piloteknik sanatı**nın bir harikası,' diye yazmıştı." Bir **Bengal Feneri**, "**Piroteknik**," dedi. "Piroteknik diyeceksin. Piroteknik deneceğini biliyorum çünkü kutumun üstünde öyle yazıyor." (Yeğinobalı, 2016: 64)

In the source text, one of the most challenging issues for translators, a unit of measurement has been seen to be translated. Both "feet" and "diameter" are foreign units of measurement to Turkish measurement system. Therefore, translators' decisions gain importance in such a situation. Sevin (TT1) has translated these units literally and used "three English feet a half in diameter" by approaching to the pole of adequacy. Tamer has preferred to translate more target oriented but a little changing the meaning by using "One-meter diameter"; however, aforementioned measurement in the source text is equal to "one hundred and eight centimeters"; that is, more than one meter. Therefore, Yeğinobalı achieves accuracy with her translation and she approaches to the pole of acceptability of Toury.

Secondly, Wilde uses the word "Pylotechic" intentionally by implying "Pyrotechnic". By nature of the tale, the Remarkable Rocket mispronounces and says "Pylotechnic" since s/he is described as an arrogant, smugger and contemptuous rocket. Maybe because of his/her manner, s/he mispronounces the word. Therefore, translators face with a challenging item which is pun. Puns are always hard to handle in translation process because it is often very difficult and sometimes impossible to keep the same word play effect and meaning as in the

source text. In the abovementioned example, Yeğinobalı (TT3) has saved the original form of the word by only using transcription, which can be an example of foreignization strategy and approaching the pole of adequacy. However, Sevin has preferred "Dolambaçtık" for Pylotechnic which has not any meaningful equivalence in Turkish culture as Oscar Wilde used in the source text for Pylotechnic in order to create the same pun effect in the target text. In addition, he uses "Donanmacılık" for "Pyrotechnic" and it could be claimed that he has overcome successfully by translating the word play. In the same way, Tamer has used same strategy by using "Firekçilik" and "Fişekçilik". Over time, of course, word choice could be changed by factors influencing language. Translators, have respectively translated "Bengal Light" as "Çanak Mahitabı"; "Süslü Fişek" and "Bengal Feneri". All translators have succeeded in functional equivalence in terms of meaning. While, Sevin (TT1) and Tamer (TT2) have preferred to approach acceptability by remaining target oriented; Yeğinobalı has chosen to approach adequacy and remained source text oriented.

Example 75

Source Text	"What is a sensitive person?" said the **Cracker** to the Roman Candle. (Wilde, 1997: 29)
Target Text 1	**Delifişek** Roma Yıldızına, " Hassas kimse de nedir, kuzum ? „ dedi. (Sevin, 1938: 63)
Target Text 2	**Kestane Fişeği**, Havan Maytabı'na, "Duygulu bir insan nasıl bir kişidir?" diye sordu. (Tamer, 1960: 45)
Target Text 3	**Patlangaç**, "Duyarlı kimse nedir?" diye Havan Maytabı'na sordu. (Yeğinobalı, 2016: 65)

"Cracker" in ST has been took place in TT1 as "Bonbon Fişeği" before, in Example 71; and due to the fact that Cracker has been the same character here in Example 74, it has been expected to decided on the same correspondence for Cracker for both Example 71 and 75. However, it has not been so in TT1; that is, "Delifişek" has taken the place of "Bonbon Fişeği" here for the same word "Cracker" in ST which causes inconsistency when the translated text handled holistically. However, there could be observed consistency in both TT2 and TT3 for both Examples 71 and 75 as it is supposed to be.

Example 76

Source Text	"**Common** sense, **indeed**!" said the Rocket indignantly; "you forget that I am very **uncommon**, and very remarkable. (Wilde, 1997: 30)
Target Text 1	Hava Fişeği tiksinerek, " Doğru, **alel'adeakliselim** için öyle, fakat unutuyorsunuz ki ben pek **fevkal'ade**yim, **müstesnayım, meşhurum.** (Sevin, 1938: 64)
Target Text 2	Maytap'ın gözünü öfke bürümüştü, "**Herkes için mi? Sağduyu mu?"** dedi; "benim **herkesle bir olmadığımı**, eşsiz biri olduğumu unutuyorsun. (Tamer, 1960: 46)
Target Text 3	"**Sağduyuymuş!**" diye söylendi Roket içerleyerek. "Siz benim **sağımın solumun belli olmadığın**ı, olağanüstü bir Roket olduğumu unutuyorsunuz. (Yeğinobalı, 2016: 66)

It could be seen that antonymy relation between "common and uncommon" in ST has been tried to be transferred in each target text in the table. While, "alel'ade" and "müstesna" in TT1 has been preferred to achieve this relation by approaching to the pole of adequacy; the same has been tried between "herkes" and "herkesle bir olmadığımı, eşsiz olduğumu" in TT2 with a relatively source oriented translation strategy. On the other hand, there has been a more target oriented approach in TT3 with "Sağduyu" and "Sağımın solumun belli olmadığı" when compared to TT1 and TT2.

Example 77

Source Text	"Well, really," exclaimed a small Fire-balloon, "**why not?** It is a most joyful occasion, and when I soar up into the air I intend to tell the stars all about it. You will see them twinkle when I talk to them about the pretty bride." (Wilde, 1997: 30)
Target Text 1	Küçük bir Ateş Balonu, " **E, doğru ya, niçin çatmıyalım** ? Eğlenmek için mükemmel fırsat! „ dedi, " Ben havaya çıktığım zaman bütün bunları yıldızlara anlatacağım. Ben onlara güzel gelinden bahsederken pırıl pırıl pırıldadıklarını göreceksiniz." (Sevin, 1938: 64)
Target Text 2	Küçük bir Ateş Fişeği, "Eee, iyi ya," diye haykırdı; **neden olmasın**? Pek sevindirici bir olay bu, havaya fırladığım zaman yıldızlara da anlatacağım. Onlara güzel gelinden bahsederken nasıl yanıp yanıp sönecekler, göreceksiniz. (Tamer, 1960: 46)
Target Text 3	Ufak bir Ateş Balonu, "**Hoppala, neden gülüp eğlenmeyecekmişiz**?" diye söylendi. "Son derece mutlu bir olay… Ben havaya fırlatıldığımda bu düğünü yıldızlara anlatmak niyetindeyim. Gelinin güzelliğini anlattığımda, göreceksiniz, yıldızlar nasıl kıvılcımlanacak!" (Yeğinobalı, 2016: 67)

In the table, there has been an obvious source text oriented strategy by approaching to the pole of adequacy with literal translation in TT2; in contrast, it could be seen a more target oriented translation strategy by approaching to target audience with sense-for-sense translation strategy in both TT1 and TT3.

Example 78

Source Text	"You certainly are!" cried the Bengal Light. "In fact, you are **the most affected personI ever met**." (Wilde, 1997: 30)
Target Text 1	Çanak Mahitabı, " Elbette yıkılırsınız, çünki yapmasınız, „ dedi, " **şimdiye kadar gördüğüm kimselerin en yapmacığı. „** (Sevin, 1938: 65)
Target Text 2	Süslü Fişek, "Doğrusu da bu!" diye bağırdı; **Şimdiye kadar gördüğüm en tasalı, en kabalık taslıyan kişi sensin**." (Tamer, 1960: 47)
Target Text 3	Bengal Feneri, "Gerçekten de öyle," dedi. "**Senin kadar durmadan fena olan kimse görmedim ben.**" (Yeğinobalı, 2016: 68)

In Example 78, there have been similar approaches in both TT1 and TT3 in terms of providing semantic equivalence with corresponding the meaning in ST. On the other hand, it could be seen some translational shifts in TT2; because of the fact that "affected" that has been the key creating difference and maybe shifts in target texts, means "artificial and not sincere" ("Affected", 2018) according to Cambridge Dictionary and it has had similar explanations in other reliable dictionaries such as Oxford. However, preferred translation decision in TT2 has been totally different from the meaning in ST for the bolded part. Therefore, some semantic shifts have been occurred in translation.

Example 79

Source Text	(…) Every one was a great success except the Remarkable Rocket. He was so damp with crying that he could not go off at all. The best thing in him was the gunpowder, and that was so wet with tears that it was of no use. All his poor relations, to whom he would never speak, except with a sneer, shot up into the sky like wonderful golden flowers with blossoms of fire. **Huzza! Huzza!** cried the Court; and the little Princess laughed with pleasure. (Wilde, 1997: 31)
Target Text 1	(...) Müstesna Hava Fişeğinden başka hepsi muvaffak oldu. Ağlamaktan öyle sırsıklam olmuştu ki yerinden bile kıpırdıyamadı. İçindeki en iyi şey banttı, o da o kadar ıslanmıştı ki hiç bir işe yaramadı. İstihzasız konuşmıya tenezzül etmediği bütün akrıbası göz kamaştırıcı ve ateş-demetler halinde göklerden döküldü, bütün Saray, **"Aferin! Aferin !,,** diye coştu, küçük Prenses te neş'eyle güldü. (Sevin, 1938: 67)
Target Text 2	(...) Eşsiz Maytap'tan başka herkes ödevini başardı. Maytap, ağlamaktan öylesine ıslanmıştı ki bir türlü ateşlenememişti. İçindeki en iyi şey baruttu, o da gözyaşlarıyla sırılsıklam ıslandığı için bir işe yaramamıştı. Dudak bükerek konuştuğu bütün zavallı akrabaları, ateş tomurcuklu altın çiçekler gibi fırladılar göğe. "**Yaşa! Yaşa!**" diye bağırdı Saraylılar; küçük prenses sevinçle güldü. (Tamer, 1960: 48-49)
Target Text 3	(...) Hepsinin de gösterisi çok parlak oldu, Roket dışında. O ağlamaktan öyle nemlenmişti ki bir türlü patlayamadı. Kendisinin en iyi yanı barutuydu, bu da gözyaşlarından iyice ıslandığı için işe yarar yanı kalmamıştı. Her zaman dudak büktüğü, yüz vermediği yoksul akrabaları şimdi altın yapraklı şahane çiçekler gibi peş peşe havaya fırlıyorlardı. Saraylılar onlara alkış tutuyor, Küçük prenses keyifle gülüyordu. Ø (Yeğinobalı, 2016: 69-70)

In Example 79, the bolded part that could be attributed as reiteration and exclamation at the same time has been translated in TT1 and TT2 by creating shifts in unit. Because of the fact that exclamation in ST has been transformed to TT1 and TT2 by losing its characteristic and only corresponding with meaning. On the other hand, the strategy of omission of operational norms that involves decisions taken during the translation process has been preferred in TT3. The reason why omission, in other words, deletion has been decided could be depended on translator or editor and even publishing house because of its translation policy. The reality is that omission/deletion has caused loss in meaning in TT3.

Example 80

Source Text	"**BAD Rocket**? **BAD Rocket**?" he said, as he whirled through the air; "impossible! **GRAND Rocket**, that is what the man said. BAD and GRAND sound very much the same, indeed they often are the same"; and he fell into the mud. (Wilde, 1997: 32)
Target Text 1	Fırlayıp giderken, "**FENA Hava fişeği**, **FENA havaî fişeği**; kabil değil; **ÂLÂ Hava fişeği**! Ya adam böyle söyledi. Fena ile âlâ kulağa hemen hemen ayni şeymiş gibi geleyor, ekseriya tam biribirinin aynıdırlar da.,, diye çamurun içine düştü. (Sevin, 1938: 68)
Target Text 2	Havada uçarken, "**Pis Maytap** mı? **Pis Maytap** mı?" dedi; "İmkansız! **Nefis maytap**; evet evet, adam böyle dedi. Pis'le Nefis'in söylenişi hemen hemen aynıdır, kendileri de aynıdır, kendileri de aynıdır zaten;" sonra çamura düştü. (Tamer, 1960: 49)
Target Text 3	Roket havada uçarken, "**BOZUK ROKET** mi?" diyordu kendi kendine. "**BOZUK ROKET** mi?" diyordu kendi kendine. "BOZUK ROKET ha? Olamaz! **BÜYÜK ROKET** demek istiyordu o adam. Bozuk'la Büyük'ün söylenişleri birbirine benzer, hatta birbirinin eşidir çok zaman!" Böyle diyerek çamurların içine düştü. (…) (Yeğinobalı, 2016: 70-71)

In Example 80, a challenging factor for the translators; that is, pun in ST has been created by misunderstanding of the main character of the tale, the Remarkable Rocket when seen from the perspective of contextual framework. For it is impossible for a translator simply to translate what is there, he/she has to invent a new and equally appropriate pun. It could be seen that translators in TT1 and TT2 have tried to adjust stylistic equivalence by approaching

to source oriented translation strategy in a style-centered manner for corresponding the pun in ST. However, the main concern is meaning to adjust semantic equivalence with s sense-centered manner in TT3 when compared with both TT1 and TT2. Semantic equivalence has been tried to achieved in all three target texts, though.

Example 81

Source Text	After some time, a large White Duck swam up to him. She had **yellow legs**, and webbed feet, and was considered a great beauty on account of her waddle. (Wilde, 1997: 33)
Target Text 1	Az sonra bir ördek yüze yüze çıkageldi. **Kıpkırmızı bacakları**, zarlı ayakları vardı, paytaklığından dolayı da çok zarif sayılıyordu. (Sevin, 1938: 71)
Target Text 2	Bir süre sonra kocaman, beyaz bir Ördek yüze yüze yanına geldi. **Sarı bacaklarıyla** zarlı ayakları vardı; badi badi yürümesinden ötürü de çok güzel biri sayılıyordu. (Tamer, 1960: 51)
Target Text 3	Biraz sonra iri bir beyaz ördek yüzerek onun yanına geldi. **Bacakları sarı**, ayaklarının parmak araları zarlıydı ve yalpalayarak yürümesinden ötürü çok güzel sayılırdı. (Yeğinobalı, 2016: 74)

Example 81 is one of the striking one in terms of the role of translation as a mediator. The transference of ST item into target culture or reader could occur in many different translation decision; however, the important factor is that the translator should be aware of the seriousness of his/her task and should not be involved in any mistranslation and misinterpreting. S/he is of course free to choose any translation strategy that the context, translation policy or factors affecting translation process allow as long as translation decided does not cause any wrong or faulty transference. In the table, it could be clearly seen that there has been unfortunately a faulty transference in TT1 that may even be called as mistranslation due to the fact that "yellow legs" in ST has been translated into Turkish as "scarlet/very red legs". Being first published in Turkish translation of The Happy Prince in the history of the Republic of Turkey and it may not be correct to arrive at a definite judgment as the conditions of the period could only be guessed, though.

Example 82

Source Text	"**OLD Stick**!" said the Rocket, "impossible! **GOLD Stick**, that is what he said. Gold Stick is very complimentary. In fact, he mistakes me for one of the Court dignitaries!" (Wilde, 1997: 35)
Target Text 1	Hava Fişeği, "**NE PİS Değnek mi**? Kabil değil **NEFİS Değnek**, işte böyle söyledi. Nefis Değnek pek iltifatlı. Evet, beni Mabeyin ricalinden biri zannediyor.,, dedi. (Sevin, 1997: 73-74)
Target Text 2	"**KURUMUŞ değnek mi**!" dedi Maytap, "imkânsız!" **KURULMUŞ değnek** dedi. Kurum kurum kurulmuş, öyleyim ya. Beni, Saray'ın ileri gelenlerinden biri sanıyor!" (Tamer, 1960: 53)
Target Text 3	"**KOCA ÇOMAK ha**?" dedi Roket. "Olmaz! **YÜCE ÇOMAK ha**?" dedi aslında. Yüce Çomak lafı büyük övgüdür. Besbelli beni saraydaki yüce kişilerden biriyle karıştırıyorlar." (Yeğinobalı, 2016: 76)

In Example 82, there has been another example of pun as a challenging item for a translator. Again, it could be seen that translators in TT1 and TT2 have tried to adjust stylistic equivalence by approaching to source oriented translation strategy in a style-centered manner for corresponding the pun in ST. However, the main concern is meaning to adjust semantic equivalence with sense-centered manner in TT3 when compared with both TT1 and TT2 as in Example 80. Notwithstanding, semantic equivalence has been tried to achieved in all three target texts.

Example 83

Source Text	"**Good heavens**!" cried the Goose. "It is going to rain sticks"; and she rushed into the water. (Wilde, 1997: 35)
Target Text 1	Kaz, "**Aman yarabbi**! Galiba yağmur yerine gökten değnek yağacak !,, diye avaz avaz haykırarak kendini suyun içine attı. (Sevin, 1938: 75)
Target Text 2	"**Allah! Allah**!" diye bağırdı Kaz. "Yağmur yerine değnek yağıyor!" Sonra suya koştu. (Tamer, 1960: 54)
Target Text 3	Kaz, "**Aman Tanrım**! Gökten çomak yağıyor!" diye bağırarak hemen suya daldı. (Yeğinobalı, 2016: 77)

Finally, in the last example from the book, while there have not been any non-obligatory translational shifts for providing correspondence of such an exclamation in both TT1 and TT3; a shiftin unit could be seen in TT2. However, all target text responses have been achieved semantic equivalence.

5. DISCUSSION AND CONCLUSION

Toury claims that translations need to be studied in their target cultures within the framework of Descriptive Translation Studies. However, one often neglected aspect is the position of these target cultures within changing translational relations (Pym; Shlesinger; Simeoni, 2008: 187). That is why we studied this thesis by focusing on translations in their target cultures and viewing this changing trend and variation in translation of children's literature in Turkey within the perspective of Toury's norms and concepts of adequacy/acceptability.

Although there are many criticisms to analysis of translation product instead of focusing on a process-oriented analysis; the only way of making deductions and asserting claims about translation process and "the black box" of translator is analyzing the product itself: "(…) Process-oriented empirical studies normally make use of elicited manifestations of the gradual emergence of a translated utterance, to complete neglect of its final version" (Toury, 1988 47).

In spite of the fact that there are also criticisms that examining texts according to the norms can cause overgeneralization and create a perspective which overlooks ideological and political factors, norms of Toury gives Translation Studies a descriptive point of view and enables drawing implications for decision-making of translators and for further studies to be developed in future. Toury's norms with their descriptive nature have carried Translation Studies a step further from its prescriptive nature. In addition, Toury considers that the purpose of translation research into norms is not only to produce separate norms with its descriptive nature but also to establish relationships between norms in various fields in order to produce a normative structure or norm-governed model (Toury 1995: 66).

When it comes to the position of norms/normative structure in translation of children's literature, today, the common tendency in translation of children's books is towards the norms of the target literature rather than adherence to the norms of the source text as the main aim is to offer a readable and understandable text to the children. Because of the fact that translated literature is perceived as a part of social-cultural system with cultural approach at the present time, translated text is seen as an independent literature not as an appendix. Therefore, perspective shifts from "source oriented theories" to "target oriented

theories" in translation studies in time, from "linguistic turn" to "cultural turn", direct translators prepare to "emphasize the literary conventions and cultural features of target text" (Xie, 2012: 137). Thus, it is quite possible to expect that this "perspective shift" would also affect the translation of children's literature.

As Tiina Puurtinen states, Toury's target oriented approach which reflects the perspective shift in theories of Translation Studies after many source oriented approaches provides a framework for the study of literary translations in their immediate environment. In translations of children's books, which are not even considered as translations, translational norms also tend to place the TT quite close to the acceptability pole. The preference for acceptability on the other hand, is connected with the properties of the target group- children, as it would be improper to expect children to tolerate so many strange and foreign elements like adult readers- and with the secondary position of translated children's literature, which normally makes the translator rely on what is already conventionalized in the target system (Puurtinen, 2006: 57).

Furthermore, it is more important to be 'loyal' to the readers of the target text than 'faithful' to the source text for Riitta Oittinen (2000). However, it is more important to provide balance between the two opposite poles. Jan Van Coillie in his Children's Literature in Translation: Challenges and Strategies advocates this situation as follows:

> In my view, it is important that in defining their choices translators allow themselves to be guided by the basic functions they recognize in the original text. In this way, they will be faithful to both the reader and the text. (…) Always following in the author's footsteps, the translator can also choose to make a more challenging translation, one that calls on the reader's creative, intellectual and aesthetic abilities. To meet this challenge, the translator can and must be creative. The imagination and language used in many children's books give him or her the opportunity to do just that" (2014: 138).

It is clear that a translator always has more options than one; however, given the constraints that the target culture has brought, not all options are equally available. Therefore, it is not right to standardize all of the translator's decisions in a translation text, or to characterize translations of whole text as being source oriented (level of adequacy) or target oriented (level of acceptability) at all. The results obtained in this study will be evaluated in line with this movement point.

In this study, 83 examples with tables have been analysed in terms of norms and shifts in translations; and Source Text with Target Text 1, Target Text 2 and Target Text 3 have been compared within the framework of Toury's Translation Norms. Before that, the subjected target texts have been viewed in terms of para-textual factors which could have an effect on such a case study in order to see the whole frame and both author, Wilde and his literary life and style and translators of each three target texts and their literary life and styleespecially within the context of Translation Studies have been touched on. In addition, as the tales are regarded as the sub-genre of children's literature, some brief information about children's literature, its definition and history in both Turkey and the world have been drawn attention at Review of Literature with the aim of providing a meaningful frame for holding a view about both children's literature and function of translation in children's literature. Because in translation, the source text (ST) is converted to a target text (TT) written on a special target language, it is not possible to separate source text and target text from each other in the context of textual analysis. Thus, in the light of these statements the study answersthe research questions that is presented in Introduction:

The Research Questions:

a) What strategies are used by each three translators'[16] in the translations of Oscar Wilde's The Happy Prince and Other Tales according to Translation Norms of Gideon Toury and what does the change in translator's tendency indicate?

The answer to this main research question is actually the primary purpose of the study and form the backbone for the thesis.

As Toury (2000: 201) states, actual translation decisions (the researcher is confronted with their results) will be a composition of adequacy-acceptability poles pointed by the initial norms, or decisions that are compromise between these two extremes. Yet, for theoretical and methodological reasons, it seems wise to preserve the opposition between these two poles and to treat them separately as two polar principles. If they cannot be assumed to have

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[16]Sevin, Nureddin. (1938). Bahtiyar Prens ve Başka Masallar. Hilmi Kitabevi: İstanbul.
 Tamer Ülkü. (1960). Mutlu Prens. Varlık Yayınevi: İstanbul (Ekin Basımevi).
 Yeğinobalı, Nihal. (2016). Mutlu Prens. Can Çocuk: İstanbul.

separate theoretical positions, it may not be possible to explain preferences that provide compromise between the two poles in different ways in terms of genre and scope.

As examples are examined, it is seen that translation of a classical book in children's literature is a challenging process and requires using different types of strategies in translation. Because these books are generally said to be published for a child, for her/him, for example, to understand, see something about life, to enjoy on something, a translator should use a language that a child can understand or enjoy while learning. In addition, because those books; that is addressed to both children and adults, the translator should consider both of the target audiences in the process of decision taking and there are actually two target audiences of those books; an adult and a child. Realizing this fact, a translation is supposed to use a ''double'' language. These two challenges may cause a translator to have a practical but non-clear approach by using a source or target oriented translations at the same time. Thus, it could be inconvenient about reaching an absolute decision on whether the translators have used a sole strategy. Even it would already be improper to claim a clear-cut translation tendency/strategy for any kind of text type to be translated due to the fact that translation phenomenon is formed with a number of choices and decision by its nature that are partly subjective and partly objective: "their ambition to explain translation phenomena and create theories is closely related to the very nature of this activity, regulated, on the one hand, by certain objective rules, and permitting, on the other, a number of subjective choices" (Klaudy, 2003, p.23).

According to textual analysis of target texts, translators have many different strategies depending on the challenge they face and maybe the period they are in etc with regard to preliminary and matricial norms of Gideon Toury. and their decisions have approached to the pole of either adequacy or acceptability with regard to initial norms of Toury.

	Initial Norms		Mistranslation	Misspelling
	Adequacy	Acceptability		
Nureddin Sevin Target Text 1 (TT1)	38	23	1	1

(In the table, there could be seen average numbers about translator's tendencies with results witdrawn from given 83 tables. The total number could not reach 83, because of the fact that it is impossible to make a certain decision about each translated item's position).

Nureddin Sevin already reveals his general tendency by approaching to the pole of adequacy and mostly source text oriented translation strategy in translating Oscar Wilde's The Happy Prince and Other Tales" in the preface or informative introduction of TT1 titled "San'at hakkında düşünceler" [Thoughts about art]: "…In doing so, great compliments of my precious readers' for the translation of 'Salome' caused: Perhaps I have tried as hard as I can to stay faithful to English (source text) and to give the same taste. How happy if this (Bahtiyar Prens) achieves the same success" (Wilde, 1938: XVI). In addition, Nureddin Sevin claims that Oscar Wilde was proponent of art for art's sake and thus, the translator of The Happy Prince and Other Tales should only concentrate on translating Oscar Wilde idiosyncratic literary style and making the readers feel at home in this preface. He even suggests that it is more important to keep the formal structure and features rather than theme. "Above all, artists like Shakespeare, Oscar Wilde who decorate their literary works with wordplays, figures of speech, theme has little or no importance" (ibid.: XVI). There, Nureddin Sevin has tried his best to reflect Oscar Wilde's idiosyncratic literary style and he has been faithful to the source text to the best of his ability in his translation decisions in TT1. These decisions he has made can already be seen clearly in the textual analysis with examples from Target Text 1. Statistically speaking, the general result obtained from the tables presented in the textual analysis indicates that TT1 which was translated by Nureddin Sevin is closer to the pole of adequacy by 62.3 % corresponding 38 examples in 61 examples in total. (Although 83 examples have been analysed in the textual analysis, total number of translator's tendencies with results witdrawn from given 83 tables could not reach 83 in statistical inference, because of the fact that it is impossible to make a certain decision about each translated item's position. Therefore, the statistical inference for TT1 has been implemented on only 61 examples in total).

Therefore, it could be inferred that Nureddin Sevin preferred mostly source text oriented translation strategies, but there are also a lot of preferences for target-oriented translation strategies, depending on the item and context to be translated. It would already not be right to speak precisely about any pole or strategy that is preferred for any translation or translator.

When it comes to misspelling in TT1, it could be arised from the impossibility of the period the book was translated (1938) in terms of any technological potential. As before-mentioned in para-textual factors, at the end of the book after tales, "Kıtab basıldıktan sonra görülen bazı yanlışlar" [Some mistakes that have been seen after the publication of the book] is given with page numbers, line numbers and mistakes and their true versions on the same line.

	Initial Norms		Mistranslation	Misspelling
	Adequacy	Acceptability		
Nihal Yeğinobalı Target Text 3 (TT3)	20	47	0	0

(In the table, there could be seen average numbers about translator's tendencies with results witdrawn from given 83 tables. The total number could not reach 83, because of the fact that it is impossible to make a certain decision about each translated item's position).

Nihal Yeğinobalı (2016), in contrast to Sevin, seems to be in favour of target oriented approach when it comes to her translation tendency in translating The Happy Prince and Other Tales. The reason for this could be the policy of the publishing house as the translated book has been published by Can Çocuk; that is, under the title of children's classics and Yeğinobalı may have moved in this direction to adapt to norms of children's literature and adjust her translation decisions to her target reader, children. However, the reason may be entirely different, or it may be that the translator is already part of her ongoing use of target-oriented translation strategies as she did before in her other works. For instance, in her translation of Alice in Wonderland (2016), she attracts attention with her target oriented choices such as units of measurement used in the book that are English units like inches, gallons etc. by translating these into the metric system used in the Turkish language. Moreover, it can be seen that she has emitted some parts of the source text possibly to make it more understandable for children and chosen to use language that can be found in Turkish stories (Çelik, 2015).

When it comes to her translation decisions in translating The Happy Prince and Other Tales, she prefers mostly to approach to the pole of acceptability; however, there are also choices of her that approach to the pole of adequacy at the least. Yet, it has also been seen that she adds her own interpretation by adding additional explanations or Turkish culture specific statements such as idioms, exclamations, salutations etc. or she omits some parts that changes the text in translation process that acts as a bridge between the source language and the target language by in fact, inferring the text with implicitation or explicitation strategies or omissions in some given examples of textual analysis. As it can also be seen in examples, she has tried to adapt the cultural items of source language and culture throughout the whole book. Even the numbers given in the table above reveals the target-oriented position of the third target text compared to the tables of the other two target texts. Statistically speaking, the general result obtained from the tables presented in the textual analysis indicates that TT3 which was translated by Nihal Yeğinobalı is closer to the pole of acceptability by 70.1 % corresponding 47 examples in 67 examples in total. (Although 83 examples have been analysed in the textual analysis, total number of translator's tendencies with results witdrawn from given 83 tables could not reach 83 in statistical inference, because of the fact that it is impossible to make a certain decision about each translated item's position. Therefore, the statistical inference for TT1 has been implemented on only 67 examples in total).

One of the reason for translating in a target oriented mannerfor Yeğinobalı may be her tendency to keep her own writing style because of her own author character or her own translator identity as a translator of children's literature who has translated many classics of that genre. When the tables given in textual analysis are reviewed, it can be easily observed that Nihal Yeğinobalı tries not to break the spell of fairy tale literary style in target language by using Turkish culture specific stereotypes; still, when it has not not been succeeded, this effort could cause some inconsistencies due to translation challenge encountered. That is, the translator sometimes could overcome the challenge by translating in accordance with target culture oriented decisions as she did before when she faced such a similar challenge; and sometimes not.

	Initial Norms			Mistranslation	Misspelling
	Adequacy	Acceptability	Neutr position		
Ülkü Tamer Target Text 2 (TT2)	29	18	12	0	0

(In the table, there could be seen average numbers about translator's tendencies with results witdrawn from given 83 tables. The total number could not reach 83, because of the fact that it is impossible to make a certain decision about each translated item's position.)

Last, Ülkü Tamer with his preferences in translating five tales of The Happy Prince and Other Tales, could be positioned on a location between Sevin and Yeğinobalı in terms of approaching the poles of adequacy and acceptability. It could be claimed that Tamer's choices led him to take a more neutral position in the translation process. Statistically speaking, the general result obtained from the tables presented in the textual analysis indicates that TT2 which was translated by Ülkü Tamer has a more neutral position between the poles of adequacy and acceptability by 20.3 % neutr, 30.5 % acceptability and 49.1 % adequacy. (Although 83 examples have been analysed in the textual analysis, total number of translator's tendencies with results witdrawn from given 83 tables could not reach 83 in statistical inference, because of the fact that it is impossible to make a certain decision about each translated item's position. Therefore, the statistical inference for TT1 has been implemented on only 59 examples in total).

However, these choices have caused a rich target text in terms of translational shifts and these translational shifts, of course, have resulted in both losses and gains. Last but not least, the mastery of his translating children's literature has resulted in a successful product despite all the shifts.

All in all, it could not be improper to say for three different translations by different translators at different times if we attempt to reach a general decision on their position and translation strategies according to Gideon Toury's Translation Norms that the general tendency is that the strategies used by translators for Oscar Wilde's *The Happy Prince and Other Tales* changed froma source text oriented adequate translation to target text oriented acceptable translation from a temporal point of view; that is, from Nureddin Sevin's

"*Bahtiyar Prens*" (1938) to Nihal Yeğinobalı's "*Mutlu Prens*" (2016). One of the reason why these three books have been preferred in this study is to have information about the subject which is to reflect the main changes in translation trends (from linguistic turn to cultural turn; that is, from source text oriented theories and translations to target texts oriented theories and translations) that translators display in the translation process in given limits. In fact, the findings obtained in our study indicate, while Nureddin Sevin's translation(TT1), in 1938, reflects the linguistic approach/turn by showing source text oriented translation tendency, Nihal Yeğinobalı's translation (TT3), in 2016, reflects the cultural approach/turn by showing target text oriented translation tendency. Ülkü Tamer's translation (TT2), in 1960, reflects the translational period between those two. It includes both source and target tendency, both linguistic and cultural approach within itself.

b) What potential reasons have led each three translators to utilise source text oriented translation strategies or target text oriented translation strategies in the translation of *Oscar Wilde's The Happy Prince and Other Tales*?

Before answering the question, it should be noted that the answer to be given to this question is just based on the results of the textual and paratextual analysis of the three target texts. The potential reasons of the three translators for utilizing source text oriented translation strategies or target text oriented translation strategies are separately described in order to make reliable and reasonable inferences to answer this question; inevitably partially though, because of the nature of a case study and translation studies (O'Brien&Saldanha, 2014; Toury, 1995).However, it is quite difficult and almost impossible to reach any decision regarding human brain during the translation process, Toury's norms offer to examine translation product itself within its own culture in order to shed a light on potential reasons that led translators to utilize translation strategies: "[…] as they are a kind of 'black box' whose internal structure can only be guessed, or tentatively reconstructed. [...] Translated texts and their constitutive elements are observational facts, directly accessible to the eye" (Toury, 1985: 18).

In Chapter I, Translation Norms of Gideon Toury has been introduced first with the aim of demonstrating the norms influencing and determining translation strategies applied and translation shifts arising from decisions taken in this direction. Finally, in Chapter IV, Textual Analysis has been held in comparison and one of the aims of the comparison is to

determine the level of equivalence between the source text and the target texts and shifts occurred in translation with the impossibility of full equivalence in translation phenomenon by its nature.

In the textual analysis, it could be seen that each three translators, with their decisions, utilised different translation strategies in different problem areas, or decision making of the translators were "unevenly distributed throughout an assignment within a single problem area" (Toury, 2000: 208).

The answer to this main research question is to create a basis for deciding on translation tendencies of each three translators and potential motivations of them in this decision-making process. Therefore, the potential reasons that has led translators to utilise in deciding on translation strategies are handled separately as a response to this question.

First of all, when the tables and each 83 examples given in textual analysis are considered, it can be claimed for most of the examples that the translator Nureddin Sevin (1938) tried his best to remain faithful to source text and the author in his translation tendencies. It may just stem from translator's and publishing house's tendency to approach to the source text or as a result of understanding of translation in that period, as we can make this inference from the following points: As stated before in 5.1. Paratextual Factors, Nureddin Sevin made a clear preliminary explanation for the strategies he used in translation and for the purposes of using these strategies in his translation *"Bahtiyar Prens"* by separating a section, "San'at hakkında düşünceler" [Thoughts about art], before the tales as a prologue which is an informative and descriptive introduction about literary style of Oscar Wilde with his words, "Oscar Wilde was proponent of art for art's sake and thus, I should only concentrate on translating Oscar Wilde's idiosyncratic literary style and making the readers feel at home" (1938: IX) and he compared theme with style in that prologue by adding "when it comes to Oscar Wilde's literary style, theme stays in the background" (1938: XIV). Sevin explained his translation tendency in *Bahtiyar Prens* without leaving no room for any doubt: "(…) I have struggled until the last minute that I can try to remain faithful to the source text and to give the same pleasure" (1938: XVI). Moreover, the policy of publishing house "Hilmi Kitabevi" and its founder "İbrahim Hilmi" and his thoughts about translation may be a factor, as İbrahim Hilmi was not against the existence of foreign words in Turkish and even supported the borrowing of foreign words from other languages when needed along with

being one of the defenders of language simplification policy which is in parallel with the tendency of the intellectuals of that period to take as much as possible the good aspects of West to be taken as an example in the cultural sense and to make the language used as clear as possible by enriching with borrowed words along with translation.

It could be stated that Sevin preferred to provide equivalence with **literal translation strategy**or**foreignisation** such as *"hava fırıldağı"* for *"weathercock"* (Example 2),*"Hayır çocukları"* for *"the Charity children"* (Example 3), *"Kuş bilgileri Profesörü"* for *"Professor of Ornithology"* (Example 10), *"inci arabası"* for *"chariot of pearl"* (Example 23), *"...senden istediğim hakiki bir aşık olmak, zira aşk felsefeden akıllıdır, felsefe de akıllıysa da, kudretten daha dehşetlisidir, kudret te dehşetlisi de"* for *"...I ask of you in return is that you will be a true lover, for Love is wiser than Philosophy, though she is wise, and mighther than Power, though he is mighty"* (Example 24),*"Bülbülde şekil var"* for *"she has form"* (Example 25),*"...gül oradan su yoluna düştü"* for *"where it fell into the gutter"* (Example 29),*"aile adamı"* for *"family man"* (Example 43),*"Puh!"* for *"Pooh!"* (Example 50),*"pazarlık ceketim"* for *"my Sunday coat"* (Example 52),*"baş yaslı"* for *"the chief mourner"* (Example 60),*"...baharlı şarap içer, tatlı pasta yerken…"* for *"drinking spiced wine and eating sweetcakes"* (Example 61), *"umumi şenlikler"* for *"general rejoicings"* (Example 63), the strategy of **preservation** such as *"kızıl ibis"* for *"red ibises"* (Example 15), *"Kornval"* for *"Cornish"*(Example 31),*"...poricimin…"* for *"my porridge"* and in addition a footnote is given for an explanation: *"(1) Poridge[17]: Ekseriya yulaftan pişirilip, tuzlu veya tatlı yenebilen bir yemek"* (Example 47),*"Büyük bir Roma Yıldızı"* for *"a big Roman Candle"* (Example 68),*"Romantizm"* for *"Romance"* (Example 69),*"...Üç buçuk İngiliz ayağı kutrunda…"* for *"...three feet and a half in diameter…"* (Example 74), **remaining strictly faithful to source text in form and meaning***"...gözlerini hayretle uğuşturdu, baktı, baktı"* for *"...he rubbed his eyes in wonder, and looked and looked"*(Example 37), *"...kendisi için koca bir bardağı ağız ağıza sıcak birayla doldurarak…"* for *"...pouring herself out a large glass of warm ale…"* (Example 49),*"Bugün meşgul olduğumu söylersem dostluğa aykırı bir şey yaptığıma hükmeder misiniz?"* for *"Do you think it would be unfriendly of me if I said I was busy?"* (Example 56).

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[17]The word has been written the same as in the translated book.

The potential reasons for utilising mostly source text oriented translation strategies in TT1 may have been to remind target reader that they are reading a piece of literature originating from Western/modern system and culture to reflect peculiarities of the source culture without losing the original effect, to provide readers familiarity with cultural references of ST with strategy of preservation, transcription or literal translation strategy at least.

Over and above all these source oriented strategies, there were also preferences that could be classified under the title of target text oriented translation strategy in TT1 such as using **idioms peculiar to Turkish culture** *"…sonra soyu sopu da kum gibi"* for *"…and far too many relations"* (Example 4), *"Hele, hele!"* for *"Dear me!"* (Example 73),the translation strategy of **domestication** *"Yahudi mahallesi"* for *"Ghetto"* (Example 9),*"hurma ağacı"* for *"palm-tree"*; *"bal helvası"* for *"honey-cake"*; *"Yecücmecüc"* for *"pygme"* (Example 15),*"Umacı"* for *"Ogre"* (Example 31),*"Karayeli"* for *"the North Wind"* (Example 34),*"Mabeyinciler"* for *"courtiers"* (Example 65),*"Şenlikçi Başı"* for *"Royal Pyrotechnist"* (Example 66), **omission** in *"ocak odunu"* for *"food and firewood"* (Example 12),*"çocuk"* for *"an honest little fellow"* (Example 45), in Example 55 for *"for his flowers had not been watered for two days…"*.

The potential reasons for utilising any target text oriented translation strategy may have been inability to preserve source text item that was not suitable to borrow or did not meet the needs of target reader and may make those items more familiar to target reader.

Secondly, it could be stated that Tamer preferred to provide equivalence with the strategy of **transcription** such as *"kocaman lotus çiçekleri"* for *"the large lotus-flowers"* (Example 7), *"Ornitoloji Profesörü"* for *"Professor of Ornithology"* and in addition a footnote is given for an explanation: *"Kuş bilimi"* (Example 10), **preservation** *"Ghetto"* for *"Ghetto"* by leaving the item to be translated as the same in ST (Example 9), *"Corn canavarı"* for *"the Cornish ogre"* (Example 31), **literal translation/foreignizaiton** such as *"sabah yıldızı"* for *"the morning star"* (Example 11),*"ballı çörek"* for *"honey-cakes"* (Example 15) by utilizing a correspondence with a food name which has not any cultural reference in Turkish language and culture and may be claimed as translated with a partially literal translation strategy, *"üstelik Hayat ta çok sevimli"* for *"Life is very dear to all"* (Example 23), *"kara bir hint-lastiği parçasına"* for *"black india-rubber"* (Example 40), *"iyi bir topluluğa"* for *"yüksek bir cemiyet"* (Example 41),*"baharlı şarap"* for *"spiced wine"* (Example

61),*"Sırayla! Sırayla!"* for *"Order! order!"* (Example 71), **neutralization** such as *"yemek"* for *"porridge"* (Example 47), *"...kendine koca bir bardak sıcak içki doldururken…"* for *"...pouring herself out a large glass of warm ale…"* (Example 49).

It could be stated that Tamer preferred to provide equivalence with**idioms peculiar to Turkish culture***"Sesinin bazı güzel yanları olduğu su götürmez"* for *"Still, it must be admitted that she has some beautiful notes in her voice"* (Example 25),the strategy of **domestication** such as *"Çocuk Yuvası'nın öğrencileri"* for *"the Charity Children"* (Example 3), *"Sana Allahaısmarladık demiye geldim"* for *"I am come to bid you good-bye"* (Example 14), *"her ikindi"* for *"every afternoon"* (Example 39), *"aile babası"* for *"family man"* (Example 43), *"Fişekçibaşı"* for *"Royal Pyrotechnist"* (Example 66), *"Kuzey Şafağı"* for *"Aurora Borealis"* (Example 67), *"Çapı bir metreydi…"* for *"...three feet and a half in diameter…"* (Example 74),*"Allah! Allah!"* for *"Good heavens!"* (Example 83), **omission** such as *"Saz'ın hiç parası yok, üstelik bir sürü sebep daha var"* for *"she has no money, and far too many relations"* (Example 4), *"...ırmakta kalırken bana hep taş atan iki çocuk, değirmencinin çocukları, vardı"* for *"there were two rude boys, the miller's sons, who were always throwing stones at me"* (Example 8), *"'Bütün istediğim bir tek gül' diye bağırdı Bülbül, 'bir tek gül! ...''* for *"'One red rose all I want,' cried the Nightingale, 'only one red rose! ...''* (Example 22), *"GİRENLER CEZALANDIRILIR"* for *"TRESPASSERS WILL BE PROSECUTED"* (Example 32) by omitting the meaning of "people who enter without permission" (Example 49), in Example 53 for *"Well, really"*, any **interpretation that may cause non-obligatory shifts**such as*"Bülbül'ün sesi güzel olmıya güzel"* for "*She has form"* (Example 25), *"Oh! Onlar gelip bulur seni, hiç merak etme"* for *"Oh! They will come to you"* (Example 58).

The motivation for utilizing source text and target text oriented translation strategies for Tamer may have been similar with the other two translators'. However, the truth is that, considering textual analysisobligatory and non-obligatory changes that occur at various linguistic levels in the process of translation from one language to another have mostly emerged in TT2.The reason of these shifts may have been inability to find an appropriate correspondence of ST item in target culture, however, it would be wrong to say that it is due to the inadequacy of translator, Ülkü Tamer has been the translator of the most successful translations in the field of child literature translation for many years. Therefore, it would be appropriate to say that this situation may arise from problems arising from linguistic,

semantic and stylistic differences between source and target languages. Another reason of shifts, non-obligatory shifts especially, may have been the desire of the translator to be visible; this may be reinforced by the fact that the translator had the author identity and was an award-winning and one of the most renowned children's literature translator of his time.

Lastly, the translator Nihal Yeğinobalı's (2016) special effort to remain mostly faithful to the target language and culture could be seen in textual analysis (See 5.2. Textual Analysis) as it is possible to make this deduction from translation decisions that was taken from TT3. It could be stated that Yeğinobalı preferred to provide equivalence with **idioms peculiar to Turkish culture** *"…sana söylemeye dilim varmıyor"* for *"…I dare not tell it to you"* (Example 22), *"Senin dostluk üzerine söylediklerinin dinlerken içim gerçekten yağ bağlıyor"* for *"It is quite a treat to hear you talk about friendship"* (Example 46), *"Laf ola beri gele,"* for *"Nonsense!"* (Example 70); and utilized any **targetculture specific addressing forms** *"Bülbül Kız"* for *"the Nightingale"* (Example 20); the translation strategy of **domestication** *"Esirgeme Kurumunun çocukları"* for *"the Charity children"* (Example 3), *"kuşbilimci Profesör"* for "Professor of Ornithology" (Example 10), *"Cornwall Zebanisi"* for *"Cornish Ogre"* (Example 31), *"…upuzun, siyah lastikten yapılmış…"* for *"… black india-rubber"* (Example 40), *"seçkin sosyete"* for *"best society"* (Example 41), *"çorba"* for *"porridge"* (Example 47), *"kurabiye"* for *"sweet cakes"* (Example 61), *"bayram sevinci içindeydi"* for *"there were general rejoicings"* (Example 63), *"Çapı bir metreden geniş …"* for *"… three feet and half in a diameter"* (Example 74); **implicitation** *"…çoluk çocuk sahibi değilim"* for *"…I am not a family man…"* (Example 43); **omission** by translating *"food and firewood"* as "ocağına yakacak odun" (Example 12), again the strategy of omission was applied in Example 26 for *"And the Tree cried to the Nightingale to press closer against the thorn. 'Press closer, little Nightingale,' cried the Tree, 'or the Day will come before the rose is finished'"* and in Example 65 for *"'What an honour!' cried all the courtiers"* and in Example 79 for *"Huzza! Huzza! Cried the court"* ;and any **interpretation that may cause non-obligatory shifts** *"Irmak Atı"* for "The river-horse"(Example 11), *"lütfen söylediğimi yap"* for *"do as I command you"* (Example 13), *"Bütçe Komisyonu"* for *"the Corporation"* (Example 19), *"gümüş arabası"* for *"chariot of pearl"* (Example 23), *"soluğu günlük gibi hoş kokuludur"* for *"his breath is like frankiscense"* (Example 24), *"…Gül çamurun içine düştü"* for *"…where it fell into the gutter"* (Example 29), *"Suda boğulmayı hak ediyorlar, inan olsun!"* for *"they really deserve*

to be drowned"(Example 42),*"Ayol ne iyi yüreğin var senin!"* for *"Why, what a good heart you have!"* (Example 51) in TT3.

The potential reasons for utilising mostly target text oriented translation strategies in TT3 may be to make target text more acceptable and accessible to the target reader that is child. Yeğinobalı may have preferred to provide equivalence with idioms peculiar to Turkish culture in order to help children who are target readers to improve their vocabulary and to learn the subtleties of their language.Target reader can thus better imagine the plot, characters, places and it could be clearly propounded that paratextual factors of Target Text 3 that are illustrations, pictures, book cover design, policy of publishing house etc. that were analysed in Chapter V serve at the same purpose that is to bring translation closer to target audience which is children as assumed in the beginning of the research.

Besides all these target oriented strategies, there werealso preferences that could be classified under the title of source text oriented translation strategy in TT3 such as **preservation** *"Pratik bir insan olmadığı"* for *"unpractical"* (Example 2), *"Getto"* for *"Ghetto"* (Example 9), **"SarayProteknisyeni"** for *"Royal Pyrotechnist"* (Example 66), *"Aurora Borealis"* for *"Aurora Borealis"* (Example 67).

The potential reasons for utilising preservation or any source text oriented translation strategy may be to encourage target "child" reader to search for the meanings of preserved items and make cultural referents of source text more intelligible and familiar to them, may be the desire for reflecting author's idiosyncratic literary style or Yeğinobalı may have not found any appropriate equivalent of such references in Turkish.

Still, whether the strategies utilised in a translation are source text oriented or target text oriented, Toury states that "Translations are facts of target cultures" (1995: 29). It could not be mentioned about a definite and clear method as "bringing the author to the reader" or "bringing the reader to the author" in the translation process. Because the researches in Translation Studies point out that there is not a single and correct method to create a good translation. The two concepts "adequacy" and "acceptability" put forward by Gideon Toury give information about the translation process; "adequacy" refers to the compliance with the principles of source text and "acceptability" refers to the compliance with the principles of "target text". In translation process, sometimes one of them predominates over the other and

sometimes this role can change direction. However, the main purpose of the translator is to provide equivalence between the text as far as possible. It could be understood from this point of view, translators sometimes create adequate translation and sometimes an acceptible translation with thier motives and potential reasons depending on the item to be translated in this study.

Turning back to the starting point of this thesis, the change in translator's tendency in the direction of the findings obtained as a result of the study indicates that tendency of the three translators of Oscar Wilde's "*The Happy Prince and Other Tales*" to the poles of adequacy/acceptability according to the Translation Norms of Gideon Toury may be highly in parallel with general tendency from "source text oriented translation theories" to "target text oriented translation studies" as widely accepted in the history of Translation Studies.

The results of the analysis could be used to draw out the trends of translation behaviour adapted by the three different translators of the same children's book and how they differ in translation, which will lead to final question of the possible norms of translation for children's literature in Turkey.

As a way of conclusion, it must be reminded that this thesis was researcher's own analysis and the conclusions presented here cannot be used as generalizations for allTurkish translations of children's literature. After all, it can be the trigger for further comparative translatological textual analysis of earlier or future translations of The Happy Prince and Other Tales or any other product of children's literature of the different publishing dates from the perspective of any other theories of approaches. In general terms, this thesis can act as a useful contribution to future scientific and academic research.

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APPENDIX

1. The Happy Prince and Other Tales (1909) (Originally written in 1888)

2. Bahtiyar Prens (1938)

Kitabın içindekiler.

Oskar Vayildin Türkçeye Çevirilmiş sair eserleri:

SALOME — Yahudiye kralile Yahya peygambere ait kanlı bir trajedidir. Eser ve musikisi pek meşhurdur. Eserde bir çok resimler vardır. Tercüme pek sade ve pek edibanedir. Türkçeye çeviren Bay Nureddin Sevindir. Küllüyatın 19 uncu adedini teşkil eder. Resimlidir: Fiatı 30 Kuruştur.

DORİAN GREY'İN PORTRESİ — Oskar Vayildin en meşhur bir eseridir. Aslı bulunan İngilizceden Türkçeye büyük bir muvaffakıyetle çevirilmiştir. Eserin başında müellifin tercüme halile beraber bir kıt'a resmi vardır. Bu eser gayet meraklı, heyecanlı, cinaî ve hissidir. Ayni zamanda güzel bir san'at eseridir. Çok bediî, çok estetik ve çok şairanedir. Türkçey edebî bir dille çeviren Üstad Sami Süreyya Berkem'dir. 312 sahife, Fiatı 60 kuruştur.

LADY WİNDER'İN YELPAZESİ — Gayet güzel yazılmış bir komedidir. Bu eser kibar âleminin faziletlerini kurutan yapmacık hallerine nazaren sevki tabiî ve hakikata göre varlıkların iyiliğine karşı koymak suretiyle bir misâl teşkil eder. Pek zevkli ve heyecanlı bir eserdir. Türkçeye çeviren İrfan Konur Gürgendir. Fiatı 30 kuruştur.

Basılmakta olan:

NARLI EV — Oskar Vayildin küçük hikâyeler serisidir ki fevkelâde güzel, narin, tatlı fakat edebî kıymeti de o nisbette yüksektir. İngilizceden Türkçeye çeviren Nureddid Sevindir. Basılıyor.

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n'at terbiyesi ve **San'at terbiyesinde Oscar
ar Wild'in eserleri** Wilde'i İhmal etmek hiç
u olamaz. San'atı safi san'at için dört başı ma-
bir çerçeve içinde bize ancak o sunmuştur. Ti-
ları, ince hicivleri, keskin karakterlerile çizip mey-
çıkaracağı gibi kendi ahengi ve vahdeti içinde
enin açıldığı andan kapanma zamanına kadar se-
nin fikrini bir ışık adesesi halinde istediği tarafa
k bir meharetle çevirir, Öyle ki seyirci dikkati-
ıuna kadar yorulmadan san'atkârın emrine ter-
r.

Laddy Windermere'in Yelpazesinde [1], Ciddi Ol-
ın Ehemmiyetinde, İdeal bir Kocada, kele Ehem-
tsiz bir Kadında, Salomede bunu pek güzel gö-
s. Ehemmiyetsiz bir Kadında Mrs. Arbuthnot'ın
dlı hüviyyeti feragati, inzivası, Lord IllingWorth'ün
lüfen okuduğu mektup zarfından son eldiven te-
kadar herşey nasıl hesaplı, ölçülü ve ahenkli-
Hele Salome ne kadar esrarlı bir traiedi havası
de perdesini açar. Yer yüzündeki Salomenin
ından, gök yüzündeki ayın çalınma kadar her-
afelâketli bir akıbeti fısıldar gibidir. Genç Suri-
Salomenin güzelliğinden bahsederken Herodias'-
öğlanı ayda ölü bir kadının kefenle örtümesini
r. Ayın kıpkırmızı kızaracağını, yıldızların olmuş
gibi döküleceğini Yahyanın bildirmesi, Herodi-
itikatsızlığı bile birer felâket habercisi gibidir.
nihayet ayın meş'um ışığı Salome'nin üstüne vu-

[1] Tercemesi Hilmi Kitabevi neşriyatından.

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yenlerin de bizim zevkımız için icad edilip şekil al-
dığı güzel ve hayalî eserlere kavuştuk. Fakat ne za-
man hayata döndükse eserlerimiz kaba, bayağı, me-
raka değmez bir hale geldi. Meselâ yeni halılar, ü-
zerlerindeki güzel hava manzaralarına, ihtimamlı pers-
pektivle, gayretli ve sadıkane realisme'e rağmen hiç
te güzel değil. Fakat bir şark halısı üstünde hayatla
hiç bir alâkası olmıyan çiçekler ne iç açıcı, ne kadar
cana yakın şeylerdir. San'atı öğrenmek için en iyi
mektep hayat değil, gene san'atın kendisidir.

Mübalağa ve yalanın Masalcının hiç ava gitmedi-
rolu ği halde meraklı mağara-
lılara, gün batarken eflâtun gölgeli akik ininden cana-
varı nasıl çekip çıkardığını, bir vuruşta koskoca ma-
mutu nasıl yere serdiğini, altın fil dişlerini nasıl çıka-
rıp getirdiğini bilmeyiz. Kim olursa olsun, ne mil-
letten bulunursa bulunsun, içtimaî münasebetlerimizin
hakikî kurucusu işte o adamdır ; çünki yalancının ga-
yesi sadece büyülmek, zevk ve şevk vermektir. Böy-
le biri olmazsa ne yemeğin zevki çıkar ne gezme-
nin. San'at Realisme zindanından boşanıp onu kar-
şılamıya, bütün kendi azametinin esrarına sahip ol-
duğunu bildiği için onu yalancı, güzel dudaklarından
öpmiye koşar. Bir taraftan da hayat, zavallı, müte-
reddit, meraksız insan hayatı, Mr. Herbert Spencer'le
müverrihlerin, istatistikçilerin keyfine kendini tekrar
etmekten bıkmış usanmış bir halde, sarsak sarsak o-
nun arkasına takılacak, söylediği harikalardan bazı-
larını kendi basit, beceriksiz usulile tatbik edip mey-

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lıkelidir. Eğer san'atin hayatı taklid ettiğinden fazla
hayat san'atı taklid ediyor dersek yanlış mı? Büyük
bir san'atkâr çıkar bir tip yaratır, hayat ta onu kop-
ye etmiye yeltenir, popüler bir kılıkla ortıya atar,
tıpkı müteşebbis bir naşir gibi.

Terceme meselesi San'atı sırf san'at gözile
gören Oscar Wilde'in eserlerinde her cümle hesaplı,
her söz ölçülüdür. Seçme sözlerinde telaffuzunu be-
ğenmediği kelimeleri kullanmaz, iğrenç müptezel söz-
lerle hiç bağdaşamaz. İşte bu itibarla onu ikinci bir
dilden terceme etmek çok şey kaybettirir.

Tercemede üslûp ve Terceme eserlerin günden
mevzu güne bulduğu rağbet kar-
şısında aceleci kalemlerin de büyük bir faaliyetle bol,
bol eser verdiği görülüyor. Terceme işi de telif kadar
titizliğe lâyıktır kanaatindeyim. Hatta belki teliften
daha ziyade itinaya değer ; çünki telifte muhar-
ririn kendi üslûbu, ifadesi, çeşnisi zaten mev-
cuttur, akar gider ; fakat tercemede vazı-
yet büsbütün başka türlüdür : her muharririn kendi
üslûbunu, kendi ifadesini, kendi zevkını, kendi çeşni-
sini çevirdiğimiz dilde yaşatmak ve yadırgatmamak
mutlaka zarurîdir. Aksi takdirde terceme mevzuun
naklinden başka bir şey ifade etmez. Fakat bir san'at
eseri mutlaka mevzudan ibaret değildir. Hatta mevzu
ekseriya ikinci plânda kalır. Hele Shakespeare'le
Oscar Wilde gibi eserlerini kelime oyunları, lâfız
san'atlarile süsliyen san'atkârların yazılarında mevzu

— XV —

hemen hemen hiç derecesindedir. Bu birinde tipleri, karakterleri orta yere çıkarmak için alel'ade bir vasıta, ötekinde muhtelif san'at marifetleri, fikir oyunları, garibeler yaratmak, ve bunları müselsel, muntazam bir tertip dahilinde ahenkli, hulyalı renklerle işlemek için lâzım bir kanvadır.

Lâfız, üslûp ve çeşni göz önünde tutulursa bir eserin ikinci bir lisandan tercemesi çok şey kaybettirir. Hatta belki bambaşka bir kılığa sokar; ondan muharririn arzu ettiği neticeye varmak belki hiç kabil olmaz. Fransızca yazılmış bir eserin İngilizceden, aslı Rusça olan bir romanın Fransızcadan tercemesi elbette çok sakat ve belki muzirdir. Hatta diyebilirim ki bir lisanda yazılmış her eseri her adam terceme etmemeli, çünki herkesin üslûp ve çeşnisini her kalem kendi dilinde yaşatamaz. Bir mütercim nihayet mahdut bir kaç imzanın üslûbuna yaklaşabilirken, tercemenin tercemesine kalkmak bütün bu lüzumlu muvaffakiyet unsurlarını hiçe saymak olur. San'at bir duvaktır amma terceme ayna olmak mecburiyetindedir. Tercemede muvaffakiyet göstermiş kalemlerin eserlerine bakılırsa ekserisinin o eseri yazıldığı dilden doğrudan doğruya terceme etmiş olduğu görülür. Suut Kemal Yetkinin Fransızcadan ince bir yevkle terceme ettiği bir çok felsefî ve edebî eserler, Gaffar Güneyin Hayattan Varlığa kadar bir çok mecmuada okuduğumuz doğrudan doğruya Rus dilindsn çevirdiği hikâyeler, Senika Köknilin Almanca asıllarından duyarak terceme ettiği Faust ve saire gayet güzel ispat etmektedir.

— XVI —

İkinci dilden terceme Bunun hilâfına ikinci lisandan terceme edildiği halde, güzel, cazip, ve akıcı bir üslûpla insana hakikî san'at zevki verenler yok değildir. Bunlar Hüseyin Cahit Yalçın, Ali Kâmi Akyüz ve Seracettin Hasırcı oğlu gibi zaten edebî dillerinde mümtaziyeti olan muharrirlerin kaleminden çıktığı için bu kemali göstermektedir. Bazı eserleri Tercemenin tercemesi olmasa elbette muharririn ruhuna ve san'atına daha ziyade nufuz etmek imkânını bulurlardı.

Şimdi Bahtiyar Prens gibi Oscar Wilde'ın şöhretine sebeb olan baştanbaşa tezat, teşbih, tekrir, alliteration, seci ve tevriye gibi İngilizcesinde yepyeni ve duyulmamış ahenk ve lâfız san'atlerile bezenmiş bir eseri bile bile terceme etmek epi cesaretli bir iş gibi görünür. Buna kalkışmama değerli okuyucularımın Salome tercemesi için gösterdikleri büyük iltifat sebeb oldu: Her halde İngilizcesine sadık kalmak hem de aynı zevki verebilmek için yapabileceğimin son haddine kadar uğraştım. Bu da aynı muvaffakiyeti kazanırsa ne mutlu.

Fiatı 30 kuruş

Oskar Vayildin diğer eserleri:

Salome — Nurettin Sevin tarafından terci[me] edilmiştir, resimlidir. Fiatı 30 kuruş.

Dorian Greyin Portresi — Oskar[vay]yildin en büyük ve en meşhur eseridir. San'atın, E[şkin?] tiğin en güzel bir tasviridir. Eserin başında müelli[fin] tercümei hali ve resmi vardır.

Türkçeye çeviren : Sami Süreyya Berkemdir, sahi[fe] 330 fiatı 60 kuruştur.

Lady Windermere'in yelpazesi Gayet şevkli ve zevkli bir eserdir.

Türkçeye çeviren : İrfan Konur Gürgendir. Fiatı [30] kuruştur.

Narlı ev — Oskar Vayildin en nefis küçük [hi]kâyelerinden mürekkep edebî bir eserdir.

Türkçeye çeviren : Nurettin Sevin. Fiatı 30 kuruş[tur.]

Kitab basıldıktan sonra görülen bazı yanlışlar

Sayfa	Satır	Yanlış	Doğru
5	5	,"Lâkin	,"lâkin
7	6	dürtülemekten	dürtüşlemekten
7	10	işleyor."	işliyor."
7	24	benzez."	benzer."
8	3	uçuşumuza	uçuşumuzdan
9	14	deyip	diyip
10	16	uğrağıyor	uğraşıyor
10	24	satıp ocak odunu	satıp yiyecek bir şeyle ocak odunu
11	7	genç "artık	genç, "Artık
11	17	geldim." Diye	geldim." diye
12	6	ağlayor	ağlıyor
14	3	haykırmaya	haykırmıya
15	17	,"doğrusu	,"Doğrusu
15	27	,"Bu da	,"bu da
20	20—21	dansede ki	dansedecek ki
25	9	gulun kalbi	gülün kalbi de
25	13	yaslar	yaslan
26	26	mücevherle	mücevherler
33	26	düyanın	dünyanın
34	26	behçem	bahçem
40	10	şey bilmiyorum	şeybilmiyorum."
40	17	çocuklarına	çocuklarına

3. Mutlu Prens (1960)

4. Mutlu Prens (2016)

{ Bu kitabın sahibi }
....

Bencil Dev

Her gün öğleden sonra okuldan çıktıklarında çocuklar Bencil Dev'in bahçesinde oynarlardı.

Yemyeşil, kadife çimenli, çok güzel, çok geniş bir bahçeydi bu. Çimenlerin arasına, oraya buraya yıldız gibi güzelim çiçekler serpiştirilmiş dururdu. On iki tane de şeftali ağacı vardı ki baharda pembeli sedefli, narin nazenin çiçeklere boğulur, güzün de ballı meyveler verirdi. Kuşlar dallara konar, öylesine tatlı tatlı şakırlardı ki çocuklar oyunlarını bölüp onları dinlerdi. "Nasıl da mutluyuz burada!" derlerdi birbirlerine.

33

Olağanüstü Roket

Kral'ın oğlu evleniyordu, bu yüzden bütün kent bayram sevinci içindeydi. Prens evleneceği kızın bir yıl yolunu beklemiş, kız da işte, en sonunda gelmişti. Bir Rus prensesiydi ve Finlandiya'dan buralara altı Ren geyiğinin çektiği bir kızakla gelmişti. Kızak kocaman, altın bir kuğu biçimindeydi; kuğunun kanatları arasına da Küçük Prenses uzanmıştı. Uzun samur kürkten pelerini topuklarına iniyordu, başında simli atlas kumaştan küçük bir başlık vardı ve teni, doğduğundan beri içinde yaşadığı Kar Sarayı kadar beyazdı. Öylesine beyaz ki kızakla sokaklardan

59

Sadık Dost

Bir sabah yaşlı Susıçanı başını deliğinden çıkardı. Boncuk gibi parlak gözleri, dimdik, gri bıyıkları vardı, kuyruğu da upuzun, siyah lastikten yapılmış gibiydi. Küçük gölde, tıpkı bir sürü sarı kanaryaya benzeyen ördek yavruları yüzmekteydiler. Kıpkırmızı bacakları olan lekesiz beyaz anne ördek de onlara suda tepe üstü durmayı öğretmeye çalışıyordu.

"Tepe üstü duramazsanız seçkin sosyeteye dünyada giremezsiniz," diyor, sonra tepe üstü nasıl durulacağını yavrularına gösteriyordu. Gelgelelim yavruların ona kulak astıkları yoktu. Öyle küçük-

41

Okumaktan hiç vazgeçmemen dileğiyle...

CAN
ÇOCUK

Kitapla ilgili düşüncelerim:

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Bülbülle Gül

"Kırmızı gül götürürsem benimle dans edeceğini söyledi," diyordu Genç Öğrenci. "Ama şu koskoca bahçemde hiç kırmızı gül yok!"

Meşe ağacındaki yuvasında Bülbül Kız bunu duydu, yaprakların arasından bakıp genç çocuğu merak ve ilgiyle süzdü.

Genç Öğrenci, "Koca bahçede tek bir kırmızı gül yok!" diye inliyordu. "Ah, mutluluk ne küçük şeylere bağlı! Ben ki dünya bilginlerinin yazdığı her şeyi okumuşum, felsefenin tüm gizlerini özümsemişim, gene de tek bir kırmızı gülün yokluğu yüzünden hayatım zindan oluyor."

23

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English

Publications

1.KANIDİNÇ BURCU,TARAKÇIOĞLU ASLI ÖZLEM. Çocuk Yazını Çevirisi Üzerine Örnek Bir Çalışma: Oscar Wilde'ın Mutlu Prens'i, 2.Uluslararası İletişim, Edebiyat, Müzik ve Sanat Çalışmalarında Güncel Yaklaşımlar Kongresi, Kocaeli.

Hobbies

Court tennis, yoga, watching films.

GAZİLİ OLMAK AYRICALIKTIR...