T.C.

ISTANBUL UNIVERSITY

GRADUATE SCHOOL OF SOCIAL SCIENCES

DEPARTMENT OF TRANSLATION STUDIES

MASTER'S THESIS

AN OVERVIEW OF ANNA SEWELL'S NOVEL *BLACK BEAUTY* IN THE FRAME OF CHILDREN'S LITERATURE TRANSLATION

Meltem MERİÇ 2501211136

Prof. Dr. Ayşe Fitnat Ece ÜSTÜN

ISTANBUL-2024

ÖZ
ANNA SEWELL'İN BLACK BEAUTY ADLI ROMANINA ÇOCUK EDEBİYATI ÇEVİRİSİ ÇERÇEVESİNDE BİR BAKIŞ

MELTEM MERİÇ

Bu çalışmada esasında yetişkin okur kitlesini hedefleyen Anna Sewell'in tek romanı *Black Beauty*'nin altı farklı çeviri versiyonu, yeniden çeviri bağlamında Isabel Desmidt'in çocuk edebiyatı çevirisine özel sunduğu normlar ve Lawrence Venuti'nin *çevirmenin görünürlüğü/görünmezliği* kavramları çerçevesinde karşılaştırmalı olarak incelenmiştir. Bu incelemede çocuk edebiyatı çevirisindeki normların ve *çevirmenlerin görünürlüğü/görünmezliğinin* yıllar açısından değişikliği, toplumun çocuğa olan bakış açısının çeviri metne yansıması ve çevirmenlerin iş deneyimlerinin çeviri metne etkisine odaklanılmıştır. Bu karşılaştırmalı analizde çevirmenlerin erek çocuk okurlara ulaşmak adına uyguladıkları çeviri stratejilerinden ve Gérard Genette'in *yan metin* çalışmasından faydalanılmıştır. Analizimizde metinler çeviri stratejileri vasıtasıyla *Isabelle Desmidt'in normları* açısından incelenmiştir. Öncelikle eserdeki çeviri stratejileri ve normlar tespit edilmiştir. Ardından eserler birbirleri ile karşılaştırılmıştır. İncelememiz *teknik* ve *iş normları* çerçevesinde çeviri metinlerin kapaklarının dayanıklığı, kapakların üzerinde yer alan bilgilerin ve kitap içerisinde yer alan resimlerin analizi ile başlamıştır. İkinci adımda romanda yer alan pedagojik unsurların (özel isimler, şarkılar ve yansıma sözcükler) çevirisi üzerinde durulmuştur. Sonrasında, didaktik unsurlara dikkatimizi yoğunlaştırdık. Ardından romanda yer alan ve çocuklar için uygunsuz olarak kabul edilme olasılığı bulunan bölümlerin çevirisi incelenmiştir. Desmidt'in normlarını temel alan karşılaştırmadan sonra çeviri metinler Lawrence Venuti'nin *çevirmenin görünürlüğü/görünmezliği* kavramları açısından birbirleri ile karşılaştırılmıştır.

Anahtar Sözcükler: Çocuk edebiyatı çevirisi, Isabelle Desmidt'in çeviri normları, çevirmenin görünürlüğü/görünmezliği kavramları, Anna Sewell, *Black Beauty*

ABSTRACT

AN OVERVIEW OF ANNA SEWELL'S BLACK BEAUTY IN THE FRAME OF CHILDREN'S LITERATURE TRANSLATION

MELTEM MERİÇ

In this study, six translated versions of Anna Sewell's sole novel, *Black Beauty*, originally written for adult readers, are analyzed through Isabelle Desmidt's specific norms for the translation of children's literature and Lawrence Venuti's *translators' in/visibility* concept by comparing all versions within the frame of retranslation. In this analysis, an attempt was made to determine whether translation norms in children's literature and the *in/visibility of translators* have changed based on the year of publication, whether or not society's perspective on children at the time was reflected in these translated versions, and if the translators' professional backgrounds had any effect on the translated text. In this comparative analysis, we also make use of translation strategies applied by translators to reach target children readers and Gérard Genette's *paratexts*. In this analysis, firstly we looked at the texts in terms of *Isabelle Desmidt's norms* by detecting translation strategies. At first, we detected translation strategies in these translated texts. Then, we compared these translated texts with each other. We began our analysis by examining the durability of the book's covers, elements on the covers and the illustrations inside in the frame of *technical* and *business norms*. In the second step, we focused on the translation of pedagogical elements (proper names, songs and onomatopoeia words). Then, we focused on didactic elements. After analyzing the translation of didactic elements, we focused on the translation of certain parts of the novel that are possibly considered inappropriate for children. After the analysis based on *Desmidt's norms*, we compared the translators with each other in terms of Lawrence Venuti's *translators' in/visibility* concepts.

Key Words: Translation of children's literature, Isabelle Desmidt's translation norms, translators' in/visibility concepts, Anna Sewell, *Black Beauty*.

ACKNOWLEDGEMENTS

First of all, I would like to express my gratitude to my supervisor Prof. Dr. Ayşe Fitnat Ece Üstün for her guidance, support and feedback during writing my thesis. I cannot thank enough to my supervisor as she helped me with every detail patiently.

In addition, I would like to thank my teacher in Ayvalık Public Education Centre for sharing her ideas based on her experiences and knowledge in the field of children development. I also would like to thank my classmates for their endless support during this difficult process.

Moreover, I would like to thank my dear friend Nazan Akkalem for sharing her knowledge in the field of Turkish literature.

Finally, I would like to thank my mother Lale Meriç and father İbrahim Meriç for their support and encouragement. I probably could not have finished my thesis without their emotional support.

Meltem Meriç

Istanbul, 2024

TABLE OF CONTENTS

ÖZ ..... **ii**

ABSTRACT ..... **iii**

ACKNOWLEDGEMENTS ..... **iv**

LIST OF TABLES ..... **viii**

LIST OF ABBREVIATIONS ..... **ix**

INTRODUCTION **1**

CHAPTER ONE

CHILDREN'S LITERATURE IN GENERAL

1.1. General Characteristics of Children's Literature…… **8**

1.2. General History Of Childhood Norms And Children's Literature

In Western World……... **12**

1.3. History of Children's Literature in Turkey……. **27**

CHAPTER TWO

CHILDREN'S LITERATURE IN THE FRAME OF TRANSLATION STUDIES

2.1. Translated Children's Literature……. **34**

2.2. Retranslation……... **35**

2.3. Paratextual Elements…….. **38**

2.4. Translation Norms In Translated Children's Literature By Isabelle Desmidt..…… **39**

2.5. Translation Methods By Jean-Paul Vinay And Jean Darbelnet……**42**

2.6. The In/visibility Of The Translators In Translated Children's Literature……**45**

CHAPTER THREE

A COMPARATIVE AND DESCRIPTIVE ANALYSIS OF *BLACK BEAUTY*'S SIX TRANSLATED VERSIONS

3.1. The Life Of The Author Anna Sewell…….....**47**

3.2. *Black Beauty*……...**48**

3.3. The Publishing Houses……...**50**

3.3.1. Deniz Publishing House……**50**

3.3.2. Altın Publishing House……**50**

3.3.3. İşbank Cultural Publishing……**51**

3.3.4. Fark Publishing House…….……..**51**

3.3.5. Bilgi Publishing House…….……**52**

3.3.6. Mundi Publishing House…….……...**52**

3.4. Translators…….……..**52**

3.4.1.1. Nurcihan Kesim……....**52**

3.4.1.2. Gülten Suveren……**53**

3.4.1.3. Ayşe Berktay……**53**

3.4.1.4. Derya Öztürk……**54**

3.4.1.5. Ceren Ceylan……....**54**

3.4.1.6. Berna Seden……..**55**

3.5. A Comparative Analysis Of Six Translated Versions Of *Black* Beauty……...**55**

3.5.1. Durableness Of The Six Translated Books Of *Black* Beauty……**55**

3.5.2. Covers Of The Books…….**57**

3.5.3. Illustrations Inside Translated Versions Of *Black Beauty*……...**60**

3.5.4. Pedagogical Norms……...**63**

3.5.4.1. Translation Of Proper Names…….……..…...**63**

3.5.4.2. Translation Of Songs……..……**73**

3.5.4.3. Translation Of Onomatopoeia Words……..……...**83**

3.5.4.4. Translation Of Technical Words……...……..**85**

3.5.5. Didactic norms……....**88**

3.5.6. Translation Of Inappropriate Parts Of The Novel…….……...**111**

CONCLUSION……..**134**

BIBLIOGRAPHY…….….**142**

LIST OF TABLES

Table 1: Sample table **5**

Table 2.1: Translation strategies offered by Vinay and Darbelnet..... **44**

Table 3.1: Titles of the books.....**63**

Table 3.2: Proper names.....**64**

Table 3.3: Jeremiah Barker's first song.....**73**

Table 3.4: Jeremiah Barker's second song..... **77**

Table 3.5: Jeremiah Barker's third song.....**80**

Table 3.6: Onomatopoeia examples **83**

Table 3.7: Technical words..... **85**

Table 3.8: Blaming someone who is dead **89**

Table 3.9: Examples of animal abuse.....**93**

Table 3.10: Examples of lecturing children about being kind by using religion concept..... **98**

Table 3.11: Examples of punishment given to a violent person..... **103**

Table 3.12: Examples of raising a voice against violence.....**107**

Table 3.13: Examples of bad people being punished **111**

Table 3.14: Examples of being abusive to animals and the related punishment..... ..**116**

Table 3.15: Examples of detailed description of animal corpses.....**120**

Table 3.16: Examples of peer victimization and offensive words..... ..**126**

LIST OF ABBREVIATIONS

ETC. : Et Cetra

IRSCL : International Research Society For Children's Literature

ST : Source Text

TT : Target Text

UNICEF: United Nations Children's Fund

INTRODUCTION

In our modern era, it is accepted that childhood is the most crucial period in a human's life. During childhood, we develop cognitive, linguistic, and social skills that dictate the outcome of later stages in life. Literature is one of the most effective ways to support the development of these skills because books lead children to explore the world around them. Therefore, the publishing of children's books has risen significantly compared to other past centuries. Today, children's literature has become one of the main literary genres due to the popularity of children's books in the publishing world. Zohar Shavit, a prominent scholar in the fields of translation studies and children's literature, points out in his book titled *"Poetics of Children's Literature"* that the acknowledgement of this genre as a separate field dates back to the eighteenth century (Shavit, 2006: 133). From this information, we can state that children's literature has newly flourished compared to other literary genres. To give a broad definition of children's literature, it includes books mostly written by an adult author and submitted to juveniles. Even though it is called *"children's literature"*, adults are the ones who govern every step of this genre. Emer O'Sullivan (2010), one of the prominent scholars in children's literature, explains the adult dominance in children's literature in his book titled *"Historical Dictionary of Children's Literature"*. O'Sullivan points out that adults write and publish for children, but they also frequently buy and recommend books on behalf of children (O'Sullivan, 2010: 4).

Although children's literature has recently flourished, it has become an important part of the global market. Globalization, cultural contacts, social media effects, and the massive expansion of publishing activities led to the circulation of children's books from other countries via translation. According to data from *Türkiye Bibliyografyası*, children's books from other countries have entered children's literary system in Turkey since the 1930s. Despite the strict control of parents and teachers

over children's reading habits and the types of the books appropriate for juveniles, various translators from different publishing houses have translated books into Turkish children's literature that include unsuitable themes for children, such as violence, death, illness, and harmful habits. The novel written by Anna Sewell, *Black Beauty: The Autobiography of a Horse*, is a good example of one of those books. Even though it involves harmful events and unsuitable themes for children, it is considered a classic in Turkish children's literary system thanks to the various translated versions by different translators and publishing houses. The novel is notable because the author, Anna Sewell, wrote it specifically for adults who work with animals, mainly horses. In 1957, the novel was introduced to Turkish literary system under children's literature category. But the novel entered Turkish children's literary system later than other children's classics. From 1957 to the 2000s, the demand for translations of this novel fluctuated. However, due to the popularity of animal rights and the fight against animal abuse, the novel's fate has changed since the 2000s. The demand for translated versions of the novel has increased greatly compared to previous years, and it has been retranslated various times for both children and adults. It can be said that it is mostly translated for young audiences and falls under the category of children's literature. Although the novel has become a prominent figure in Turkish children's literature, there are only a handful of studies that have been conducted on it. Examining the retranslated versions of *Black Beauty* can provide us with valuable information about the norms that have governed Turkish children's literature in a chronological manner and about the varied use of translation strategies when adapting the text for young readers. For this reason, we chose to focus on Anna Sewell's only novel, *Black Beauty*, in this thesis.

The thesis aims to compare the retranslated versions of *Black Beauty* in chronological order to gain insight into the dominant norms that govern children's literary system in Turkey. The dominant norms in children's literature have a significant impact on translators' choice of translation strategies as they may need to adapt the text for young readers in some cases.

The translation strategies used in adapting a novel vary significantly according to various factors, such as the period, society's viewpoint on children and childhood, and the education system. Another factor that contributes to this diversity is the translators' background, which includes the type of books and literary genres they are proficient at translating. On the other hand, there are multiple reasons why translators can choose to be visible or invisible, and discussing these will provide us with a more comprehensive perspective on both the translation of children's literature and the expert identity of translators. By collecting all this information, we can have a better understanding of translators and the use of strategies in children's literature and make a contribution to future research into the translation of children's literature.

For this thesis, six publishing houses have carefully been selected to submit the translated versions in chronological order. These publishing houses are Deniz (1973), Altın (1979), İş Bankası (2008), Fark (2016), Bilgi (2017), and Mundi (2022). These publishing houses were selected because they submitted translated versions of *Black Beauty* for the same target age group audience, between six and ten years old. We chose translated versions offered to readers of similar age groups to properly analyze translation strategies used in the texts since children's cognitive and linguistic skills mainly depend on their age. Therefore, it is important to emphasize that the translated versions of *Black Beauty* chosen for this study are restricted to children aged six to ten. The translators of *Black Beauty* are Nurcihan Kesim (1973), Gülten Suveren (1979), Derya Öztürk (2016), Ceren Ceylan (2017) and Berna Seden (2022). We will evaluate the translations of *Black Beauty* in comparison to each other in the context of the retranslation concept, Gérard Genette's *paratexts*, Jean-Paul Vinay and Jean Darbelnet's translation strategies, Isabelle Desmidt's norms and Lawrence Venuti's *in/visibility* term. The questions we are searching for answers to are listed below:

1. What kind of translation strategies were used and did they differ based on time periods?
2. Do the translators' professional backgrounds impact their decision to adapt certain parts of the text or the translation strategies they use in general?
3. Do these translation strategies exhibit significant differences even though the translators have a common professional background in translation?
4. Which translation norms are prominent and do they differ based on time periods?
5. Do translation norms in children's literature differ due to the society's viewpoint on childhood concept?
6. Is there a direct relation between the translators' professional backgrounds and children's literature translation norms?
7. Some parts of the novel have undergone significant changes in the translated versions because the primary focus is on the target culture and audience. What are the differences between these versions? Which translators are more inclined to adhere to norms, source-text related, or literary-aesthetics?
8. While translating some disturbing parts of the novel, did the translators choose to be invisible or visible? What are the reasons for their decisions to be in/visible?
9. Does the visibility of the translators differ based on time periods and their professional backgrounds?

After sharing the questions we looked for answers to, we can give details of the structure of the thesis. This thesis is divided into four sections.

The first part of the thesis will cover the general traits and historical background of children's literature in both Western countries and Turkey. By obtaining this information, we will have a general understanding of what children's literature is and the process of its development.

In the second part of the thesis, we will present the theoretical framework that will be used to analyze the translated versions of *Black Beauty*. Firstly, general information about traits of translating children's literature will be provided to gain insight into the subject. Zohar Shavit, a prominent scholar in the field of translation studies and children's literature, provides two fundamental principles for adapting adult books to children.

These two fundamental principles will be discussed in order to shed light on the analysis that will take place in the next section. Following that, the concepts will be presented in order of their usage in our analysis. First, we will share information about the concept of retranslation. Afterward, we will briefly discuss *paratextual elements* proposed by Gérard Genette. Then, six translation norms offered by Isabelle Desmidt, an expert in the translation of children's literature, will be explained. In addition to *Desmidt's norms*, we will also provide information about *Gideon Toury's norms*, which comprise the foundation of Desmidt's work. The main difference between Toury's and Desmidt's norms is that Desmidt offered her norms exclusively based on the nature of children's literature while Toury offered his norms for all types of texts. After that, we will briefly look at translation strategies offered by Jean-Paul Vinay and Jean Darbelnet. Finally, Lawrence Venuti's *in/visibility concept* will be discussed.

The third part of the thesis includes information about author Anna Sewell's life, the significance of the novel titled *Black Beauty*, and specific details about its entry into Turkish children's literature. After that, the publishing houses will be listed in a chronological order of translated versions, from oldest to newest. Afterwards, details about the translators will be given. Following the background information, a comparison between the target texts will be effectuated. Providing both the source text and its translated versions in the tables will make this easier to understand. As mentioned before, the translated versions of the text will be listed chronologically, starting from the oldest to the newest. The table given below is an example.

TT1 (1973)	
TT2 (1979)	
TT3 (2008)	
TT4 (2016)	
TT5 (2017)	
TT6 (2022)	
ST (1877)	

Table 1. Sample table.

The table above displays that translated texts will be presented in chronological order, from the oldest to the newest. Including the dates of the translated versions in parentheses makes it easier to comprehend and identify which translated strategies are used in the texts at different times. By detecting translation strategies applied into certain parts of the novel, we will discuss and compare which translation norm is dominant in the translated texts and the possible reasons behind it. Firstly, we will analyze and compare the selected translated texts in terms of *Desmidt's technical norms*. This part includes the books' covers, titles, the place of the translators' names, and pictures inside the various translated novels. Then, the translation of the pedagogical parts will be analyzed and compared with each other. This part includes the translation of proper names and titles, songs, onomatopoeia words and technical terms. The translators had to be very careful when conveying pedagogical elements as there is a risk that young readers may not completely comprehend these parts due to their varying levels of cognitive and language development abilities. After this analysis, we will discuss the *in/visibility* of translators in these parts. Then, we will focus on how translators conveyed didactic parts of the novel to young target readers. In other words, we will look at what kind of translation strategies are used and which translation norms are prominent in the parts that aim to teach children good behaviors. Translators had to find a delicate balance between being didactic and entertaining while adapting the text. If the novel is excessively didactic, children may lose their interest quickly. The translators had to deal with the loss of the lesson that the author intended to convey to the readers as they considered their target audience's emotional and cognitive development, as well as attempted to maintain the balance. Following that, we will compare and discuss the translators' *in/visibility* in these parts. Finally, we will look at the translation of parts of the novel that are mostly considered inappropriate for children by adults. Examples in this part include animal abuse, punishment, religious concepts, violent events, death, offensive words and peer victimization. Firstly, we will look at which translation strategies are applied by translators. Following that, we will discuss possible dominant translation norms in these parts. Then, we will compare the translated texts with each other. Finally, we will compare the visibility of the translators in these examples.

In the fourth part of the thesis, we will evaluate the data obtained from our analysis in the third part. In light of the obtained data, we will offer our deductions and try to find answers to our questions. In doing so, we aim to acquire a more comprehensive understanding of the translation of children's literature and pave the way for future studies in this field.

CHAPTER ONE

CHILDREN'S LITERATURE IN GENERAL

1.1. General Characteristics of Children's Literature

In today's world, children's literature holds an important position for publishing houses as numerous parents strive to educate their children through diverse but engaging means. Yet children's literature had to go through a lot to earn its position in the literature world. Even though it is difficult to imagine literary history without the input of authors who wrote stories aimed at children, this particular field truly blossomed in the 19th century (Shavit, 2009). At present, children's literature is not as didactic as in the past but it is still considered a tool for conveying society's culture, ideas, rules and educational norms (O'Sullivan, 2010: 4-5). Therefore, it has a significant place in the literary world. Firstly, we should look at how children's literature is described by scholars, which age group it addresses, and its general traits.

Children's literature has been defined by many scholars. According to Emer O'Sullivan, a prominent scholar in children's literature from Leuphana University, the singular term children's literature refers to a broad and diverse set of texts with different audiences, genres, forms, linguistic degrees, aesthetic elaboration and function (O'Sullivan, 2010: 1). For Maria Nikolajeva, an author, literary critic and professor of children's literature from the Cambridge University, children's literature is an ideological vehicle that contains educational and aesthetic features (Nikolajeva, 2005: 12). Peter Hunt, a prominent professor emeritus in English and children's literature from the Cardiff University, views children's literature as not just a collection of written words but also an educational and social tool, a cultural phenomenon, a business worldwide, and an academic field (Hunt,2004: xviii).

Mustafa Ruhi Şirin, one of the leading researchers in Turkish children's literature, states that children are both the source of the genre and the determiners of its limits (Şirin,2019:24). However, several subcategories in the childhood period that differs significantly in terms of social, emotional, and cognitive skill levels. Comprehending the basics of the childhood period is necessary to gain a better understanding of children's literature. In child development, the childhood period is subdivided into five main categories (Berk, 2013: 6). The age range list below is taken from Professor Laura Berk's book *"Child Development"*.

- *The Prenatal period (from conception – to birth)*
- *Infancy and toddlerhood (0-2):* For linguistics, language development begins during this period.
- *Early childhood (3-5):* In this period, children begin to interact with their peers, their thinking and language abilities develop rapidly and the concept of morality starts to appear.
- *Middle childhood (6-11):* Friendship and morality concepts are enhanced, their reading and writing skills are increased and their logical thought process improves.
- *Adolescence (12-18):* Experts usually consider this period a transition from childhood to adulthood. This period marks the beginning of children's understanding of abstract concepts. *(Berk, 2013: 5-6)*

As stated in the list above, there are significant distinctions between subcategories of childhood period. As a natural consequence, children's literature has many subdivisions that display diversity for every age group. This diversity leads to major changes in the books such as the size and number of words per page depending on the readers' age.

Another hallmark of children's literature is the strict control adults have over the work. Emer O'Sullivan explains this adult dominance in the realm of children's literature in his book titled *"Historical Dictionary of Children's Literature"* as

"They write, edit, translate, publish, promote, review, sell, buy, recommend, lend and teach children's books. It is adults who create, produce and disseminate literature for children." (O'Sullivan, 2010: 4). From this quote, it becomes clear that adults are the ones who guide every step in children's literature.

As mentioned in the quote above, the majority of children's books are written by adults. The difference in age between adult authors and young readers results in an asymmetrical communication pattern. O'Sullivan describes this asymmetric communication as follows:

> *"The second key characteristic is that the communication in children's literature is fundamentally asymmetrical. This applies to communication outside the text, where adult authors write, adult translators translate, adult publishers issue, adult critics judge, adult librarians and teachers select and recommend books for child readers." (O'Sullivan, 2002: 38)*

In both of her quotes, she stresses adults' influence on children's literature. Zohar Shavit, a professor and the former Chairperson of the Program in Research of Child and Youth Literature from the Tel Aviv University, states in her book titled *"Poetics of Children's Literature''* that children's books have to be attractive for both young readers and adults (Shavit, 1986:93). She emphasizes that adults are considered superior in society and have authority to determine what children should read or not (Ibid).

In the previous paragraphs, we gave information about the definition of children's literature, its target age group and the dominance of adults in this field. Children's literature has fundamental norms that are based on these elements. In his book titled *"Fundamental Concepts of Children's Literature Research: Literary and Sociological Approaches"* (2009) Hans- Heino Ewers, a prominent researcher and scholar in the field of children's literature and the history of childhood, offers information about four children's literature norms, namely *children's literature as didactic literature, child suitability, children's literature as a fully adequate form of literature* and *children's literature as the revival of folk literature*. Now, we will explain these norms briefly. The information provided below is taken from Hans-Heino Ewers' book titled *"Fundamental Concepts of Children's Literature Research:*

Literary and Sociological Approaches". Except for the *child suitability* norm, the rest of the information is obtained from Chapter 15, pages 111-121. Information about the *child suitability* norm is taken from Chapter 18, pages 139- 147.

According to the *children's literature as didactic literature* norm, one of the major responsibilities of children's literature is to convey cultural, religious, moral, and educational values to young readers. Novels from this genre should enhance children's intellectual capabilities, and they should teach children good manners and ethics. Ewers integrates these norms under *children's literature as educational literature* term which is more comprehensive than the didactic literature concept.

According to the second norm *child suitability*, books have to be appropriate for young readers' cognitive, linguistic and literary competence to ensure their full comprehension. Ewers categorizes this side of the norm under the *text comprehensibility* term. Besides that, books should include their interests in order to satisfy and fulfil their needs and expectations of them. Ewers categorizes this aspect of the norm under *textual attractiveness* term. Ewers believes that child suitability norm can vary according to time period and diverse literary movements.

The third norm *children's literature as a fully adequate form of literature* emphasizes that modern literary genres and stylistic forms should be used in children's literature. Books for children should be matched with the aesthetic principles of current literature. According to Ewers, if children's literature is considered as a kind of tool for education, the didactic norm will become prominent. This will lead didactic books to be viewed as adequate forms of literature.

Finally, the fourth norm *children's literature as the revival of folk literature* highlights that books should take folk poetry as a base. But Ewers points out that this norm is unmodern.

1.2. General History Of Childhood Norms And Children's Literature In Western World

Although children's literature has existed since the beginning of time, this genre officially emerged in the eighteenth century due to the change of child norms in societies, thus sparking a rise in publications purposefully written for children. Since the beginning of history, children have enjoyed reading texts (O'Sullivan, 2010: 7) even if those texts were not meant for their consumption. To gain a better understanding of children's literature, we must review the circumstances children found themselves in throughout history.

The ancient world did not consider childhood as a separate part of human life. In Ancient Greece, the notion of childhood involved a human's entire life, beginning from birth and ending at old age (Tüfekçi Can, 2014: 5)[1]. Moreover, children could be unwanted for several reasons, such as illegitimacy, health issues, deformities, economic burden or proximity. These children were at risk of being killed or abandoned early in their lives by their parents or caretakers (Modzeleski, 2017). If we want to discuss children's literature, first we should look at the history of literacy. Gillian Adams was an editor and publisher of Children's Literature Abstract for the International Federation of Library Association, and also served as a member of various other associations that focused on children's literature. In the book titled *"International Companion Encyclopedia of Children's Literature"*, she shared important information about juveniles and children's literature in ancient and medieval periods within her article *"Ancient and medieval children's texts"*. Also known as the *"protoliterate period"*, the discovery of literacy dates back to 4500 BC (Adams, 2004: 226). Commerce and religion were the main reasons for the Sumerians to write on clay tablets (Adams, 2004). After that, schools were opened for literacy and offered lessons such as mathematics, astronomy, and ethical behavior (Adams, 2004: 226). However, schools were scarce and only male children from scribal classes could attend them (Ibid). Most of the texts on clay tablets were didactic, but a small percentage of them were imaginative (Ibid). For instance, one of them was a lullaby for small children (Ibid).

Even though the Akkadians conquered the Sumerians' land later, the Sumerian language continued to be taught in schools thus it became a symbol of one's education and social status (Ibid). When we consider Ancient Egypt, we encounter the same approach. Just like any other ancient societies, the Egyptians used education for training scribes, developing talented musicians, and conveying important knowledge to future generations (Dumlu, Şahin and Şahin, 2023:1)[2]. Egpty became a notably powerful country in the Twelfth Dynasty, and during the New Kingdom period, literature and art flourished (Adams, 2004). *"The Egyptian equivalent of the proverb texts used by Mesopotamian elementary school children are the Instructions, a uniquely Egyptian literary form (Adams,2004: 229)."* Adams states that *Instruction for Khety* is the most significant work in children's literature from that period as it contains evidence which indicates that it is written specifically for children (Ibid, p. 229). In Ancient Egypt, not all the texts that children read had a didactic purpose; for example, a new genre called prose narrative was not didactic (Ibid). *"The children's literature genres developed in Mesopotamia and Egypt over a roughly 1,500- year period- proverbs, fables, animal stories, debates, myths, instructions (wisdom literature), adventure and magic tales, school stories, hymns and poems- pass down to the Hebrews and the Greeks"* (Adams, 2004: 230).

When we look at Ancient Greece, we see that some of the genres and narrative themes from Mesopotamia and Egypt are part of the Ancient Greek education system as well (Adams, 2004: 230). Firstly, we should look at Ancient Greek education to understand children and childhood concepts in that period. Ancient Greek education aimed to develop children's thinking and learning abilities thus they could become citizens of democratic society while having a mature and sensible personality (Lin, 2003: 114). However, only male children had the right to go to school while girls had to stay at home and get prepared for marriage (Adams, 2004: 231). As male children did not go to school until they were seven years old, they played games and listened lullabies, stories, fables, myths and legends in their free time (Ibid). Fables, an important narrative form in children's literature, emerged

in Ancient Greece. Using animals to represent human beings, fables are short and fictional tales that give lessons to readers by hiding the presence of the adviser (Grenby, 2008: 10). Aesop found this narrative form and composed many stories; thus, he gained the title The Father of Greek Fables (Townsend, 1867: viii). He lived in six B.C., but, we do not know the exact location of his birthplace (Çelik, 2019: 101). There are two different rumors about his birthplace (Ibid, p.101). *"While one of them claims that he was born in the Trakia region, the other one states that he was in Amorion, which is located in Afyon"* (Çelik, 2019: 101). For a long time, fables were collected by oral tradition. It is believed that eventually Athenian philosopher Demetrius of Phalerum made the first collection of Aesop's fables around 300 BC (Perry, 1962: 287). In addition to Aesop, Adams point out two Greek writers Sappho of Lesbos and Theogenis of Megara as they dedicated their works exclusively to children (Adams, 2004: 230). In the Hellenistic period, the aim of Greek education changed and female children also had the opportunity to attend schools just as the boys did (Ibid, p. 232). The aims of education changed, and skills in debating and public speaking gained importance, as these made it possible to have personal opportunities in politics (Ibid). Adam also states that at the beginning of the Hellenistic period, Romance was a new and popular genre among children (Ibid).

Now that we have discussed ancient times, we may continue with the medieval period. When the ancient period ended after the fall of the Western Roman Empire due to the attacks of barbaric tribes, the Medieval period began (Agibalova and Donskoy, trans, 2018). First of all, the medieval period roughly covers one thousand years in Europe, and it begins with the fall of Rome (476) and continues until the Reformation in the West (1571) (Kline, 2003: 6). Characteristics of the medieval period are the rise of Christianity, feudal systems and wars. In particular, Christian churches held a lot of power in society as they imbued people with indulgence, and the idea of working hard for their lords (Agibalova and Donskoy, trans. 2018). When we think about general traits of the medieval era, the works in the medieval literature for children are mostly from the high and late medieval periods (from the eleventh to the fifteenth centuries) (Kline, 2003: 6). Firstly, we should look at societies' viewpoint on childhood concept in the medieval period before we start to discuss medieval children's literature.

Philippe Ariés, a medievalist and historian, mentioned that there was no place for childhood in medieval society as they did not consider children different from adults (Ariés, 1962). On the other hand, Nicholas Orme, a medievalist and historian, argues that children had their own subculture, slang and toys in the medieval period (Orme, 2005). Orme explains life stages according to medieval period below.

> *"Life was viewed as a sequence of stages- "the ages of man". Infancy up to the age of 7 was viewed as a time of growth, childhood from 7 to 14 as one of play, and adolescence from 14 onwards as one of physical, intellectual, and sexual development"* (Orme, 2005: 2).

According to Orme, the education of children in England started in the seventh century (Orme, 2005: 5). Children attended the lessons in monasteries and nunneries to learn the Latin language (Ibid). Abbot of Malmesbury and bishop of Sherborne, Aldhelm (640-709) was the first man to submit lesson books to children (Parayno, 1997: 14). After 1400, children's literature began to flourish in the English language, and included moral precepts and stories (Orme, 2005: 3). One of the examples of these stories is a comic tale titled *"The Friar and the Boy"* (Ibid). Moreover, Orme argues that children also enjoyed adult fiction such as the ballads of *Robin Hood* and the works of Chaucer (Orme, 2005). By 1430, books on manners and morals began to appear in England (Parayno, 1997: 14). For example, William Caxton's *Boke of Curtayse* was published around 1477. Another was *The Babies Boke,* with the subtitle *"Manners and Meals in the Olden Times"* (Ibid). According to C.S. Lewis, John Skelton's poem *Philip Sparrow* was the first great poem about childhood (Wooden, 2015:39).

One of the most important inventions in human history is the printing machine. *"The invention of the printing machine changed social and cultural structure significantly"* (Tüfekçi Can, 2014 :10)[3]. Before the printing machine, most of the reading activity was done orally, in the presence of other people (Ibid). However, after the invention of the printing machine, works started to get published, and reading activities became non-verbal (Ibid). This led to people enjoy being alone (Ibid). Because of this reason, individualism emerged (Ibid).

"The origins of the illustrated children's book are firmly planted in the fifteenth century, when the success of Caxton's Aesop demonstrated the pedagogical potential of pictures to entertain and assist the apprentice reader's grasp of the texts" (Wooden, 2015: 22). Warren W. Wooden, whose specialty was the origin of children's literature, named William Caxton's *Aesop* (1484), John Foxe's *Book of Martyrs* (1563) and Jan Amos Comenius' *Orbis Sensualium Pictus* (1658) illustrated books as the trio of Renaissance classics in his book *"Children's Literature of the English Renaissance"* under the section titled *"From Caxton to Comenius: The Origins of Children's Literature"* (Ibid, p.14).

"Accepting childhood norms as a part of society started between the sixteenth and seventeenth centuries. However, we do not see any terms related to children between the ages of 7 and 11 in the English, German and French languages until the seventeenth century (Tüfekçi Can, 2014: 11)"[4] During these periods, Western societies started to regard children as being separate from adults and deserving of their own place (Ibid). Printing machines led to an increase in the production of texts for children in England during the sixteenth and seventeenth centuries. ABC books and primes began to appear in the sixteenth century (Parayno, 1997: 14). At the end of the sixteenth century, with the influence of commerce, families started to focus on education (Tüfekçi Can, 2014: 11) and the hornbooks which were written specifically for children to teach alphabets, letters and religious knowledge appeared (Parayno, 1997: 15). With its graphic engravings, Foxe considered his work *Book of Martyrs* as an emotional vehicle because it gave inspiration to young readers about the Reformation (Wooden, 2015: 22).

The seventeenth century in England is described as *"the Puritan century"* or *"the era of the Puritan revolution"* by historian John Spurr in his book *"English Puritanism"* (Spurr, 1998: 1). The English Reform occurred during the era of Henry the Eighth and his son Edward the Sixth. During this period, the Anglican Church emerged while Roman Catholicism cracked into pieces (Spurr, 1998). Puritanism appeared in England to fulfill the English Reform as it was deemed incomplete by the Anglican Church (Güngör, 2005:9).

We can state that in the seventeenth century, philosophers had different ideas from each other about children and childhood norms. Thomas Hobbes, an English philosopher from the seventeenth century, believed that children were evil and needed to be controlled and disciplined by their parents (Oudenhoven and Wazir, 2006: 123). However, John Locke, one of the prominent philosophers of the seventeenth century, believed that children were neither good nor evil (Ibid). On the contrary, they were *"blank slates (tabula rasa)"* and they could be shaped by education and the environment (Ibid). He considered childhood as a stage to adulthood and debated that with the right education, they could become rational and responsible human beings (Ibid).

If we return to children's literature, works designed for children proliferated (Koch, 2011: 202). Puritanism influenced not only the monarchy but also children's literature significantly as Puritans held the opinion that children were originally sinful beings. Aiming for salvation, Puritan writers wrote books for children like James Janeway's *"A Token For Children"* and John Bunyan's *"A Book for Boys and Girls"* (Demers and Moyles 42-4; Horne, 2011: 9). After the Act of Uniformity (1662), Puritans and other dissenters from the Church of England developed a new genre called *"child's martyrology",* which focused on dying children with piety (Ibid).

At the end of the seventeenth century, the emergence of Puritan writing paved the way for works that were specifically designed to meet the educational needs of children to be recognized as a distinct field (Nikolajeva, 1995: 29). Comenius proved that coordinating pictures and text can teach effectively and entertain in his work *Orbis in Pictus* through the systematic application of the pedagogical method (Wooden, 2015: 22). In addition to primes and hornbooks, more advanced reading books started to be produced to teach a second language (Lamb, 2012: 70-71). Books purposely written for children were identifiable by their titles like " *The Childe's First Tutor (1664)"* (Ibid). Furthermore, authors, printers, and booksellers categorized children and youths into distinct reader categories (Ibid, p. 71). Particularly, parental advice books and conduct manuals for youth gained popularity in the seventeenth century (Ibid).

"Anthologies for children and youths adapted other genres such as the books of riddles, questions, mathematical puzzles, and proverbs common in the period." (Lamb, 2012: 71). Considering children as evil beings, John Bunyan used poetry to educate children, and one of his best-known poems of him titled *"Country Rhimes for Children"* was written in 1686 (Grenby, 2008 :33).

Childhood norms were formed by three significant cultural influences in the eighteenth century: the Enlightenment, Romanticism and Evangelicalism. The Enlightenment was a period of cultural and social innovation that took place in Europe from the end of the seventeenth to the beginning of the eighteenth century. Being an expert in sociology, Professor Milan Zafirovski states in his book titled *"The Enlightenment and Its Effects on Modern Society"* that the Enlightenment was the first true social revolution particularly in the cultural area (Zafirovski, 2010: 3). The Enlightenment, which originated from classical Athenian democracy and civilization, was aimed at revitalizing, adapting and expanding in a modern liberal-secular form, specifically in culture, philosophy, and science (Ibid, p.78). According to Andrew O'Malley, a writer and expert in the field of children's literature history, the eighteenth century was the decade of enlightenment, advancement and refinement (O'Malley, 2018: 1). Age group classifications were based on social status (Michals, 2018: 15). The childhood norm started to be recognized and gained importance during this period. In this period, the concept of childhood was constructed around the needs of future English middle-class citizens. Due to the proliferation of educational treaties, children's education became more systematic and scientific in the eighteenth century (O'Malley,2018: 1). Unlike the previous period, children were considered as innocent beings instead of malicious during the eighteenth century (Ibid). Therefore, education's purpose changed and secular discourse took the place of religious dogma. Regarded as some of the most prominent philosophers in the eighteenth century, Locke and Jean-Jacques Rousseau submitted works about pedagogical treaties and systems (O'Malley, 2018:2). John Locke's manual titled *"Some Thoughts Concerning Education"* (1693) had a significant impact on raising children and played an important role in education (Michals, 2018: 15-16). Thanks to Locke, children's education started to become more

philosophical (Kellett, 2010: 466). According to Locke, children were not evil beings; on the contrary, they were born as tabula rasa and shaped by their environment and experiences (Ibid). For Locke, environment and experiences are the determining factors for a child to be a good person or not at later stages in life. In addition to this, Rousseau explained the theories related to children's education in his book *Emile, or On Education* (1762) (Ibid, p. 467). He discussed that children require a natural environment to develop at their own pace (Ibid). Just as Locke, Rousseau also proposed that children were innocent when they were born and that their development was determined by what they inherited at birth (MacBlain, 2021). On the other hand, both philosophers had different ideas about the process of education. Rousseau argued that the training process should be only based on the individual's own reasons, whereas Locke believed that social expectations were important in education (Gianoutsos, 2006: 9). Rousseau agreed with Locke about children's individuality in his book *Emile, or On Education* but he opposed the role of adults in education and advocated for children not receive formal education until they reach the age of 14 (Horne, 2011: 10).

A new market for children's literature developed in the second half of the eighteenth century due to the pedagogical needs of children (O'Malley, 2003: 1). John Newbery was the first publisher to achieve commercial success with children's books, and his first book was *"A Little Pretty Pocket Book (1744)"* (Ibid). In 1765, Newbery published a cautionary tale titled *"The History of Little Goody Two-Shoes"*. This story emphasizes the value of practical knowledge for children (Talairach, 2021: 40). Like many authors in the eighteenth century, Newbery published it anonymously (Horne, 2011:3). His book became immensely popular and had an impact on the nineteenth century as well. Besides that, fables were still valued and considered essential for children. In addition to fables, there was a wide variety of reading materials available for children such as hornbooks, battledores, chapbooks, devotional texts and conduct books (O'Malley, 2018:2).

At the end of the eighteenth century, Romanticism became an important literary movement that counterbalanced the Enlightenment (Kümmerling, 2008). The French Revolution was the most significant factor in the emergence of

Romanticism because it stressed equality, independence and individuality (Yazıcılar, 2018:20). Romanticism is not only a literary movement but also an aesthetic that portrays the mindset and attitudes of societies during that time (Ibid). It is important to note that the Romanticism movement emerged in various countries across Europe at different times. It had a significant impact on various aspects of each country. For instance, Romanticism effected literature in England significantly; on the other hand, it influenced philosophy in Germany. The founder of Romanticism is being debated, but most scholars have reached a consensus that it is Jean Jacques Rousseau (Yazıcılar, 2018:21). Rousseau and Locke had a significant impact on the Romantics' perception of children's image, even though they had different views on education, children, morality and consciousness (Amberg, 2021: 4). Among Romantics, Rousseau was a prominent figure while Locke had a significant impact on Enlightenment scholars (McCulloch, 2011). According to Rousseau, a child is a unique entity instead of a small adult (Kümmerling,2008). In addition, Romantics believed that a child's state of mind was completely flawless and unspoiled (Kümmerling, 2008: 185). Comprehension, intuition, and participation in divine knowledge were among the exceptional qualities gifted to children (Ibid). The depiction of the 'Romantic child' has been frequently acknowledged as a crucial factor in the development of children's literature. William Wordsworth was a prominent poet during the Romantic period and produced various poems about childhood such as *An Evening Fall, Guilt and Sorrow, We are seven* and *And Lucy Poems* (Amberg, 2021). He effectively conveyed the notion of childhood and its connection to God and the environment (Kümmerling,2008:182). William Blake was another significant English Romantic poet who published and illustrated his own works (O'Sullivan,2010:45). He is a prominent figure because he chose to write poetry for children in uncommon ways of his day (Ibid). Blake's style and imagery, as demonstrated in his book *Song of Innocence and of Experience*, dealt with the moral issues of his time (Ibid). In one of his poems, *The Little Black Boy*, slavery was the subject that Blake concentrated on. (Ibid).

Evangelism was the last major cultural movement, which had both positive and negative effects on childhood (McCulloch, 2011:11). Fiona McCulloch, who has written numerous articles on children's literature, emphasized in her book *"Children's Literature in Context"* that Evangelists embraced the Puritans' view that children are

sinful creatures, which entailed the negative aspects of evangelism(Ibid). Mostly influential in Britain from the late eighteenth to early nineteenth centuries, Evangelicals emphasized moral and religious teaching through the Bible (Ibid). Sunday schools appeared, and children from lower-income families attended these schools (Ibid). Evangelicals considered their lessons as holy and if someone disregarded their education, they thought it was an attack on God (Ibid). Evangelism played a significant role in literature during the first half of the nineteenth century, which is commonly known as the early Victorian period (Ibid).

During the mid-eighteenth century to the early nineteenth century, Britain witnessed another significant development called the Industrial Revolution (1760-1840). Rapid technological advancements, particularly labor-saving devices in the industry, were one of the most significant advances of the period for many Victorians. As cities grew and industries expanded, children from working-class families started to work in factories, where they were often supervised by unknown adults (Horne, 2011: 8). Reformers and Evangelical philanthropists insisted on the removal of children from factories because they believed juveniles needed to be freed from such dangerous environments (McCulloh,2011:14). In 1779, the Swiss Canton of Zurich introduced the first social policy measure that banned children from working in textile workshops before they completed their compulsory education (Şahin,2012: 108).

In light of the information given above, we can start to discuss the nineteenth century. Queen Victoria's long reign is the reason why the nineteenth century is known as the Victorian Era[5]. The growth of the British economy and their acquired lands led to significant technological and scientific advancements but they also caused economic difficulties for the people in their colonies (İnceoğlu, 2009: 192). In the Victorian era, children's books could spread individualism and identity notions because of the English colonies' state (Jenkins,2016: 2).

In order to gain a better understanding of childhood concepts and literature, it is important to consider the meaning of family during the Victorian era. The family represented the Divine Family ideologically, with the father being the God-given leader and the mother serving as an administrator (Thiel,2008:4).

[5] Retrieved March 28, 2023 from 7.1: The Victorian Era (1832–1901) - Humanities LibreTexts

In the nineteenth century, Rationalism, Evangelism and Romanticism were three primary influences in children's literature. Children's books from the early nineteenth century were intended to educate Victorian children instead of entertaining them (Villalpando,2016:11). Parents believed that children were naive and they did not have enough experience. Because of this belief, children's reading activities were limited to a narrower range of genres and styles compared to adult ones (Takami, 2004: 240). In addition to this, parents were afraid of fantastic novels, worrying about their children's minds wandering to imaginary lands (Villalpando, 2016: 11). In children's literature, realism was dominant and overshadowed the fantasy genre (Ibid). Due to their family-centered and moralistic tales, Maria Edgeworth and Maria Martha Sherwood were two prominent writers in that period (Thiel, 2008: 5). However, both writers had differences of opinion about parenting. Edgeworth's approach focused on careful parenting (Thiel, 2008:5). Rosamond, the protagonist in her stories, was advised to be careful but ultimately allowed to learn from her own mistakes (Ibid, p. 5-6). On the other hand, Mrs. Sherwood believed in a Calvinistic doctrine and stressed the value of parental guidance for a child's moral and spiritual growth, which differs from Edgeworth's approach (Ibid, p.6). *The History of the Fairchild Family* (1818), her most successful series of stories, is known for its emphasis on teaching good morals, life lessons and religion (Ibid). Besides that, religious texts began with illustrations but then progressed to more elaborate and complicated forms until the market reached a point where upper-middle-class families wanted to educate their children by current literature (Smale, 2023:7).

Meanwhile, the Romantic movement was gaining popularity with the advancement of children's literature. Through his book titled *"Victorian Fantasy",* Stephan Prickett, an academician and writer specializing in Romanticism and Victorian literature, gave us an insight into the fantasy genre in the Victorian era. In the middle of the nineteenth century, the definition of fantasy changed completely (Prickett, 2005). Fantasy is originally a Greek word which means 'making something visible' (Prickett, 2005:5). Since its earliest use in English, the word has been associated with two related concepts: imagination and fancy (Ibid). Commonly known as delusions and hallucinations, these concepts were considered harmful by society (Ibid, p.6). The meaning of the word fantasy changed in 1825, as it became

associated with cheerful things instead of delusions and hallucinations (Ibid). Fairytales gained the respect of antiquarians, poets and children at a rapid pace (Ibid, p.8). The rise of talented illustrators like George Cruikshank brought new life to classic stories through fresh and vibrant imagery with caricatures and cartoons (Ibid). Even though traditional stories were still exciting and enjoyable, there was an increasing belief that utilizing folklore in children's literature could help teach empathy and honor to young children (Knuth, 2012: 3). Therefore, English traditional legends were turned into literary poems, novels and fairytales in the nineteenth century (Ibid).

During the nineteenth century, literary works from other countries began to circulate more quickly around the world compared to the past. For instance, the German author Brothers Grimm's *"Grimm's fairytales"* were initially published in 1823 in England (Prickett, 2005: 8). Just like the brothers Grimm, Hans Andersen's tales were translated and published in England in 1846 (Ibid). We can state that most of the works that belong to the nineteenth century are still popular among children in today's world. Lewis Carroll's book *Alice in Wonderland* (1862) is an example of how Romanticism and the love for fantasy and fairytales were influential in English literature (Zhang, 2020:81). George MacDonald was another leading figure in fantasy literature during the nineteenth century and he inspired many writers. Some of the examples of MacDonald's works for children are *The Princess and Goblin* (1872), *A Double Story* (1874-1875), *At The Back of the North Wind* (1868), *The Light Princess* (1864) and *The Golden Key* (1867) (Reiss, 1972: 28). Jules Verne was another notable writer in the nineteenth century. He created works for children to stimulate their imagination and introduce science. *Around the World in 80 Days*, *Journey to the Center of the World* and *Twenty Thousand Leagues Under the Sea* are some examples of his works written for children (Koyuncuoğlu, 2021:6). In addition to Jules Verne, Carlo Collodi introduced the Enlightenment era's education system to children through his story *Pinokio*, while Johanna Spyri focused on children's psychology in her work *Heidi* and skillfully depicted emotions such as joy and grief (Ibid, p.6-8). Finally, John Ruskin, Frances Browne, Lewis Carroll, and George MacDonald were prominent writers who created the fantasy genre for children, and they paved the way for twentieth-century writers to follow and expand it (McGillis, 2011:73).

In the late nineteenth century, almost all European countries engaged in reform movements in art, literature and education (Ewers, 2013: 179). The educational reform that happened between the late nineteenth and early twentieth centuries was based on Rousseau's theory of childhood (Ibid, p.180). Adults started to develop empathy for children but it was not the same for all social classes (Ibid, p. 182). Children belonging to lower-class families were expected to be more mature, while children from middle-class families had more freedom (Ibid). In the twentieth century, children's literature had its own designated area in literature, even though there were two devastating world wars. World War One caused a reduction in the production of books for children, though some writers recreated classic fairy tales like *The Little Red Riding Hood* and adapted them to the wartime setting. Moreover, children's magazines such as *Der Gute Kamerad, Das Kranzchen, Fillette* and *Cri-Cri* included the war as well[6].

Some of the most popular children's books were written during World War Two, such as Antonie de Saint-Exupery's story *The Little Prince* and Esther Forbes' novel *Johnny Tremain*. Despite these wars, fantasy genre remained popular, and Kenneth Grahame and Edith Nesbit were two prominent writers who had a significant impact on it (McGillis, 2011: 71). For instance, Grahame's *"The Wind in the Willows"* became an inspiration to following works such as A.A Milne's *Winnie the Pooh* books, Brian Jacques' *Redwall* series and Arthur Ransome's *Swallows and Amazons* (Ibid). On the other hand, Nesbit's realistic fantasy led to multiple works exploring childhood concept less sentimentally. Besides that, the style of children's stories changed significantly. Lucy Sprague Mitchell wrote *"Here and Now Story Book"* in 1921 for children between the ages two to seven. Interestingly, the book was not about fables or heroes; it was dedicated to the daily routines of children (Koyuncuoğlu,2021:8). On the other hand, classic fairy tales were recreated in picture books like *Snow White in New York* (1989) by Fiona French and *Hansel and Gretel* (1981) by Anthony Browne (McGillis,2011: 73).

[6] Retrieved April 18, 2023 from Children's Literature | International Encyclopedia of the First World War (WW1) (1914-1918-online.net)

Series were also a part of children's literature in the twentieth century. One of the most prominent writers during the twentieth century, Enid Mary Blyton submitted her series such as *Famous Five*, *Secret Seven*, and *Malory Towers* to children (Koyuncuoğlu, 2021: 8).

As mentioned previously, post-colonial self-awareness and multicultural self-congratulation led race issues to become a common topic in children's literature (McGillis, 2011: 74). During the twentieth century, authors like G.A. Henty and Bessie Marchant wrote about the British Empire's various territories (Ibid). Besides that, historical fiction became immensely popular in children's literature thanks to the work of writers such as Geoffrey Trease, Rosemary Sutcliff, Leon Garfield, Jill Paton Walsch, and Kevin Crossley-Holland (Ibid, p.73).

Today, we can say that children finally receive the recognition they deserve. UNICEF'S Convention on the Rights of the Child (1989) states that every person under the age of eighteen is considered a child regardless of their race, gender, language, religion, health status, or political views[7]. Nowadays, many individuals have become more aware of the nature and needs of children.

Children's literature has been significantly impacted by the rapid development of technology and the multicultural society (Destebaşı, 2016). *"As boundaries of culture get vaguer by each passing day, multicultural and international children's literature gains more important roles in particular education fields (Destebaşı, 2016: 298)".* On the other hand, as technology advances, children can read from digital content or e- books instead of print books because they are easy to access and provide wide choices (Short,2018 :288).

For an extended period, children between the ages of 8 to 12 were not given attention (Short, 2018: 288). However, the popularity of the *Harry Potter* series resulted in publishing companies competing to attract young readers (Ibid). Today, series such as *Origami Yoda*, *Wimpy Kid* and *Wings of Fire* are in the central position in children's literature (Ibid).

[7] Retrieved April 19, 2023 from Çocuk Haklarına Dair Sözleşme | UNICEF Türkiye

On the other hand, there has been a decline in the production of certain genres, like picture books, even though forty percent of the top 100 popular books among young readers are picture books according to *The New York Times* (2015) (Ibid). Children's literature has been significantly impacted by the rapid development of technology and the multicultural society (Destebaşı, 2016). *"As boundaries of culture get vaguer by each passing day, multicultural and international children's literature gains more important roles in particular education fields (Destebaşı, 2016: 298)".* On the other hand, as technology advances, children can read from digital content or e- books instead of print books because they are easy to access and provide wide choices (Short,2018 :288).

To conclude, children's literature is considered as a newly blossoming area in literature by most scholars, but we can state that children have always had a fondness for reading since ancient times. The development of science over the centuries resulted in changes in childhood norms, which had an impact on the books offered to children. At present, children's literature has a solid position in the literature field and parents encourage their children to purchase and read books. Therefore, we can state that children's literature has a bright future ahead.

1.3. History Of Children's Literature In Turkey

It is a fact that children's literature differs based on factors such as culture, religion and language all over the world. In our previous chapter, we covered the general history of childhood norms and children's literature in the Western world. As mentioned in the previous chapter, it can be observed that children's literature has changed throughout history simultaneously with childhood norms. As Turkey has a different background (history, language and more), the development of childhood norms and children's literature differ greatly from Western societies. This chapter will focus on the perception of children in the past and how children's literature has progressed in Turkey today. It is important to note that Tanzimat was a turning point in Turkish children's literature. Therefore, information about the pre-Tanzimat era is limited.

Turks appeared for the first time on the historical scene in Central Asia. They adopted a nomadic life due to the harsh climate of their land (Arı,2021:59). As a result of severe climate, they became a harsh and martial society (Ibid). However, they understood the value of goodness, kindness and respect (Ibid). In the pre- Islamic period, children were raised by their parents according to their traditions (Ibid, p. 61). Children had an important place in society but they were exposed to gender apartheid (Karadoğan, 2019). For instance, the lack of a son in the family was considered an issue because then it was unclear how the inheritance should be split (Karadoğan, 2019: 207-208). In the pre-Islamism period, oral literature was prosperous because literacy was not common. Storytelling was a common form of oral literature during this period. Dede Korkut's stories are a prominent example from that time.

Following the Talas War in 751, Turks embraced Islamism and their culture was reshaped. According to Islam, children reach the ability to understand and evaluate the results of their behaviors at the age of seven (Karadoğan, 2019: 212). When children reach their teenage years, they are regarded as adults (Ibid). Education depended on the parents' choice by the time Turks arrived in Anatolian solids (Ibid). In addition to parental education, children also received basic religious knowledge from a very young age through schools. One of the prominent anecdotes in Turkish literature, Nasreddin Hodja was an effective way to teach children moral lessons while entertaining them (Arıcı,2018).

Besides that, *Karagöz and Hacivat* were popular among the public in the Ottoman Empire. (Demir and Özdemir,2013:62-64). In addition to this, people, particularly children, enjoyed fables. *"Fables are featured in some of the stories in Mesnevi of Mevlana. In the fifteenth century, Şeyhi's "Harname" was publishes by The Ministry of Education under the title "Zavallı Eşeğin Hikayesi""* (Ungan, 2006:108).

Nâbi is the first author to have written books that include suitable themes for children in Turkish children's literature (Koyuncuoğlu, 2021: 9). Intending to provide guidance to his son, he wrote the book *Hayriyye* (Erbay, 2014:173), which, despite not being considered appropriate for young readers by most scholars, is a significant work in Turkish children's literature, as it is specifically written for younger readers (Koyuncuoğlu, 2021:9).

The Tanzimat period, when the Ottoman Empire established stronger ties with the West, is generally regarded as one of the most significant periods in Turkish history. In his book titled *"Tanzimat Dönemi Türk Edebiyatı"*, Nurullah Çetin, a professor in the field of Turkish literature from Ankara University, states that *"tanzimat"* is the plural form of *"tanzim"* which means reform and re-regulation (Çetin, 2021: 1). The Ottoman Empire needed reforms due to its lagging behind the West in science, technology, economy and military resources (Ibid). Sultan Abdulhamid was convinced by Mustafa Reşit Pasha, who served both at the Ministry of Foreign Affairs and the Embassy of London, and the *Tanzimat edict* was read on November the third, 1839 (Ibid). After the *Tanzimat edict*, the period began (Ibid, p.3). The reforms not only affected the military and the economy but also literature. Most scholars consider the Tanzimat period as a new era for Turkish literature. During that period, the translation of works from foreign countries, particularly Western ones, led to many literary genres, such as theatre pieces, novels, and stories; these made their way into the Turkish literary system, resulting in a new perspective on literature (Kanter, 2022: 126-127). Before the Tanzimat era, works submitted to children had prominent didactic features (Ibid, p.127). Following the drastic changes in perspective, writers began to change their styles to make their works easier to read and comprehend for young readers (Ibid).

Mehmet Rüşdi's *"Nuhbetü'l Eftal"* is the first alphabet book and is considered a breakthrough novel in children's literature in Turkey (Koyuncuoğlu, 2021: 9). Besides that, children's magazines such as *Mümeyyiz (1869), Çocuklara Arkadaş (1882), Vasıta-i Terakki (1882), Çocuklara Mahsus Gazete (1896), Çocuklara Rehber (1897), Çocuk Bahçesi (1897) and Arkadaş (1881)* (Kür, 1991; Neydim, 2020: 860) appeared for the first time in the Turkish literature (Neydim, 2020). *"Mümeyyiz"* has privileged importance as it is the first children's magazine in Turkey and supports female children to receive education (Ibid, p.860). Many children's books from other nations (specifically Western countries) entered the Turkish children's literary system via translation. For instance, in 1862, Şinasi published his book *"Tercüme-i Manzume"* (Ungan, 2006:108) . His book includes many translated stories from Western authors like La Fontaine (Ibid). Ahmet Mithad Efendi included both his fables and translated ones from Aesop and La Fontaine in his book *"Kıssadan Hisse"* (Ibid).

During the Tanzimat period, classics were one of the most prominent contributions to Turkish children's literary system thanks to translations (Koyuncuoğlu, 2021: 10). For instance, Daniel Defoe's famous work *"Robinson Cruseou"* was translated by Ahmet Lütfi as *"Hikaye-i Robinson"* in 1864 (Neydim, 2020: 860). Jonathan Swift's *Gulliver* was introduced into the Turkish children's literary system in 1872 by Mahmud Nedim under the title *"Gulliver Nam Müellifin Seyahatnamesi"* (Ibid). Apart from these examples, Ahmet İhsan Tokgöz translated Jules Verne's works (Ibid). Şinasi, Recaizade Mahmut Ekrem and Ahmet Mithad also contributed to Turkish children's literature as they translated fables from La Fontaine and other writers besides their own books (Ibid). During the Tanzimat Period, children's books started to enter more often into Turkish literary system via translation compared to the past. According to Professor and writer Selçuk Çıkla, the year 1859 is a significant point for Turkish children's literature (Çıkla,2005:94). He points out three different works that are considered the foundation of Turkish children's literature (Ibid). The first one is Şinasi's *"Tercüme-i Manzume"* which consists of fables that are translated from other countries (Ibid). The second one is *"Nuhbetü'l- Etfâl"* by Kayserili Doktor Rüştü (Ibid). His book includes children's stories, short animal stories and translated fables from other countries (Ibid).

The third one is *"Tercüme-i Telemak"* by Yusuf Kamil Pasha (Ibid). It is the translated version of François de Salignac de la Mothe Fenelon's *"Telemak"* novel (Ibid).

Children's literature eventually became a separate field during the Constitutional Monarchy. The Constitutional Monarchy was an active period in many fields (Kanter, 2022: 127). Works had literary standards and they were suitable for the expectations and needs of young readers (Ibid, p.128). Children's magazines, stories and poems were often published and they included fables, stories, and poems (Ibid, p.127). The emergence of new schools and an emphasis on regulation and innovation in education resulted in the widespread publication of literary works for children (Ibid). The primary focus of children's literature was that it had to adhere more to pedagogical standards than aesthetic ones (Ibid). By teaching moral lessons through antonyms like goodness- malignancy or sedulity- laziness, society used literature to raise children as good citizens (Ibid, p.128). Furthermore, works aimed to teach nationality and nationalism concepts to children because of wars such as the Balkans and World War One (Ibid).

Then, a literary period called *national literature* began. Possibly, this literary period began when Ali Canip Yöntem used the term *"national literature"* in the *"Genç Kalemler"* journal in 1910 (Dayanç, 2012:92). During this period, Turkish history, language and culture were prominent in the literary works. Ziya Gökalp and Ömer Seyfettin were one of the prominent writers (Dayanç, 2012: 98). Ziya Gökalp believed that education should be culture-based. (Kummuz, 2018: 67). Therefore, he wrote works for children in order to introduce Turkish culture to them (Ibid). For instance, his book titled *"Altın Işık"* includes tales from oral literature (such as *Keloğlan, Ülker ve Aydın* and *Ala Geyik)*, legends (*Arslan Basat* ve *Polvan Veli*) and historical stories (*Malazgirt Savaşı*) (Ibid, p.68). Ömer Seyfettin wrote more than 140 stories in Maupassant style (Kuş, 2013:9) such as *Kızılelma Neresi* (1917), *Kaşağı* (1919) and *Yalnız Efe* (1919). In his stories, Ömer Seyfettin included social issues, bravery and his own childhood memories (Geçgel and Sarıçan, 2011: 166). In addition to this, young readers were interested in children's magazines such as *Çocuk Dünyası*, *Çocuk Yurdu*, *Mektepli*, *Talebe Defteri, Çocuk Duygusu* and *Türk Yavrusu* (Yılmaz,2017:214). All these magazines were published in 1913.

The role of children in society underwent a significant change after the establishment of the Turkish Republic (Tüfekçi Can, 2014:40). Similar to previous periods, Turkey followed Western countries for new regimes. In order to enhance literacy levels, the new government adopted the Latin alphabet. The Latin alphabet's adoption resulted in higher literacy rates and more children's books being published (Demiray, 1953; Kökçü, 2015:1617). On the other hand, rural-to-urban migration started in the 1950s and continued until the 1990s, affecting daily life drastically (Tüfekçi Can, 2014: 40). We have mentioned that the new Turkish Republic government prioritized education. The Tevhid-i Tedrisat law brought the adoption of nationalism in education, which was inevitably reflected in works in children's literature. During the first half of the Turkish Republic, topics such as humanity, nationalism, motherland and religion could be found in children's books. Some writers in the Republican era focused on introducing Ataturk and his new principles while others aimed to promote patriotism (Ungan and Çanak, 2014 :189). Nationalism was included in children's novels such as *Vatan Aşkı* (1932) by Cemil Cahit, *Türk İkizleri* (1937) by Cahit Uçuk and *Çanakkale Savaşına Ait Bir Hatıra* (1939) by İskender Sertelli (Aygün, 2013: 112).

During the 1940s, writers wrote poems for children more often. Poems changed significantly in terms of form and content. The form and language style of poems were suitable for children's mental development. Fazıl Hüsnü Dağlarca is simply one of the examples of poets who wrote exclusively for children (Şirin,1998; Kökçü,2015).

American culture began to shape the Turkish literature system in the 1950s (Ungan and Çanak, 2014: 192). For instance, comic strips like *Pekos Bill, Tarzan, Baytekin, Ten Ten, Teksas* and *Tommiks* were included in children's magazines (Ibid).

In the 1970s, authors who were popular at the time wrote books specifically for children (Neydim, 2003: 31). During the 1970s, some prominent writers in Turkish children's literature were Rıfat Ilgaz, Aziz Nesin, Fakir Baykurt, and Kemalettin Tuğcu (Ibid).

After the 1990s, cartoons like *Uncle Donald, Disney World, The Smurfs, Barbie, Power Rangers, Batman, Swing* and *Red Kit* started to be featured in children's magazines through stories, puzzles or paintings in order to attract young readers (Ungan and Çanak, 2014: 193).

At the same time, literary classics continued to enter into Turkish children's literary system via translation. According to Necdet Neydim, the books given below were frequently translated between 1960 and 2010:

"Andersen (Masallar); Frances Burnet (Küşük Prenses); Carlo Collodı (Pınokyo); Danıel Defoe (Robınson Cruseau); Charles Dıckens; Jonathan Swıft (Gulıver); Mark Twaın (Tom Sawyer); Jules Verne; La Fontaıne; Samet Behrengı; Enİd Blyton; Cervante s(Don Kışot); Alexandre Dumas (Monte Cristo Kontu);Rene Goscınny (Pıtırcıkdızısı); Eleanor Porter (pollyanna); Frances Burnet; Lewıs Carrol; Grımm Kardeşler, Vıktor Hugo; Sempe ve Goscınny; Johanna Spyri; R. Luıse Stevenson; Florens Stratton; Jonathan Swıft; Rudyard Kıplıng Hector Malot; Ferenc Molnar; R. A. Montgomery; Edward Packard; Charles Perrault" (Neydim, 2020: 862).

The position and value of children have shifted in the twenty-first century due to various factors such as technology, culture, and social changes. The concept of "modern children's culture" arose due to the profound influence of technology and media on children (Kanter, 2015 :16). Beyhan Kanter, a writer and professor in the field of Turkish literature, states that technology has altered the behavior and attitudes of adults, which has inevitably changed children's daily life (Ibid). According to Kanter, technology, specifically media and the internet, has blurred the lines between adults and children (Ibid, p.16-17). The vague social distance between adults and children is the reason behind the corruption of children (Ibid, p.16).

Besides, globalization has resulted in children being seen as a valuable commodity (Kılıçer and Poyraz, 2019; Taşkıran-Boztepe and Tani, 2019; Avcı, 2021: 3321). In today's world, many publishing houses provide literary resources for young readers. These literary resources can entertain children while educating them at the same time. In addition, in many countries around the world, e-books have become increasingly popular among young readers.

The popularity of e-books has started a new competition among publishers (Bozkurt Yükçü, Tok and Kangal, 2019). Today, picture e-books are one of the significant topics in Turkish children's literature (Bozkurt Yükçü, Tok and Kangal, 2019: 147). To conclude, children's literature in Turkey will continue to grow through social interaction and technology.

CHAPTER TWO

CHILDREN'S LITERATURE IN THE FRAME OF TRANSLATION STUDIES

2.1. Translated Children's Literature

In previous chapters, we covered the basic characteristics and long history of children's literature. Modern children's literature began in the eighteenth century. Now, books from other countries are translated into many languages to reach young audiences worldwide due to the tremendous impact of globalization and multiculturalism. However, the translation of children's literature was not a popular research topic until recently. The year 1976 was a significant point for the translation of children's literature as the first conference titled *"International Research Society for Children's Literature"* (IRSCL) focused on the translation of children's books at the third symposium (Lathey,2006: 1). Professor Richard Bamberger, who has worked in the field of children's literature, text difficulty, and readability, made two points at this conference (Ibid). According to his first point, the translation of children's books is more significant than the translation of adult books (Ibid). To support this claim, he highlighted the universality of classics such as *Grimm's Tale* and *Pinocchio*, stating that translation is the reason they have always been popular (Ibid). In his second point, he claimed that children are incapable of recognizing foreign elements in books, which led to debates among scholars later (Ibid).

Translating books for children is different from translating them for adults. Zohar Shavit, a prominent scholar in translated children's literature, states that translation is not just a process of rendering languages to another but also a means of transferring texts between systems, particularly from the adult to juvenile system in the context of children's literature (Shavit, 1981: 171). According to Shavit, translation norms play a crucial role in children's literature, particularly for literary works for adults that have been adapted for children—or texts that fall under both categories (Shavit, 1981: 171). Shavit holds the view that children's literature falls into a secondary position in the literary system, which means translators of children's

literature have more freedom to manipulate their texts in various ways such as *changing, enlarging, abridging, deleting* or *adding* compared to adult literature translators (Shavit, 2006: 26). However, translators can have more freedom only if they follow two fundamental principles of children's literature translation. Shavit explains these two principles:

a) *"Adjusting the text in order to make it appropriate and useful to the child, in accordance with what society thinks is "good for the child"*
b) *"Adjusting plot, characterization and language to the child's level of comprehension and his reading abilities."* (Shavit,1981: 172)

Each stage of translation in children's literature, from selecting the text to applying translation strategies, is effectively guided by these two principles (Shavit, 2006: 27). If the text follows these two fundamental principles or does not violate them, the resulting work will be considered a text translated for children (Ibid). Based on the information provided above, we can infer that the culture and the target society's perspective have an impact on the translation process of children's works and on the way translators have to consider cultural norms and viewpoints when adjusting the text for children.

2.2. Retranslation

In 1990, Antoine Berman and Paul Bensimon proposed the retranslation hypothesis in an article that was published in a French journal titled *"Palimpsestes"*. Since then, other scholars in the field of translation studies have contributed to the improvement of the retranslation hypothesis. The phenomenon of retranslation is described by Isabelle Desmidt, who is a distinguished scholar in the field of translated children's literature, as *"new translations of earlier translated texts"* (Desmidt, 2009: 670).

There are several reasons for retranslating a text. Politics, technology, media, migration, and cross-cultural interactions can cause changes in the norms of society, and sometimes these changes can be quite significant. Because of changes in functionality from the previous generation or era, new demands may arise for a text to be retranslated (Desmidt, 2009: 670). According to Lawrence Venuti, a translation

theorist and a prominent professor emeritus in translation studies from Temple University, retranslation may have arisen due to the assumption that preexisting translations are not accurate or adequate in terms of conveying the source text's content (Venuti, 2003: 26). Therefore, retranslations are competitive with earlier translated versions of the text (Ibid, p. 32). Another reason for retranslation can be the demand of social institutions or clients to convey their ideas and values to a particular audience through text (Ibid, p. 26). Institutions or clients determine which text should be retranslated and what kind of strategies should be applied during the translation process as they will use the text for multiple purposes later (Ibid, p. 25). Therefore, different translation strategies will be used as each target audience has distinct values (Ibid, p. 25-26). In this regard, it can be stated that the institution or client has a significant impact on the retranslation process. But it is important to consider that a text can be retranslated to go against the existing ideas of institutions or create new ones (Venuti, 2003: 26). Therefore, retranslations provide insight into the intentions of translators as texts are selected and restructured according to values that are absent in the previous versions (Ibid, p. 29). Because of this, retranslated versions gain attention and start a battle with previous ones in order to attract the target audience (Ibid).

According to the retranslation hypothesis, the initial translations of work tend to adhere to the norms of the target culture (Bensimon,1990:ix; Paloposki and Koskinen,2004:27). This tendency aims to introduce the work to the target audience and make it familiar with the dominant literary norms of the target culture in order to gain a place in the target literary system (Paloposki and Koskinen, 2004: 27). When the cultures of the source and target societies are quite different, the work will mostly likely be translated in accordance with the target culture's norms, in other words, it will be domesticated (Ibid, p.28). Then, the following translations of the work will tend to follow the norms of the source culture and will not hesitate to keep foreign elements since the target audience has already become acquainted with the work through previously translated versions of the text (Ibid). In her article titled *"(Re)translation Revisited"*, Desmidts connects the retranslation phenomenon with the romantic German movement and she provides two famous German writers, Schleiermacher and Goethe, to describe the tendency of following the source culture in retranslated versions. Schleiermacher believed translations that follow target culture

and language norms are just adaptations of the original works and they cannot convey intended messages fully to the readers (Desmidt, 2009: 671). In Goethe's opinion, when the norms of the source culture are more prominent than those of the target culture in a translated work, this means that translation is improved (Ibid).

According to Desmidt, many recently published literary or technical texts have been translated multiple times because of their target audience's needs, but the primary focus of retranslation is older works or classic novels (Desmidt, 2009:670). In her article "*Gulliver Travels in Turkey: Retranslation and Intertextuality*", Şehnaz Tahir-Gürçağlar, a prominent scholar in translation studies, states that children's classics are among the most frequently retranslated genres in Turkey, based on data from *Türkiye Bibliyografyası* (Tahir-Gürçağlar, 2011: 45). According to Tahir-Gürçağlar, children's classics are often retranslated because they should be suitable for children in terms of the content (Ibid) and they should be approved by adults. In order to support her reasoning, she points out the Ministry of Education's list of children's classics, which is a sign of approval of both parents and teachers (Ibid). Another reason for retranslation of children's books is that publishers can sell classics without any additional marketing efforts (Ibid). Tahir-Gürçağlar also underlines that retranslations and reeditions are valuable sources of information for the translation of children's literature (Ibid). By comparing retranslated versions of the work over time, we can reveal diachronic information about the evolution of translational and social norms (Ibid). They demonstrate changes that happened at lexical, literary and social levels and they display how translators act as writers, editors, teachers and censors when translating the text at that period (Ibid). On the other hand, if we compare retranslated versions of the work synchronically, we can uncover diverse conceptions of children and the significance of literature in terms of education and entertainment at a particular time (Ibid). Furthermore, we can reveal the diverse and conflicting norms that exist among different translators and publishing houses (Ibid).

2.3. Paratextual Elements

A book is the words on the pages. However, these words are not alone; they come with titles, introductions, and information on where the words come from (Genette,1991:261). All of these things make the words in a book recognizable by all (Ibid). The things that aim to gain the attention of readers are known as *"paratextual elements"*. The concept of *paratextualism* was proposed by French literary theorist and scholar Gérard Genette in the 1990s. Genette shares detailed information about the paratextual elements in his work titled *"Paratexts: Thresholds of Interpretation"* which was translated into English later by Lewin in 1997. Genette (1997) explains the function of the paratextual elements as follows:

"... in any case, they surround it and extend it, precisely in order to present it, in the usual sense of this verb but also in the strongest sense: to make present, to ensure the text's presence in the world, its ''reception'' and consumption in the form (nowadays, at least) of a book." (Genette, 1997: 1)

In the statement given above, we should take a closer look at the words *"present"* and *"reception"*. Here, Genette states that paratextual elements *"present"* works to the readers. For example, adults carefully examine the book cover, title and illustrations before buying the book for their children. Paratextual elements provide essential information about the work, such as the reason for the literary work being produced, the types of readers who would find it intriguing, and its significance to the literary world (Taş, 2015: 73; Taş, 2018: 150). The word *"reception"* highlights how paratextual elements impact the readers' perception of the text. This impact can have a positive or negative effect on sales. Like in the previous example, most adults prefer to look at every detail in books before buying them for their children. If the illustrations or the titles of books evoke negative feelings in parents, they will most probably not purchase them. Therefore, we can suggest that paratextual elements are crucial for competition in the publishing world, specifically in children's literature. However, it is important to note that the meanings of paratextual elements can vary depending on factors like historical era, culture, writer, genre, edition, and level of pressure (Genette, 1997: 3).

"Paratexts are supplementary materials that may include introductions and afterwords, annotations and commentaries, even the endorsement of academic specialists and the publishers' advertising copy." (Venuti, 2003: 33). As there are

numerous paratextual elements, Genette primarily categorizes them into two categories, namely *peritext* and *epitext*. The primary difference between these groups is where the paratextual elements are located (Genette, 1997). He used the *peritext* term to refer elements that are situated around the text (Genette, 1997: 5). For instance, titles, chapter titles and preface are *peritexts* (Ibid). On the other hand, *epitexts* include elements that located outside of the text such as interviews, conversations and letters about the work (Ibid).

According to Şehnaz Tahir-Gürçağlar, paratextual elements encounter readers before the text and provide clues about its content (Tahir-Gürçağlar, 2002:45). In addition to the content, paratextual elements provide clues about whether the book is a translation or not (Ibid). While *epitexts* mainly offer clues about the translation process and consumption, *peritexts* provide information about the perspectives of publishers and translators on translation (Ibid, p. 58-59). Therefore, paratextual elements are important research subjects in translation studies.

2.4. Translation Norms In Translated Children's Literature By Isabelle Desmidt

Siobhan Brownlie, a professional translator and honorary research fellow and writer in the field of translation and intercultural studies, explains that norms are ideas about translational behavior that translators, editors, publishing houses and readers share (Brownlie,1999). Jiri Levy and Itamar Even-Zohar were the first to mention the norm concept in translation studies; however, Gideon Toury, a leading scholar in the field of translation studies, was the first to spread the idea (Brownlie, 1999: 7). Translation involves two different cultures and languages, which means it consists of at least two distinct norm systems (Toury, 1995: 56). Toury emphasizes that norms have a significant impact on the translator's decision- making process. Toury (1995) divides norms into three main categories and emphasizes their importance in the translation process. *Initial norms* are the first category and they refer to general choices made by translators (Toury, 1995: 56). *Preliminary norms* are the second category.

They involve factors determining text selection and whether translation occurs directly or through an intermediate language (Ibid, p. 58). *Operational norms* are the third category and they include the target text's completeness and linguistic aspects (Ibid).

Desmidt emphasizes that norm variation stems from the expectations of the author, the source reader, the target reader, the publishing houses, and the translator's point of view, which are separate from the message in the source text (Desmidt, 2006: 86) Desmidt also states that the translation process can be challenging and that challenges vary depending on the literary genre being translated (Desmidt, 2006: 86). Multiple challenges arise particularly in the translation of children's books because of the asymmetric nature of communication caused by the age difference between adult authors and juvenile readers (Ibid). Considering the nature of children's literature, Isabelle Desmidt proposed norms based on Toury's norms. She categorizes translation norms into two main groups: norms for general translations and norms specific to children's literature translation (Desmidt, 2006: 86). The norms for general translations are *source- text related norms, literary-aesthetic norms* and *business norms* (Ibid). The specific norms for children's literature translation are *didactic norms, pedagogical norms* and *technical norms* (Ibid). Detailed information about these norms is given below. All the information provided below comes from Desmidt's article titled *"A Prototypical Approach within Descriptive Translation Studies? Colliding Norms in Translated Children's Literature"*, pages 86 to 92, which is taken from the book *"Children's Literature in Translation: Challenges and Strategies"*.

1. ***Source-text related norms:*** These norms aim to achieve a translation that is adequate instead of acceptable. They emphasize the importance of following the source text, author, and culture.
2. ***Literary-aesthetic norms:*** For these norms, the focus is on language style, literature, and aesthetics, and the goal is to make the text more relatable to the target readers. Therefore, the culture of the target readers is more prominent than that of the source text.

3. ***Business norms:*** Commercial issues such as the editiong, publishing and distribution processes of the work are highlighted by these norms.
4. ***Didactic norms:*** These norms highlight the expected role of children's books in improving juveniles' cognitive skills and emotional development and expanding their vocabulary.
5. ***Pedagogical norms:*** The importance of adapting children's books to children's cognitive and language proficiency is stressed by these norms, as comprehension of ideas, concepts, and themes depends on their age group.
6. ***Technical norms:*** Some technical issues arise when publishing children's books. Technical norms include matters related to book illustrations, as Desmidt specifically points out. For instance, should illustrations be included if none exist in the source text?

In the previous chapter titled *"Children's Literature in General"*, we mentioned that *didactic norms* are a vital part of children's literature and they aim to convey cultural, religious, moral, and educational values to young readers (Ewers, 2009). Literary works translated for children have to convey these values and improve the cognitive skills and vocabulary level of young readers. Therefore, we can connect *didactic norms* in the translation of children's literature to *didactic norms* in children's literature.

On the other hand, *pedagogical norms* emphasize the importance of adapting the work to young readers' cognitive, linguistic, and literary skills to ensure a complete understanding of the text. Age is the primary factor in terms of children's competence skills. Therefore, we can connect *pedagogical norms* in the translation of children's literature to *child suitability norms* in children's literature.

The use of illustrations is crucial to attract young readers. Accordingly, many publishing houses demand that illustrations be included in the texts (Desmidt,2006: 91). This request causes problems such as the placement of illustrations and other related issues (Ibid). Furthermore, publishing houses may set the number of pages needed for a translation (Ibid, p.92). All these concerns are covered by *technical norms.*

Desmidt emphasizes that the function of texts can be altered by *didactic* and *pedagogical norms*, and these changes can be minor or significant (Desmidt, 2006: 87). Besides this, the text's language style can be adapted to target readers' cognitive skills by deleting minor parts of sentences, such as phrases, or more significant parts that shorten the translated text by one-third compared to the original size of source text (Ibid, p.88).

The purpose of these omissions is to make the text more readable and concise for young readers (Ibid). In addition to the omission method, a translator can adapt a text's content by reducing its length via shortening, restructuring its structure or retelling and paraphrasing its style (Ibid).

Adapting the text to intended target readers may result in conflicts between norms in some cases (Ibid, p. 88). Desmidt provides an example of this situation and argues that if a translator puts *pedagogical norms* first, s/he pushes *source-text related norms* into the background (Ibid). Another example of this is the conflict between literary quality and *business norms*. While illustrations are required for literary quality, *business norms* aim to publish books at a reasonable price (Ibid, p.88-89).

2.5. Translation Methods By Jean-Paul Vinay And Jean Darbelnet

Jean-Paul Vinay and Jean Darbelnet, two important scholars in the field of linguistics and translation studies, define translation as an art which has its own specific problems and methods to solve them (Vinay and Darbelnet,1995:7). Vinay and Darbelnet also state that translators are the ones to select methods and techniques when they face with difficulties during the translation process (Ibid). This means translators may choose different strategies for the same specific problem. In their book titled *"Comparative Stylistics of French and English: A Methodology for Translation"*, Vinay and Darbelnet offer information about seven translation strategies, which will be briefly presented later in a table below. We must point out that all of the information given below was taken from Vinay and Darbelnet's book mentioned above, from pages thirty-one to thirty-nine.

1. ***Direct (Literal) Translation:*** In some cases, it is possible to convey the message in the source language with target language elements. Vinay and Darbelnet point out that this is the case when there are structural parallelism or parallel concepts between source and target languages.
2. ***Oblique Translation:*** In some cases, it is not possible to convey the message without changing syntactic and lexical order due to differences derive from structural or metalinguistic features of the languages. Vinay and Darbelnet highlight that in these cases, translators may need to apply more complex strategies, in other words, oblique translation methods.

We can look at the table below, which offers brief information about translation strategies.

DIRECT (LITERAL) TRANSLATION STRATEGIES	**OBLIQUE TRANSLATION STRATEGIES**
1-) *Borrowing:* Vinay and Darbelnet state that this is the simplest translation method. Translators may prefer using this method to introduce source language culture to target culture via translation. They also point out that in some cases borrowed words are commonly used in target language and after some time they become a part of target language lexicon.	**1-) *Transposition:*** In this method, translators prefer to change the class of the word with another. For instance, the translator may change a verb to a noun to render the sentence to target readers. In here we have to emphasize that meaning of the sentence does not change. We can divide this method into two main categories, namely obligatory transposition and optional transposition. In some cases, using transposition is necessary due to differences between two language systems. We call it obligatory transposition. On the other hand, sometimes translators may choose to use transposition method to have a better style and utterance.
2-) *Calque:* This is a specific kind of borrowing method. In this method, translators prefer to borrow an expression form from the source language, and then they translate its elements literally. We can divide this	**2-) *Modulation:*** This method is used when there is a risk for the expression to be considered awkward or inappropriate in the target language. In order to prevent unwanted situations, translators may choose to

method into two main categories. The first one is called lexical calque, and the second is called structural calque. For lexical calque, we can state that translators prefer to follow the target language's syntactic structure. For structural calque, we can state that a new construction enters into the target language due to erroneous connection between a sentence or phrase's elements.	change the viewpoint of the message. Vinay and Darbelnet point out that modulation method can be divided into two main sections, namely free/optional and fixed/obligatory. In some cases translators have to use modulation method in order to convey the message (fixed/obligatory modulation) or sometimes they use it to achieve a better style (free/optional).
3-) ***Literal Translation:*** This method is also called "word for word translation". In this method, translators directly convey source language elements into the target language text by taking grammatical and idiomatical appropriateness into consideration. This method is commonly used if these languages are in the same family. It is also used when the source culture and the target language are similar.	**3-)** ***Equivalence:*** This method is mostly used for translation of idioms, proverbs, nominal or adjectival phrase and other cultural elements. In most cases, using equivalence method is obligatory in order to convey the message to target readers properly.
	4-) ***Adaptation:*** This method is generally employed when the situation inside the source language message is not known by the target readers. In order to convey the intended message of the source text, translators have to produce a new situation by taking target language and culture into consideration. Vinay and Darbelnet name this method also as "situational equivalence" which indicates that it is a specific kind of equivalence method.

Table 2.1. Translation strategies offered by Vinay and Darbelnet.

2.6. The In/visibility Of Translators In Translated Children's Literature

As previously stated, the translation process can be problematic due to the asymmetric communication in children's literary works. The age group of the target readers has to be considered when translators choose the strategies they intend to apply because of the asymmetric nature of communication. While translating a work for children, translators reflect their reading experience, childhood and their views on the concept of childhood (Oittinen, 2000: 3). The selection of translation strategies for certain parts of the text is influenced by all these factors, and translators' strategy decisions make them visible to young readers.

Lawrence Venuti, a translation theorist and scholar, introduced the concept of in/visibility in 1986 in an article titled *"The Translator's Invisibility"*, published in the journal *"Criticism"*. Venuti presents two concepts that oppose each other: ***fluency*** and *resistance* (Venuti, 1986: 190). According to Venuti, when the fluency of translation improves, the text becomes more transparent (Ibid, p. 187). When translators do not use the source culture's elements in language style in order to prevent unfamiliarity, the author of the text comes to the forefront (Ibid, p.179). In other words, the translator becomes invisible while the author of the source text comes to the front (Ibid, p. 187). This situation is considered acceptable by editors, reviewers and the target audience (Ibid, 179). Conversely, some translations refuse to be fluent (Ibid, p.190). Venuti believes that translators have to be perceived as *tertium datum*. Translators should have an opaque quality that prevents them from being a transparent window of the author or the source text (Venuti, 1986: 190).Translators are more visible when they use a non-fluent language style that challenges the target audience during the reading process (Ibid). Translators are the ones who determine whether the texts they produce are fluent or resistant (Ibid). Venuti also states that in most cases, readers tend to assume that the text they have is originally written in their native language instead of being a translation (Ibid, p.179).

Gillian Lathey, a scholar whose specialty is the translation of children's literature from the University of Roehampton, stated in his book *"The Role of Translators in Children's Literature: Invisible Storytellers"* that translators of children's literature are the least visible ones when compared to translators in other fields due to the low status of children's books (Lathey, 2010: 1). But the translator's identity can be revealed by comparing the source and target texts' language styles and adaptations (Ibid, p. 2). According to Lathey, children's literature translators choose to be visible to defend their text selection, explain the didactic purpose of the work or introduce the text's content and origin to readers (Ibid). Besides, O'Sullivan offers another reason why translators of children's books are visible. Because of the strict control adults have on children's books in terms of language style and content, translators frequently find themselves in the spotlight (O'Sullivan, 2003: 198).

CHAPTER THREE

A COMPARATIVE AND DESCRIPTIVE ANALYSIS OF *BLACK BEAUTY'S* SIX TRANSLATED VERSIONS

3.1. The Life Of The Author Anna Sewell

Anna Sewell was born on 30 March 1820 in Norfolk, England. For generations, both sides of her family had been Norfolkers and Quakers (Gavin, 1962:2). Her family members had been part of Friends, a Christian group, since the seventeenth century (Ibid, p.23). Norfolk's non-conformist traditions and Quakerism, which had simple habits in dressing, speaking and acting, were significant in Anna's life (Ibid). Her mother, Mary Sewell (nee Wright), was an author who wrote moral and practical edifications for children and the working class (Ibid, p.132). During her time, Mary was well-known and Anna helped her mother with editorial issues, sharing her sincere critiques and approvals (Ibid, p.134). Her father, Isaac Sewell, was a shopkeeper as well as a bank clerk[8]. Due to difficulties in finance and finding a job, Anna's family had to leave Norfolk and move to London for better life standards (Gavin, 1962: 13). Later, Anna's only sibling Philip was born on 14 January 1822 (Ibid, p.16). Even though her family moved to London, Anna and her brother Philip frequently visited their grandparents in Norfolk. Her grandparents had a farm called Dudwick where she learnt how to ride horses. Possibly, Dudwick Farm is the inspiration for Birtwick Park in the *Black Beauty* novel[9]. One day, while Anna was walking home from school, she slipped or tripped because of heavy rain and fell (Gavin, 1962: 34). Her ankle was severely twisted (Ibid). We have to point out that it is uncertain if she injured only one or two ankles (Ibid, p. 35).

[8] Retrieved November 1, 2023 from Anna Sewell, Author of *Black Beauty* |LiteraryLadiesGuide

[9] Retrieved November 1, 2023 from Anna Sewell (literarynorfolk.co.uk)

Even though it was predicted that her ankle would heal later, it never regained its strength and she remained lame for the rest of her life (Ibid) She was unable to walk or stand up for long periods (Ibid). Exercising was a well-known treatment during her time, but she was limited to horseback exercises due to her lameness (Ibid, p. 45-46). Due to that incident, she was unable to attend school and instead went to her grandparents' house at Dudwick Cottage (Ibid, p.6). Anna rode horses at Dudwick Cottage like she used to do in her childhood (Gavin, 1962). It can be inferred that Anna became very fond of riding horses after her lameness, as it gave her a sense of freedom and power (Gavin, 1962: 131).

Her health significantly deteriorated later in her life due to various illnesses she had (Gavin, 1962). Because of her worsening health, Anna wanted to write a novel for her mother to express her love (Gavin, 1962). As previously mentioned, Anna's early life was greatly affected by Quaker beliefs and habits, which prioritized preventing and reducing all types of cruelty (Gavin,1962:23). Moreover, she loved horseback riding, and her passion for horses increased due to her lameness. These factors were crucial in shaping the subject of her novel. It is believed that she began writing her sole novel *Black Beauty* in 1871 and finished it in the winter of 1876-7. (Ibid, p. 167-178). In 1877, Jarrold and Sons' London office published the novel (Ibid, p.182). Although *Black Beauty* became a popular book, Anna could not witness it as her health worsened. She passed away on April 25, 1878, just five months after the publication of her novel. [10]

3.2. Black Beauty

Black Beauty is the sole novel of British author Anna Sewell. *Black Beauty* is significant due to the way it challenged gender, class, and target reader assumptions about books on horses (Gavin, 1962: 195). Sewell was a Quaker and her Quaker values are reflected in the novel (O'Sullivan, 2010: 231). We can clearly see her determination to convey her beliefs in the book.

[10] Retrieved November 2,2023 from Anna Sewell | Norfolk Record Office (norfolkrecordofficeblog.org)

She included the subjects she considered sinful in her novel, such as animal cruelty, alcoholism, smoking, hunting, blindly following political ideology, and working on Sundays (Gavin, 1962: 178-179). Moreover, Sewell strayed from the tradition of primarily writing for horse owners and wrote her novel for the working classes, who had actual horse care experience. (Ibid, p. 196).

As previously stated, it is believed that she wrote her novel in 1871 while she was in bed because of her worsening health. The novel was complete in 1877 and published by Jarrold and Sons London office. The novel received a cautious response, and only 100 copies were purchased by London booksellers. However, Jarrold and Sons increased the marketing efforts, and promoted it to schools and booksellers (Gavin, 1962: 184). This led to the novel becoming popular (Ibid). The novel sold over 12,000 copies in its initial year and the success continued to rise (Gavin, 1962: 187). In mid-1880s, it was in its 35th edition and sold more than 100,000 copies by 1890. Jarrold stated that the novel was the sixth most popular book worldwide in 1924 (Ibid, p. 191).

Black Beauty was not meant to be a children's story, and the first readers did not consider it solely for children (Gavin, 1962: 186). But the novel became immensely popular among young readers when it published. Because of the emphasis on education during that time, such as the 1870 Education Act and the 1880 Education Act, reviewers began to suggest *Black Beauty* to juveniles (Ibid, p. 186). Since then, *Black Beauty* has become a source of inspiration for authors and translated and adapted into multiple media genres in different countries worldwide (O'Sullivan, 2010: 231).

When we look at its publication in Turkey, the novel was translated for the first time by Nurcihan Kesim in 1957 under the children's literature category, according to data from *Türkiye Bibliyografyası*. Based on the information provided in the previous paragraph, we can assert that the novel became part of Turkish literature later than in other countries. Furthermore, *Black Beauty*'s entry into the Turkish literary system was late compared to other classics. At first, *Black Beauty* was not translated as often as other classics. In 1987, *Black Beauty* was broadcast on television as cartoon titled *"Siyah İnci"* for children. When we get to the 2000s, we see that *Black Beauty* has been translated multiple times with every passing year.

We can state that during the 2000s, translation of *Black Beauty* for children has increased significantly. Presumably, due to the increase in violence towards animals and other kinds of bad behavior, teachers and child development specialists have started to take steps to teach children good and moral behavior. In order to teach children good behavior, it is necessary to find both entertaining and educational ways. One of the most effective ways to teach children good behavior are books. Therefore, we suggest that the reason why *Black Beauty*'s translation has increased significantly is teaching children good behavior not only to people but also to animals. Today, *Black Beauty* continues to reach children through various publishing houses and translators in Turkey under translated children's literature.

3.3. The Publishing Houses

3.3.1. Deniz Publishing House

Deniz Publishing House is no longer active, thus we cannot find detailed information. According to data from the Nadir Kitap website, a popular site for buying second-hand books, Deniz Publishing House was primarily active in the 1970s and published books for children. Some of the books submitted for young readers from Deniz Publishing House are *Hokkabaz* (1973), *Kanlı Sancak* (*Meraklı Kahramanlık Öyküleri*) (1973), *Yeniçeri* (1973), *Küçük Lord* (1974), *Kavga* (1974), *Batılı Süvari* (1974), *Binbir Gece Masalları* (1974), *Gri Şapkalı Adam* (1975), *Dedektif Mine* (1975), *Sihirbaz Kulesi* (1976), *Beyaz Atlı Türk* (1976), (1980), *En Küçük Kardeş* (1982), and *Kurtla Akıllı Kız* (1982)[11].

3.3.2. Altın Publishing House

Altın is one of the oldest publishing houses in Turkey[12]. This publishing house submits books for both adult and juvenile readers. For young readers, Altın Publishing House offers a range of children's books from both Turkey and other countries. The book series *"Dünya Çocuk Klasikleri"* by Altın Publishing House was an important step for children's literature in Turkey as various classics from other countries offered to young readers such as *Peter Pan'ın Maceraları* (1961),

[11] Retrieved November 5,2023 from https://www.nadirkitap.com/

[12] All information in this part is taken from Altın Kitaplar - Yayıncılıkta 65 Altın Yıl (altinkitaplar.com.tr) Retrieved November 8, 2023.

Külkedisi (1962), *Pinokyo* (1962) and *Pollyanna*, *Saadet Yolu* (1967). Furthermore, books for schools were published to assist children with their education. Altın Publishing House is notable for its inclusion of youth literature, formerly a rare genre in Turkey.

3.3.3. İşbank Cultural Publication

İşbank Cultural Publication, one of the most well-known and oldest publishing houses, was established by former Minister of Education Hasan Âli Yücel in 1956[13]. According to its website, İşbank Cultural Publication has set a record in Turkish publishing history by publishing 353 titles and 1,898 reprints in 2022, with over 19 million books sold on the Internet. This publishing house presents a varied selection of books, including classics, modern literature, children's books, and youth literature for different reader groups.

3.3.4. Fark Publishing House

Fark Publishing House provides various books for both adult and juvenile readers.[14] For adult readers, there are books from multiple writers such as Sabahattin Ali, Nabizâde Nâzım, Orhan Veli, Fyodor Mikhailovich Dostoyevski, Stefan Zweig and Goethe.Taking a brief look, we can state that Fark Publishing House is mostly focused on classic books for adult readers. On the other hand, books intended for children are more diverse than those intended for adults. Lesson books, such as *Bilgi Bulmaca İlkokul 2*, *Sayı Kumbaram 1* and *Benim Dilim 1*, are available for juvenile readers as well. Classics such as *Grimm Masalları*, *Heidi* and *Gezgin Cambazlar* are submitted for juvenile readers by Fark Publishing House. In addition, books by authors who wrote for adults, such as Charles Dickens, Charlotte Bronte and Arthur Conan Doyle, are translated exclusively for juvenile readers. Based on this information, we can state that children's literature is more prominent than adult literature at Fark Publishing House.

[13] All information in this part is taken from About Us |Türkiye İş Bankası Kültür Yayınları (iskultur.com.tr) Retrieved November 8, 2023.

[14] All information in this part is taken from Fark Yayınları Kitap, Müzik ve Hediyelik Ürünlerin Online Satışı (farkyayinlari.com) Retrieved November 7, 2023.

3.3.5. Bilgi Publishing House

Bilgi Publishing House was established by Ahmet Tevfik Küflü in 1965 in Ankara[15]. Readers can choose to read Turkish classics from multiple authors such as Ömer Seyfettin, Bilge Karasu, Orhan Veli and Ayla Kutlu. In addition to Turkish classics, books belonging to experts and scholars in various fields like economy, politics, linguistics, and law are available to readers for their enjoyment and to obtain information. In the beginning of the 1990s, Bilgi Publishing House started to submit books for children as well. On its website, we can find not only children's literature but also non-literary children's books and parent's books under the category section. The section category on its website is significant because it has two main groups: local books and translated books. The *"Çeviri Çocuk Kitapları"* section under the group of translated books indicates that the books in this section are from different countries and have been translated exclusively for children.

3.3.6. Mundi Publishing House

In 2019, Mundi Publishing House was founded within the framework of Can Publishing House, one of the top publishers in Turkey[16]. Mundi is relatively a new publishing house compared to above ones. This publishing house offers books from different fields such as fashion, psychology, science, sociology, adult literature and children's literature. Mundi includes both classic children's books from all across the globe and new books written by current authors. We can infer from the official website that Mundi Publishing House is bringing translated children's books to the forefront.

3.4. Translators

3.4.1. Nurcihan Kesim

Nurcihan Kesim was not only a translator but also a journalist and writer as well. She graduated from Istanbul University from English Philology and Journalism Institute. Her professional career began as a translator for Doğan Kardeş and Hayat

[15] All information in this part is taken from Bilgi Yayınevi (bilgiyayinevi.com.tr) Retrieved November 7,2023.

[16] All information in this part is taken from Mundi - Can Yayınları (canyayinlari.com)

journals. She translated many books for both adult and children readers. Some of the books she translated for adults are *Bir Ömür Böyle Geçti*, *Beyaz Kelebekler* and *Casus Misis Pollifax İstanbul'da*. Some of the books she translated for children are *David Copperfield*, *Pinokyo*, *Küçük Dev Adam* and *Yuvaya Dönüş Lassie*. In addition to this, Kesim translated a series titled *"Dünya Çocuk Hikayeleri"* for Derya Publishing House in 1950s. Kesim died on 30 October 2013 in Istanbul.

3.4.2. Gülten Suveren

Gülten Suveren was one of the leading translators in Turkey, along with her sister Gönül Suveren. After a successful educational career, she went to the US (Orhan, 2020: 89). Suveren translated multiple texts belongs to different fields and genres. When we look at the books she translated for adult readers, we see that she mostly translated policy and romance novels such as *Cehennemdeki Cesetler, Arayış* and *CHRISTINE*. Besides that, she translated many books for young readers as well and most of them are classics such as *DEFİNE ADASI, DENİZ ALTINDA 20 BİN FERSAH* and *Pollyanna*. In addition to literature, she translated magazine news, horoscopes and news related to tarot (Yağcı, Nergis and Vatansever, 2023: 274). Gülten Suveren was also an author and her first book *"Makasçı"* was published in 2006 (Ibid). Her book is a crime novel and falls under the category of adult literature. In addition, she wrote books for every twelve zodiac signs and these were published by Alfa Publishing House.

3.4.3. Ayşe Berktay

Ayşe Berktay was an architecture student at ODTÜ, but she had to leave Turkey for unknown reasons and moved to the US. Later, she came back to Turkey. Berktay has worked for various publishing houses such as İşbank Cultural Publication, Alfa Publishing and İletişim Publishing House. She translated various adult literature books from diverse fields. From her translated books,it can inferred that she mainly translated historical books such as *Osmanlı İmparatorluğu 1700-1922*, *Harem-i Hümayun* and *Osmanlı İmparatorluğu ve Etrafındaki Dünya*. We did not find any children's literature books translated by her for young readers, except for *Black Beauty* by Anna Sewell for İşbank Cultural Publication.

It is intriguing to note that she has translated *Black Beauty* for İşbank Cultural Publication three times, with one version being for adult literature and two others for children's literature. The difference between the two children's books is that one is the complete version and the other is the shortened version.

3.4.4. Derya Öztürk

Derya Öztürk is a clinical psychologist, author, editor and translator. She wrote her book titled *"Anne Baba Olmanın "G" Noktası"* (2020) to point out relationship between parents and their children. Besides being an author, Öztürk has translated various books from different countries. From German literature, she translated several books by Stephan Zweig. In terms of Russian literature, she translated some of the books of Nikolay Gogol. Besides, she translated various books related to psychology field such as *Gönülden Anababa Olmak*, *Öfkenin Şaşırtıcı Amacı* and *Aramızdaki Kırgınlığı Aşmak*. Apart from adult literature, she also translated books for children by various authors such as Jules Verne, Jonathan Swift, Oscar Wilde and L. Frank Baum. From the books she translated, it can be inferred that she primarily translated books intended for adults.

3.4.5. Ceren Ceylan

Ceylan received her degree in Philosophy from the faculty of Language, History, and Geography at Ankara University in 2010 (Ceylan, personal communication, 6 December 2023). She translated many books for children from various authors such as Edith Nesbit, Lindsay Ward and Herman Melville under Bilgi Publishing House. Her first translation was *"Little Lord Fauntleroy"* by Frances Hodgson Burnett for Bilgi Publishing House (Ceylan, personal communication, 6 December 2023). She adapted Herman Merville's work *Moby Dick* to children (Ceylan, personal communication, 6 December 2023). Not only classics but also she translates various books from current children's books authors like Christopher Edge (Ceylan, personal communication, 6 December 2023). Ceylan states that she mostly translates novels or picture books for children (Ceylan, personal communication, 6 December 2023). Besides children's literature, she translated one of the Virginia Woolf stories titled *"A Room Of One's Own"* and submitted it to adult readers in 2019.

In addition to her translation experience, she also proofreads both adult and children's works (Ceylan, personal communication, 6 December 2023). From this information, we can conclude that Ceylan has translation experience mostly in children's literature in which books are aimed to reach young readers.

3.4.6. Berna Seden

Berna Seden graduated from Dokuz Eylül University and her branch was American Culture and Literature. Later, she traveled to Ukraine to attend Odessa I.I. Mechnikov National University and took lessons in the field of history. When we look at the books she has translated, we can state that she translates books for both adult and children readers. In 2017, she translated Peter Ackroyd's *"The Canterbury Tales''* under the title *"Canterbury Hikayeleri''* and in 2020 she translated Thomas Ligotti's collection of short horror stories *"Songs of a Dead Dreamer"* as *"Hayalperest Ölünün Şarkıları"* for Can Publishing House. Besides adult literature, she translated both J.M. Barrie's play *Peter Pan* and Mark Twain's novel *The Prince and The Pauper*, which was translated as *"Çalınan Taç"* in 2022 for Mundi Publishing House. We can suggest from the close date year that Seden has recently focused on translating books for children.

3.5. Comparative Analysis Of The Six Translated Versions Of *Black Beauty*

3.5.1. Durableness Of The Six Translated Books Of *Black Beauty*

As mentioned in previous parts, *Black Beauty* was published for the first time in 1877 by Jarrold and Sons Publishing House. The original source text is covered with a green cloth. On the book cover, there are some ornaments made by sewing yarn.

We can now compare the six selected translated versions of *Black Beauty* in terms of durableness. First, if we look at TT1 (1973), the book has a hardcover which ensures durability. The cardboard is thick. TT1 (1973) is the smallest and narrowest in size compared to the other five translated versions of *Black Beauty*.

The pages and cover are bound using the case binding method; in other words, the inside pages are sewn then glued to the end papers, which are subsequently glued to the cover's spine. This method is costly, but it makes books highly durable. Therefore, we can state that the use of a hardback cover and case binding method makes TT1 (1973) highly durable, which is advantageous for children's books, as they are more likely to be battered by curious children's hands than adult books.

When we look at the TT2 (1979), the book has a hardback which provides durableness. The cardboard is thicker than TT1. In addition, the book has a dust jacket that is printed with a vibrant picture to appeal to young readers. The dust jacket of the book provides protection against any kind of damage, including spilling any liquids, dust and dirt. By using the case binding method, the pages and the cover are bound together. Again, the case binding method is costly but it offers high durableness to books.

When we look at TT3 (2008), the book has a soft-cover that is not as durable as hardbacks. The thickness of the cover is almost the same as the pages inside the book. By using perfect binding method, the pages and the cover are bound together. In perfect binding method, the pages of the book are bound to the cover by a super strong glue. When compared to the case binding method, this binding type does not provide high quality covers and high durability. As mentioned previously, durableness is an important thing when it comes to children's books as children tend to use books with less care comparison to adults.

TT4 (2016) is also a softback book and the thickness of its cover is almost the same as the pages. The pages and the cover are bound using the perfect binding method, a common method for softback books.

In TT5 (2017), we can state that the book has a soft-cover. The thickness of the cover is the same as that of the pages inside the book. The perfect binding method is common for softcover books and used to bind the pages to the cover.

When we look at TT6 (2022), the book has a soft-cover. But one interesting thing we notice that cover is slightly thicker than the pages inside of the book. The pages and the cover are bound by using perfect binding method.

Therefore, we can state that the translated books from the 1970s are more durable because they have hardbacks and are bound using the case method compared to the translated books from 2000s, which have soft-covers and bound by perfect binding method. According to Desmidt, business norms cover issues related to monetary matters, such as selling and publishing. In business norms, it is highlighted that being economic is important. Therefore, we can state that the publishing houses that submitted TT1(1973) and TT2 (1979) prioritized the durability of their books over cost efficiency. However, the publishing houses that published TT3 (2008), TT4 (2016), TT5 (2017) and TT6 (2022) prioritized business norms by producing their books using more economical methods, such as soft-covers and perfect binding methods.

3.5.2. Covers Of The Books

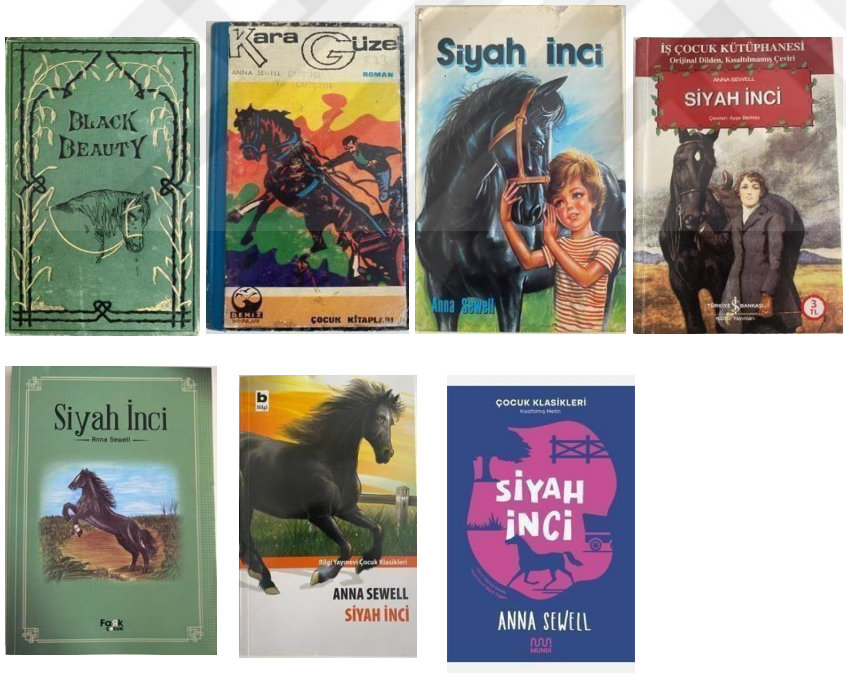

Figure 3.5.2. *Black Beauty*'s book covers from the oldest to the most recent.

When we are in search of a book to purchase, the cover is the first thing that grabs our attention. Exclusively, pictures and colors are crucial in children's decision-making process when buying a book. Therefore, publishers pay special attention to the cover of books that are submitted to children.

Black Beauty's cover in the original edition by Jarrold and Sons Publishing House is decorated with gilt and black colored adornments, which resemble a photo frame[17]. In the middle part of the book cover, the title of the novel is written in black letters that are asymmetrical sized. The horse figure with a gold-colored bridle and leash is below the novel's title.

When we study TT1 (1973), its hardcover has thin cardboard that includes a colored picture and other written information about the book. The title of the novel, *Kara Güzel*, is boldly written in black letters at the top part of the cover. Kara and Güzel's first letters are larger than the rest of the letters in the words. The author's name is given in upper letters under the title at the left corner. The author's name is considerably smaller when compared to the size of letters in the title. Under the title in the right corner, the literary genre "Roman" is indicated with bold blue letters. The first thing that draws our attention in the picture is a prominent black horse. The horse is being ridden by a man who tries to keep the leash in place to prevent him from falling. In the left corner below the picture, the publishing house logo, Deniz Yayınları, is situated. The inscription "Çocuk Kitapları'' at the right corner below the picture highlights that the book is intended for young readers.

The book title *Siyah İnci* is prominently displayed in bold black letters on the cover of TT2 (1979). Below the title, there is a large and vividly colored picture. In the picture, the black horse has a joyful expression on its face and the young boy is brushing its coat. The author's name is highlighted in bold blue letters at the bottom left corner of the cover.

For TT3 (2008), the inscription "İş Çocuk Kütüphanesi'' is located at the top of the cover. This inscription indicates that the book is targeted toward young readers. Under it, the inscription "Orjinal Dilinden, Kısaltılmamış çeviri'' is located. This inscription informs readers that the book they are holding is a translated version that has all the events of the source text. The frame that is adorned with flowers below both of the inscriptions displays the author's name, the book's title, and the translator's name. Considering their order and the size of their letters, it can be

[17] Original cover of *Black Beauty* is taken from Black Beauty: by SEWELL, Anna - Jonkers Rare Books (Retrieved November 12, 2023)

inferred that the author's name is at the top with a medium letter size, followed by the book's title and translator's name. When it comes to letter sizes, the title is the largest and the translator's name is the smallest. Below this frame, there is a picture. This picture has darker and paler colors than the other translated versions. The picture illustrates a stunning black horse with a young woman standing next to it while holding its leash. The publishing house's logo, Türkiye İş Bankası Kültür Yayınları, is located in the middle area, below the picture. The price of the book is indicated at the bottom right corner.

When we study the cover of TT4 (2016), we see that the title of the book, *Siyah İnci*, is written in black letters at the top. Under the title, the author's name is provided. Below them, there is picture that illustrates a healthy, happy and rampant black horse in the middle of a meadow. The logo of publishing house, Fark Çocuk, is located below the picture. Compared to the other *Black Beauty* versions, the picture on the TT4 (2016)'s cover is smaller. A golden colored adornment frame surrounds all the inscriptions and picture. The dominant color of TT4 (2016)'s cover is green. We believe that TT4 (2016) was influenced by the original cover of *Black Beauty*.

When we look at the cover of TT5 (2017), we see the logo of publishing house, Bilgi, on the left corner at the top. The picture on the cover is eye-catching due to its size and vibrant colors. The picture depicts a large, healthy and running black horse on the farm. In the right corner, located to near the horse's legs, an inscription "Bilgi Yayınevi Çocuk Klasikleri'' is provided. This inscription provides information about the intended target readers. Below the inscription, the name of the author is written in bold black capital letters. Below the author's name, the title of the book *Siyah İnci* is given with bold orange capital letters.

When we look at the cover of TT6 (2022), we can find the inscription "Çocuk Klasikleri" written with large bold white letters. The phrase, written in small white letters, "Kısaltılmış Metin" is used under the inscription to inform readers that the book they are holding does not cover all the events mentioned in the source text. Below this information, we see a small illustration that depicts a dark-blue horse and other items related to rural life. Under the illustration at the left corner, the translator's name is written in small pink letters "Çeviren: Berna Seden". The name of the book illustrator, "Mert Tugen", is located under the translator's name in the

same size and color. The author's name is presented in large white capital letters in the middle area below them. The logo of the publishing house, Mundi, is displayed at the bottom.

We can now compare them with Desmidt's norms. From our perspective, *literary- aesthetic norms* are prominent in TT1 (1973), TT2 (1979), TT3 (2008) and TT5 (2017) as the pictures on their covers are eye-catching and give clues about the story to young target readers. On the other hand, the covers of TT4 (2016) and TT6 (2022) are simpler and less eye-catching than the others. Presumably, the publishing houses preferred to submit the books simpler and clear way in order to convey subject of the novel without distracting young readers with vibrant colours. In this case, we can state that *pedagogical norms* are dominant in TT4 (2016) and TT6 (2022). In addition, we assume that *pedagogical norms* overshadowed *literary-aesthetic norms* in TT4 (2016) and TT6 (2022).

Considering this information, we can analyze the covers with the help of Lawrence Venuti's *in/visibility* concept. When we look at the covers of TT1 (1973), TT2 (1979), TT4 (2016) and TT5 (2017), they have no reference to the translators or phrases that indicates the texts are translations. On the other hand, the cover of TT3 (2008) and TT6 (2022) contains information about translators and phrases that indicate the texts have been translated. Therefore, we can state that the translators of TT3 (2008) and TT6 (2022) are visible while translators of TT1 (1973), TT2 (1979), TT4 (2016) and TT5 (2017) are invisible on book covers. Hence, we can suggest that the invisibility of translators for these six translated versions of *Black Beauty* is determined by the publisher's different viewpoint and sales policy, rather than by period of time.

3.5.3. Illustrations Inside Translated Versions Of *Black Beauty*

Illustrations are important for children's books. While reading the book, illustrations not only amuse children but also aid them in comprehending the plot and characters of the story. Colored illustrations are particularly helpful for children to create the plot and characters in their minds during the reading process. Children find illustrations more enjoyable and comprehensible when they are larger. However, the cost of illustrations rises with size and vibrancy, and most publishing houses are unwilling to cover this expense.

Therefore, we can suggest that one of the main determiner factors for illustrations in children's books is their price. We can now look at the illustrations in the six selected translated versions of *Black Beauty* to analyze in terms of Desmidt's norms.

There are no illustrations in TT2 (1979), TT3 (2008) and TT5 (2017). We assume that economic reasons are the main factor for the absence of illustrations in these translated versions. In this case, we assume that *business norms* are prominent in TT2 (1979), TT3 (2008) and TT5 (2017).

In TT1 (1973), illustrations cover one third of book's pages, which is considered limited for children's books. The illustrations are connected to the events in the chapter in which they are placed. Besides that, the illustrations do not have color. We believe that these illustrations may not be captivating, despite their ability to enhance children's understanding of the story's plot. We presume that both *pedagogical* and *business norms* were considered important and thus equally significant in TT1 (1973).

When we look at TT4 (2016), we notice that the illustrations are pencil drawings and cover the entire page. Our perspective is that children may not find them interesting because they are too dark and dull. Children are usually not interested in dark and dull colors because they trigger negative emotions in them. Besides that, in TT4 (2016), the illustrations are not as common as in other versions. Therefore, we assume that *business norms* are prominent in TT4 (2016).

When it comes to TT6 (2022), it is noteworthy that some illustrations in the book cover entire pages, while others only cover a third of them. One more interesting point is that illustrations that describe positive events, such as happiness and kindness, cover entire pages. On the other hand, illustrations that describe negative events, such as sadness and danger, cover only one third of the pages in which they are found. From our point of view, Mundi Publishing House aimed to evoke positive feelings such as sympathy and joy in young target readers. Although the illustrations are colorless, they are unlikely to evoke any negative emotions in children because they are not dark. For TT6 (2022), we assume that *didactic norms* are the most dominant in terms of illustrations.

Therefore, we can suggest that one of the main determiner factors for illustrations in children's books is their price. We can now look at the illustrations in the six selected translated versions of *Black Beauty* to analyze in terms of Desmidt's norms. There are no illustrations in TT2 (1979), TT3 (2008) and TT5 (2017). We assume that economic reasons are the main factor for the absence of illustrations in these translated versions. In this case, we assume that *business norms* are prominent in TT2 (1979), TT3 (2008) and TT5 (2017).

In TT1 (1973), illustrations cover one third of book's pages, which is considered limited for children's books. The illustrations are connected to the events in the chapter in which they are placed. Besides that, the illustrations do not have color. We believe that these illustrations may not be captivating, despite their ability to enhance children's understanding of the story's plot. We presume that both *pedagogical* and *business norms* were considered important and thus equally significant in TT1 (1973).

When we look at TT4 (2016), we notice that the illustrations are pencil drawings and cover the entire page. Our perspective is that children may not find them interesting because they are too dark and dull. Children are usually not interested in dark and dull colors because they trigger negative emotions in them. Besides that, in TT4 (2016), the illustrations are not as common as in other versions. Therefore, we assume that *business norms* are prominent in TT4 (2016).

When it comes to TT6 (2022), it is noteworthy that some illustrations in the book cover entire pages, while others only cover a third of them. One more interesting point is that illustrations that describe positive events, such as happiness and kindness, cover entire pages. On the other hand, illustrations that describe negative events, such as sadness and danger, cover only one third of the pages in which they are found. From our point of view, Mundi Publishing House aimed to evoke positive feelings such as sympathy and joy in young target readers. Although the illustrations are colorless, they are unlikely to evoke any negative emotions in children because they are not dark. For TT6 (2022), we assume that *didactic norms* are the most dominant in terms of illustrations.

Now we can compare TT1 (1973), TT4 (2016) and TT6 (2022) to each other. It is our belief that TT6 (2022) has a significant reliance on *pedagogical norms*, which can be observed through the absence of dark illustrations and the careful selection of size for the emotional development of young target readers. We assume that the purpose of presenting positive images that cover large sections of a particular page is to evoke positive emotions in young target readers. By presenting negative events in smaller form, the illustrations enable children to comprehend them without having a negative impact on the young readers. We presume that *business norms* are significantly dominant in TT1 (1973) as all illustrations cover only one third of the pages which can be considered small for a children's book. On the other hand, in TT4 (2016), we presume that *pedagogical norms* were jeopardized by *business norms*, which we believe occurred because being frugal overshadowed appealing to young children.

3.5.4. Pedagogical norms

As previously stated, the focus of *pedagogical norms* in translation is on translating the book in line with the cognitive and language proficiency of the targeted readers' age group. We aim to analyze the examples given below with the help of *pedagogical norms* in this part.

3.5.4.1. Translation Of Proper Names

In this part, we will analyze the translation of proper names in the selected six translated texts of *Black Beauty*. Firstly, we will focus on the title of the books. Then, we will cover translation of the main characters' names in the texts. Tables will be used for this comparison.

Books	Titles
TT1 (1973)	Kara Güzel
TT2 (1979)	Siyah İnci
TT3 (2008)	Siyah İnci
TT4 (2016)	Siyah İnci
TT5 (2017)	Siyah İnci
TT6 (2022)	Siyah İnci
ST (1877)	Black Beauty

Table 3.1: Titles of the books

According to the table, all translators preferred to use an adaptation strategy except Kesim (1973). Kesim (1973) chose to use a literal translation strategy for the title of the book. Here, we assume that the translators used an adaptation strategy to attract target readers' attention. Besides that, "İnci" is commonly used as a horsename in the target culture. *"Siyah İnci"* title has accepted for the book and it has been translated multiple times under this title even today. For the title, we assume that *source-text related norms* are dominant in TT1 (1973). On the other hand, *literary-aesthetic norms* are prominent in TT2 (1979), TT3 (2008), TT4 (2016), TT5 (2017) and TT6 (2022).

ST (1877)	TT1 (1973)	TT2 (1979)	TT3 (2008)	TT4 (2016)	TT5 (2017)	TT6 (2022)
Black Beauty	Kara Güzel	Siyah İnci	Siyah İnci	Siyah İnci	Siyah İnci	Siyah İnci
Ginger	Zencefil	Zencefil	Zencefil	Ginger	Zencefil	Zencefil
Merrylegs	Neşe	Neşeli Bacaklar	Şenbacak	Merrylegs	Şenbacak	Şenbacaklar
Captain	Yüzbaşı	Kaptan	Kaptan	Yüzbaşı	Kaptan	Kaptan
John Manly	John	John Manley	John Manly	John Manly	John Manly	John Manly
Joe Green	Joe	Joe Green	Joe Green	Joe Green	Joe Green	Joe Green
James Howard	James	James Howard	James Howard	James Howard	James Howard	James Howard
Jeremiah Barker	Barker	Keremiah Barker	Jeremiah Barker	Jeremiah Barker	Jeremiah Barker	Jeremiah Barker
Harry	Hari	Harry	Harry	Harry	Harry	Harry
Seedy Sam	Yoksul Sam	Sıska Sam	Kılıksız Sam	Kılıksız Sam	Kılıksız Sam	Partal Sam
Nicholas Skinner	Nik	Nicholas Skinner (Deri yüzen)	Nicholas Skinner	Nicholas Skinner	Nicholas Skinner	Nicholas Skinner
Farmer Thoroughgood	-	Çiftçi Çok İyi	Çiftçi Akyürek	Bay Thoroughgood	Bay Thoroughgood	Bay Thoroughgood
Miss Jessie /Flora	Bayan Jessie/ Flora	Bayan Jessie/ Flora	Bayan Jessie/ Flora	Miss Jessie/ Flora	Bayan Jessie/ Flora	Bayan Jessie/ Flora
Squire Gordon	Bay Gordon	Bay Gordon	Bay Gordon	Köy Sahibi Gordon	Bay Gordon	Bay Gordon
Lady Anne	Leydi An	Lady Anna	Leydi Anne	Leydi Anne	Leydi Anne	-
Mr. Barry	Bay Bari	Bay Barry	Bay Barry	Bay Barry	Bay Barry	Bay Barry

Table 3.2: Proper names

Table 3.2 displays the translation of the proper names in each of the six translated versions. Before analyzing them, we have to provide information about the classification of literary names. Proper nouns are a significant research topic because they offer valuable information about individuals, animals, or things in terms of their past, distinctive traits, physical appearance etc. (Turan, 2021: 103). Therefore, it is important to analyze how the proper names in the novel are translated for young readers. Hendrik Birus, whose specialty is literature and linguistics, classified proper nouns in four main categories. The first category consists of names that are specific and related to the religion or culture of a society (Turan, 2021: 105- 106). Second category involves names referring people from real world such as famous writers, artists or scientists (Ibid). The third category includes names that provide clues about the characters (Ibid, p. 106). Information about their physical appearance, personal traits, habits and interests can be obtained from these names (Ibid). In the fourth category, names are used to imitate or resemble the sounds of what they are describing (Ibid).

We can now start our analysis. Firstly, we will focus on translation of animals' proper names. Black Beauty, the main character, is named for its physical appearance in the source text. In TT1 (1973), the name is translated into Turkish as *"Kara Güzel''*, but in other translated versions it is used as *"Siyah İnci''*. The name of the horse in TT1 (1973) consists of two words: one is an adjective and the other one is a noun. *"Kara"* means "Black" while *"Güzel"* means "Beauty". Kesim (1973) rendered the name by using a literal translation strategy. It directly conveys the horse's physical appearance to young readers. On the other hand, in TT2 (1979), TT3 (2008), TT4 (2016), TT5 (2017) and TT6 (2022), *"Siyah İnci''* which consists of an adjective and noun. *"Siyah"* means "Black" and *"İnci"* can be translated as "Pearl". *"İnci"* signifies beauty and value, but young readers may not be aware of it. The word *"İnci"* is not a direct indication of the horse's beauty but, rather, an implied one. The name merely informs young readers about the horse's color. Therefore, we can suggest that the translators of TT2 (1979), TT3 (2008), TT4 (2016), TT5 (2017), and TT6 (2022) preferred to put *literary-aesthetic norms* at the forefront while *source-text related norms* are prominent in TT1 (1973).

Now, we can look at the translation of *"Merrylegs"*. *"Merrylegs"* is a compound noun as it consists of a conjunction of an adjective and noun. The word *"Merry"* is

an adjective and according to Cambridge Dictionary Online, it means *"happy or showing enjoyment"*[18], and *"Leg"* is a noun which means *"one of the body parts of a human or animal used for standing or walking"*[19]. When we look at the translation of its name, we see that it differs from text to text. In TT1 (1973), Kesim rendered the name as *"Neşe,"* which can be translated as "happiness". Kesim (1973) preferred to abbreviate the name and changed its structure and turned the compound name into simple. Even though the name is a short simple noun, it conveys the joyful nature of the character. We can presume that Kesim (1973) chose to render the name as simple rather than compound because it is important to choose short and catchy names for young readers as they have shorter attention spans than adults. In this situation, it is possible to assert that the translator adhered to *pedagogical norms* by rendering the name in accordance with the target readers' age and cognitive capability. In TT2 (1979), it is translated as *"Neşeli Bacaklar"*, which can be translated as "Joyful Legs". We also notice that structure of the noun is changed. Rather than being a compound, it is an adjective clause. Translating the noun as an adjective clause indicates that Suveren (1979) chose to follow Turkish language usage, preferring to use a transposition strategy. This name conveys the information about the character directly to target readers. Therefore, we can state that Suveren (1979) chose to follow *literary-aesthetic norms* instead of *source-text related norms*. In TT3 (2008) and TT5 (2017), the name is translated as *"Şenbacak,''* which can be translated to "Merryleg". Here, we can state that both translators used a calque strategy. In addition, the name is a compound noun just like in the source text. In this case, we can assert that translators of TT3 (2008) and TT5 (2017) preferred to follow *source-text related norms*. The character's joyful nature is conveyed to children. On the other hand, in TT4 (2016), the name was not translated into Turkish, but rather borrowed from the source text. Therefore, the information about the character is not conveyed to young readers, and since English is not their native language, children may find it difficult to read, comprehend and recall the name. In this situation, it can be said that *source-text related norms* are more prevalent than pedagogical and *literary-aesthetic norms* and collide with them. Similar to TT3 (2008) and TT5 (2017), the name is rendered as *"Şenbacaklar"* which can be translated to "Merrylegs" in TT6 (2022). Therefore, Seden (2022) preferred to use a calque

[18] Retrieved November 28, 2023 from MERRY | English meaning - Cambridge Dictionary
[19] Retrieved November 28, 2023 from LEG | English meaning - Cambridge Dictionary

strategy to render the name of the character. As in the source text, the name is conveyed as a compound noun. Therefore, we can assume that *source-text related norms* are prominent in TT6 (2022) and the character's joyful nature is conveyed to young target readers.

The character known as *"Captain"* is a war horse that has been involved in many battles. Because of this, this name is given to the horse in the novel. According to the online dictionary Merriam-Webster, one of the major meanings of the term *"Captain"* is *"a military leader: the commander of a unit or a body of troops*[20]*."* When we look at its translation in the texts, we notice some differences. The name of the horse in TT1(1973) and TT4 (2016) is *"Yüzbaşı"*, which means an *"officer whose rank is between a lieutenant and squadron leader"*[21], according to TDK. We can state that the translators of TT1(1973) and TT4 (2016) chose to render the name one of the counterparts in the target language to achieve the equivalence between source and target languages. In other words, they used equivalence strategy. However, in TT2 (1979), TT3 (2008), TT5 (2017) and TT6 (2022), the name is translated as *"Kaptan"*, which is the literal translation of the source name, but there is a significant difference in usage between the English and Turkish word. According to TDK, Türk Dil Kurumu, *"Kaptan"* mostly refers to *"the employee who has the highest rank in the vessel"*[22]. In the novel, *Captain* was solely involved in ground wars. It is possible to suggest that the word's origin is identical, but its usage differs between English and Turkish. Therefore, we can assert that while *"Captain"* is translated by following *literary-aesthetic norms* in TT1 (1973) and TT4 (2016), *source-text related norms* are dominant in TT2 (1979), TT3 (2008), TT5 (2017) and TT6 (2022).

Now, we can focus on translation of people's proper names. One of the important characters in the novel is Jeremiah Barker. Jeremiah is one of the main prophets in the Hebrew Bible who symbolizes hope and justice. In the novel, he is a kind- hearted man unlike most of his colleagues and helps both people and animals.

[20] Retrieved December 1, 2023 from Captain Definition & Meaning - Merriam-Webster

[21] my translation. Retrieved December 1, 2023 from yüzbaşı ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

[22] my translation. Retrieved December 1, 2023 from kaptan ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

In TT1(1973), Kesim preferred to use only the character's surname. It is possible that Kesim believed the name was too long and that young readers were more inclined to read the surname rather than the first name. In TT2 (1979), the name given is *"Keremiah Barker"*, which is most likely a typographical error. In TT3 (2008), TT4 (2016), TT5 (2017) and TT6 (2022), it is borrowed from the source text as *"Jeremiah Barker"*. In this case, we assume that *pedagogical norms* are prominent in TT1 (1973) while *source-text related norms* are dominant in TT2 (1979), TT3 (2008), TT4 (2016), TT5 (2017) and TT6 (2022).

Another proper name necessitating attention is *Seedy Sam*. *Seedy Sam* is a poor a man, and he has to work every day. According to the Cambridge Dictionary*, "Seedy"* means *"looking dirty or in bad condition and likely to be involved in dishonest or illegal activities"*[23]. As his nickname suggests, *Seedy*'s health is not good, and he eventually passes away from sadness due to working non-stop without any breaks. When we look at the translation of this character's name, we notice some differences. In TT1(1973), the name is rendered as *"Yoksul"*, which means *"someone who has trouble earning a living or something or someone (a person, society or country) that manages to earn a living with difficulty[…]"*[24]. Kesim (1973) preferred to use a word with a similar meaning to this. In the target culture, being poor is also linked to having a poor appearance or being in a poor state of health. The character's economic situation is directly conveyed to the target readers. Therefore, we can state that Kesim (1973) preferred to follow *literary-aesthetic norms*. In TT2 (1979), Suveren decided to translate the name as *"Sıska Sam''*. The adjective *"Sıska"* means *"(a person or an animal) who or that is too thin and frail"*[25] , which is not indicative of the character's economic situation but rather of their physical appearance. Presumably, Suveren (1979) applied a modulation strategy while rendering this name for the target readers. In this case, *literary-aesthetic norms* are dominant in TT2 (1979). In TT3 (2008), TT4 (2016) and TT5 (2017), the translators chose to translate it as *"Kılıksız Sam''*. The adjective *"Kılıksız"* means *"someone whose dress is not decent or without clothes or shabby*[26], which implicitly conveys the character's economic status to the

[23] SEEDY | English meaning - Cambridge Dictionary

[24] Retrieved December 2, 2023 from yoksul ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

[25] Retrieved December 3,2023 from sıska ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

[26] Retrieved December 4, 2023 from kılıksız ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

readers just as in the source text. We can state that the translators of TT3 (2008), TT4 (2016) and TT5 (2017) preferred to use a literal translation. Therefore, *source-text related norms* are more prominent here than literary-aesthetic ones. In TT6 (2022), Seden rendered the name as *"Partal Sam"*. The adjective *"Partal"* means *"something worn due to over usage"*[27]. Seden (2022) may have chosen a comparable word in the target language to emphasize the character's seedy appearance while rendering the name. However, this adjective is not commonly used in the Turkish language, and it is possible that children may not know its meaning. In this case, we assume that *source-text related norms* are dominant in TT6 (2022).

At present, we can focus on translation of the *Farmer Thoroughgood*. This character is a farmer and a very good man in the book. The word *"Thorough"* means *"complete, very great or very much"*[28] . When we look at the translation of the character's name, we notice that it differs from text to text. In TT1 (1973), this character's name is omitted. Presumably, Kesim (1973) believed that this name is too lengthy for children to read and understand; therefore, she decided to convey the character's name simpler than the source text. She conveyed this character as *"the old man"*. In this case, we assume that *pedagogical norms* are prominent in TT1 (1973). In TT2 (1979), we see that the name is rendered as *"Çiftçi Çok iyi''*, which can be translated to *"Farmer Very Good"*. The good nature of the character is directly conveyed to children. We can state that in TT2 (1979), Suveren preferred a literal translation. In addition, Suveren adds a part and explains the reason why the name is given to the character. We assume that both *source-text related* and *pedagogical norms* are prominent in TT2 (1979). In TT3 (2008), Berktay chose to translate the name as *"Çiftçi Akyürek"*. Considering the initial meaning of the word, this name's literal translation is "Farmer Whiteheart", which does not provide any information about the character. However, the word *"Ak"* has a figurative meaning, and it is used commonly in daily life. According to TDK, it means *"something clear, someone being honest, something untroubled, relaxed, peaceful and beautiful"*[29]. We can state that *literary- aesthetic norms* are prominent in TT3 (2008).

[27] Retrieved December 5, 2023 from partal ne demek TDK Sözlük Anlamı (sozluk.gov.tr)
[28] Retrieved December 5, 2023 from THOROUGH |English meaning - Cambridge Dictionary
[29] Retrieved December 8, 2023 from ak ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

In TT4 (2016), TT5 (2017) and TT6 (2022), the name is borrowed directly from the source text, and there is no explanation about why the name is given to the farmer, which results in the name losing its meaning. Furthermore, the name is too lengthy and difficult to pronounce for children. Therefore, we can state that the *source text- related norms* are more prominent than *pedagogical norms* and collide with them in TT4 (2016), TT5 (2017) and TT6 (2022).

To sum up, the translators mostly preferred to use the borrowing technique for people's proper names. Different from the others, Kesim (1973) conveyed the names in accordance with their pronunciation. For instance, "*Harry*" is conveyed as "*Hari*", as it is normally read. Kesim (1973) may have chosen this option to make it easier for young readers to read foreign names. Moreover, Kesim preferred to omit the surnames. For instance, Kesim (1973) conveyed *"James Howard"* without his surname. As a result, we can state that Kesim (1973) adhered to *pedagogical norms*. In TT2 (1979), we can state that Suveren used different translation strategies for human proper names. Suveren (1979) mostly preferred to use the borrowing strategy for human proper names. However, we notice that the names of the characters *"Jeremiah"* and *"John Manly"* are given as *"Keremiah"* and *"John Manley"*. We presume that these are printer errors. In the case of *"Nicholas Skinner"*, Suveren (1979) preferred to translate his surname. Suveren translated Skinner, which means *"one that removes, cures, or dresses skins"*[30], as *"Deriyüzen"*. We can translate *"Deriyüzen"* as "Skin remover". In the source text, the author did not explain why this name was given to Nicholas. By adding an extra sentence to the text, Suveren (1979) preferred to explain the significance of the surname to younger readers. We believe that the reason for this choice is to assist young readers in comprehending this character's personality and satisfy their curiosity about the significance of this foreign surname. The translation of the name prevented the loss of character information and made it easy to pronounce and remember for young readers. As in the case of Nicholas Skinner, Suveren (1979) preferred to add a paragraph about the meaning of the surname "*Throughgood*" and why this name is given to that character. We believe that the reason for this addition is to clarify the character's personality and satisfy children'scuriosity. Therefore, we can state that Suveren preferred to follow both

[30] Retrieved December 8, 2023 from Skinner Definition & Meaning - Merriam-Webster

source text-related and *pedagogical norms* to convey the proper names of characters to young readers in TT2. On the other hand, in TT3 (2008), TT4 (2016), TT5 (2017), and TT6 (2022), translators mostly preferred to borrow human proper names directly from the source text and conveyed the names completely. Therefore, we can state that *source-text related norms* are prominent in TT3 (2008), TT4 (2016), TT5 (2017) and TT6 (2022).

At present, we can look at how title groups are translated. In TT1 (1973), Kesim had a preference for conveying titles that were in line with the target language and culture. The titles *"Mr."* and *"Miss"* are translated as *"Bay"* and *"Bayım"*, one of the counterparts that commonly used in the target language. According to Longman Dictionary, the title *"Squire"* refers to *"the man who in the past owned most of the land around a country village in England"*[31]. TT1's translator preferred to render the title as *"Bay",* which means *"someone who has a lot of money and property"* [32]but it is mentioned that this usage is old-fashioned on *Türk Dil Kurumu* website. However, Kesim may preferred to use this title in order to achieve simple and clear narrative for children instead of using multiple different titles. We assume that Kesim (1973) preferred to use equivalence strategy mostly when translating these title groups. In the case of the title *"Lady"*, Kesim (1973) chose to render the word *"Leydi"* according to its pronunciation instead of the more common counterpart word in the target language. It is possible that Kesim (1973) made this choice to make it easier for young readers to pronounce it. Here, she used a borrowing strategy. Presumably, Kesim (1973) chose to follow *pedagogical norms.*

The term *"Squire"* and *"Mr."* in TT2 (1979) is translated as *"Bay"*, and it is a common way to address a man in the target language. The term *"Miss"* is translated into *"Bayan"*, which is frequently used for women in the target culture. For the *"Lady"* title, Suveren (1979) preferred to use borrowing strategy and conveyed it directly from the source text. We presume that Suveren (1979) used a borrowing strategy while conveying *"Lady".* In this case, we presume that Suveren (1979) followed *source-text related norms*.

[31] Retrieved December 14, 2023 from squire |meaning of squire in Longman Dictionary of Contemporary English | LDOCE (ldoceonline.com)

[32] Retrieved December 15, 2023 from bay ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

In TT3 (2008), Berktay (2008) mostly preferred to use counterpart titles from the target language to achieve equivalence. The titles *"Mr."*, *"Miss"* and *"Squire"* are translated as *"Bay"*, *"Bayan"* and *"Bay"*. For the title *"Lady"*, Berktay (2008) preferred to convey it according to its pronunciation *"Leydi"*. In this case, we presume that Berktay used equivalence strategy for *"Mr."*, *"Miss"* and *"Squire"*. On the other hand, she (2008) chose to use borrowing strategy for *"Lady"* title. Here, we presume that Berktay (2008) followed *pedagogical norms*.

When we look at TT4 (2016), Öztürk preferred to use target language counterpart words of the title *"Mr."* as *"Bay"*. Öztürk (2016) used borrowing strategy and rendered the title *"Lady"* as *"Leydi"*. For the title *"Squire"*, she rendered it as *"Köy sahibi"*, which can be translated to "owner of the village". In this case, we can state that translator preferred to convey this title by using literal translation strategy. Although this title is not used in the target language and culture, its meaning is easy to understand because it does not have any figurative meaning. On the other hand, Öztürk (2016) used borrowing strategy while conveying the title *"Miss"*. The titles *"Mr."* and *"Lady"* can be used to refer to any type of man or woman, whether they are married or not. On the other hand, the title "Miss" is only used for unmarried woman. We assume that Öztürk (2016) intended to highlight the characters' marital status. However, meaning of these titles may not be understood by young readers as they are not used in the target culture and language. Here, we can suggest that Öztürk (2016) followed *source-text related norms*.

When we look at TT5 (2017), we notice that Ceylan used counterpart titles from the target language and rendered the source titles "*Miss*" and "*Mr.*" as "*Bayan*" and "*Bay*". For the title "*Lady*", Ceylan (2017) used borrowing strategy and rendered it as *"Leydi"*. The title *"Squire"* is rendered as *"Bay"*. Therefore, we can state that, TT5 (2017)'s translator followed *pedagogical norms*.

Looking at TT6 (2022), the titles *"Mr."* and *"Miss"* are rendered as one of the counterparts in the target language *"Bay"* and *"Bayan"*. Just as in TT1 (1973), TT2 (1979), TT3 (2008) and TT5 (2017), the title *"Squire"* is rendered as *"Bay"* in TT6 (2022). The character *"Lady Anne"* is omitted in TT6 (2022). In this case, we can state that TT6 (2022)'s translator followed *pedagogical norms*.

We can now evaluate the visibility of the translators. According to Venuti, when the translation is fluent, the translator becomes invisible. Kesim (1973) is the most invisible translator compared to the others due to her ability to translate both animal and human names based on the target language system. She provided the pronunciation of human names for the easy reading experience and fluency of her young readers. Suveren (1979) is the second least visible one after Kesim (1973) because she provides meaning of the names and satisfy curiosity of young target readers. This leads to make these names look familiar to them as they comprehend them easier by knowing their meanings. On the other hand, TT3 (2008), TT4 (2016), TT5 (2017) and TT6 (2022) translators are more visible than TT1 (1973) and TT2's (1979) ones because they preferred to use literal translation and borrowing strategies often in translation of proper names. Because the names are unfamiliar to the cultures and language systems of young readers, the text's fluency is interrupted, and translators become more visible. Specifically, Öztürk (2016), the translator of TT4, is the most visible among them because she mostly used borrowing strategy when rendering foreign names, indicating to young readers that their book is a translation.

3.5.4.2. Translation Of Songs

Now, we will focus on how Jeremiah Barker's three songs are translated for young readers. One of the most significant and easiest ways to get young readers' attention is using songs, as they are beneficial for their cognitive and linguistic abilities. Furthermore, children enjoy singing. Using songs can help them comprehend and remember the stories they read or listen to. Jeremiah Barker, one of the owners of Black Beauty, sings three brief songs about cooperativeness and hard work.

Books	**Songs**	**Rhymes**
TT1(1973)	The song is omitted.	-
TT2 (1979)	"Gelin ey anne ve babalar, **Kardeşler ve halalar**, Bir araya toplaşın, Bir araya toplaşın, Daima yardımlaşın." p. 135	a a b b b

TT3 (2008)	“ Haydi gelin anne baba, **Haydi gelin kardeşler**, Haydi gelin hepiniz, işe koyulup Yardım edin birbirinize.” p. 138	a b c d
TT4 (2016)	The song is omitted	-
TT5 (2017)	“ Gelin anne ve baba, **Kardeş ve abla**. Gelin hepiniz bir araya, Birbirinize yardıma!...” p. 161	a a a a
TT6 (2022)	The song is omitted.	-
ST(1877)	“ "Come, father and mother, **And sister and brother,** Come, all of you, turn to And help one another." ” p. 137	a a b a

Table 3.3: Jeremiah Barker’s first song

Young readers can greatly benefit from rhyme while reading and understanding a song; rhyme can also make a song enjoyable to sing. Analyzing the rhyme of a song is crucial because children are more likely to easily enjoy and read a song if the rhyme flows. The original song’s rhyme is “aaba”, and it is a *rime riche*. This song is omitted in TT1 (1973), TT4 (2016) and TT6 (2022). Presumably, the reason for this omission is that the translators could have found it unnecessary for the story’s plot. They may aim to keep the chapter simple for young readers by omitting detailed information in order to prevent loss of their attention. In this case, we assume that *pedagogical norms* are prominent in TT1 (1973), TT4 (2016) and TT6 (2022). However, *pedagogical norms* are clashing with *source-text related* and *didactic norms* in this example because the intended message in the song is not conveyed to children. Besides that, *pedagogical norms* also collide with *literary- aesthetic norms* as this omission led to loss of literary quality of the song.

Now, we can start to analyze rhyme of the song in the other translated texts. The rhyme used in TT2 (1979) is “aabbb”, and it is also a *rime riche* rhyme type. In TT3 (2008), the rhyme is “abcd”. To achieve flow, the translator chose to use the word *“Haydi”* repeatedly at the beginning of the three lyrics. In other words, in order to achieve flow, alliteration is used in TT3 (2008). The rhyme in TT5 (2017) is ‘aaaa’, which indicates that it is assonant.

When we consider rhymes in terms of articulation, we can suggest that TT2 (1979) is the easiest to read, comprehend and recall among them because the rhyme is rime riche and it has a repetitive pattern "aabbb". Type of the rhyme is the same as the source one. It is possible to state that Suveren (1979) adhered to both *source- text related* and *pedagogical norms* regarding rhyme scheme. The rhyme scheme of the translated song in TT3 (2008) differs from the source one. It could be challenging to sing TT3's (2008) song because its rhyme is different in every lyric. Young readers may face difficulties in reading and comprehending due to this situation. In order to avoid this situation, Berktay (2008) used alliteration and repeated the word *"Haydi"* in the first three lyrics to improve the song's flow. In this case, we presume that Berktay followed *literary-aesthetic norms*. The rhyme scheme in TT5 (2017) is "aaaa", which enhances the song's flow. In general, reading is enjoyable for children when the song is flowing and they don't encounter any problems during the process. The rhyme scheme is different than the source one. Therefore, we presume that Ceylan followed *pedagogical norms*.

We can now analyze the translation of lyrics. In the source text, the song has four lyrics. When we look at TT2 (1979), we notice that there are five lyrics. We assume that there is a printer error because the third lyrics repeated twice. The lyric *"and sister and brother"* is translated as *"kardeşler ve halalar"* in TT2 (1979), which means "siblings and aunts". In English, it is clear to convey the gender of siblings to the receiver, as sister means female siblings and brother means male siblings. However, in the Turkish language, the word *"kardeş"* does not refer to any gender. To indicate the sex of the sibling in Turkish, gender- specific words are necessary, such as *kız kardeş* for sister or *erkek kardeş* for brother. In addition, Suveren (1979) decided to add the word *"halalar"* in the song. Our assumption is that the purpose of this addition is to enhance the flow of the rhyme. The songs' articulation, readability, and comprehension increase as fluency improves. Suveren (1979) included the word *"Daima"* in the last lyrics, which translates to "always". Our suggestion is that the aim of this addition is to achieve fluency in the song. For TT2 (1979), we assume that *literary- aesthetic* and *pedagogical norms* are dominant.

We can now focus on TT3 (2008). For lyrics, we noted that the word *"come"* repeated three times in TT3 (2008) even though it is used twice in the source text. Moreover, Berktay (2008) added *"Haydi"* word to the song and repeated it three times. *"Haydi"* is an expression that can be translated to English as "Come on!". The word *"Haydi"* has multiple meanings in Turkish, and one of them is to encourage someone to do something. It is possible that Berktay (2008) chose this word to boost enthusiasm and emphasize the significance of cooperation. We can state that Berktay used alliteration to achieve flow. For punctuation marks and sentence structure, it can be concluded that Berktay (2008) opted to adhere to the source text's language system. We can observe that Berktay (2008) chose to add "*işe koyulup*" after the comma at the end of the third lyric rather than turning it into a fourth lyric. Turkish songs and poems do not frequently use this type of lyric. It is our view that she had an inclination to use a literal translation strategy to translate most of the lyrics in TT3 (2008). In general, we believe that Berktay (2008) is inclined to adhere to *source-text related* norms when conveying the song to young target readers.

In TT5 (2017), the second lyric of the song *"and sister and brother"* is translated into Turkish as *"kardeş ve abla"*. Once again, it can be stated that the word "*kardeş*" does not include gender information. The term *"abla"* is used to refer to an older sister, which provides information about both gender and age. In addition to this, words are translocated. Unlike the source text, translation of the word *"brother"* is provided first. Presumably, Ceylan (2017) changed and translocated the words to achieve flow. It is possible to state that the lyric's meaning has been altered. Besides that, punctuation marks such as comma and exclamation point are used according to the target language. Punctuation marks play an essential role in making reading process easy and accurate. It can be inferred that Ceylan (2017) had the intention of making the song more readable for young readers by using punctuation marks in the target language. Therefore, we assume that *pedagogical norms* and *literary-aesthetic norms* are dominant in TT5 (2017).

When we compare these translated songs based on Desmidt's norms, we assume that all the translators followed both *literary-aesthetic* and *pedagogical norms* apart from Berktay, who is the translator of TT3 (2008).

When we look at the translated songs in terms of Venuti's *in/visibility* concepts, we assume that TT3's (2008) translator is visible because of its unique structure and rhyme usage compared to the other translators. On the other hand, we assume that translators of TT2 (1979) and TT5 (2017) are not visible because they choose to adhere to the target language system. This creates an illusion that children may think the song they read are written in their mother language instead of being translated.

Books	**Songs**	**Rhymes**
TT1(1973)	The song is omitted.	-
TT2 (1979)	The song is omitted.	-
TT3 (2008)	" Eğer sen sabahları Çöpe atarsan dakikaları **Bir daha gün boyu** **Toplayamazsın onları.** Acele edip koştursan da Telaş edip üzülsen de **Onları sonsuza kadar** **Yitirdin bir kez vah vah.**" p. 138-139	a a b a c d e f
TT4 (2016)	The song is omitted	-
TT5 (2017)	" Eğer harcarsan sabah dakikaları, Günün devamında alamazsın onları. Acele edip koşuştursan da, Endişelenip telaşlansan da, **Yiten zaman gitti artık,** **Sonsuza kadar vah vah!**" p. 162	a a b b c d
TT6 (2022)	The song is omitted.	-
ST(1877)	""If you in the morning Throw minutes away, You can't pick them up In the course of a day. You may hurry and scurry, And flurry and worry, **You've lost them forever** **Forever and aye."**" p. 137	a b c b d d e g

Table 3.4: Jeremiah Barker's second song

The importance of waking up early is highlighted in the second song. The song has eight lyrics and its rhyme is "abcbddeg". This song is omitted in TT1 (1973), TT2 (1979), TT4 (2016) and TT6 (2022). Therefore, we assume that *literary-aesthetic norms* are lost in them. By adding an extra paragraph to discuss the importance of waking up early, Suveren (1979) was able to convey the intended message of the song. We can state that there is no loss of intended message. Moreover, Suveren (1979) stated that Jeremiah sings about importance of waking up early. In this case, she used addition strategy to convey the didactic lesson. Therefore, we assume that *didactic norms* are prominent in this example in TT2 (1979). However, *didactic norms* are lost in TT1 (1973), TT4 (2016) and TT6 (2022) because the translators failed to translate the song or convey its didactic message to the target reader using any kind of method. Presumably, *pedagogical norms* are prominent in them.

When we look at TT3 (2008), the translated song's rhyme scheme is "aabacdef" and the total number of lyrics is eight. The rhyme is a rime rich. The rhyme is repetitive thus it is flowing and making it easier to read and understand for young readers. In TT5 (2017), the rhyme scheme of the translated song is "aabbcd" and the number of lyrics is six. The rhyme's kind is rime rich. The rhyme of the song is repetitive which means it is easy for articulation for young readers.

Analyzing the translation of the lyrics is now possible. First, we will look at the song in TT3 (2008). We notice that the third and fourth lyrics' translation was translocated. The translation of the fourth lyric is provided in the third verse, and the translation of the third lyric is included in the fourth one. We notice the same transposition in seventh and eighth lyrics. The verb of seventh lyric *"lost"* is given in the eighth verse as *"yitirdin"* in the translated song in TT3 (2008). Differences between the source and target language systems could be the reason for these transpositions. The Turkish and English language systems have significant differences, and one of the main ones is sentence structure. To conform to the logical order of the target language, Berktay (2008) may have chosen to adhere to a Turkish sentence structure and translate the lyrics accordingly.

The translation of the adverb *"aye"* is noteworthy. According to the Longman Dictionary, the adverb *"aye"* means *"a word meaning yes (...)"* [34]and its meaning changes according to situations.

This adverb was rendered as *"vah vah"* in TT3 (2008), which is an expression used to indicate wailing in the target language. It is possible that Berktay (2008) used an equivalence strategy in this case because the phrase *"vah vah"* is often used to express sadness about a loss in the target culture. Therefore, we can presume that, *literary- aesthetic*, *pedagogical* and *didactic norms* are dominant in this example in TT3 (2008).

When we look at TT5 (2017), we see that the translated song has six lyrics. The first lyric *"If you in the morning"* and the second lyric *"Throw minutes away"* are combined and translated as *"Eğer harcarsan sabah dakikaları"* in TT5 (2017). Moreover, the third lyric *"You can't pick them up"* and the fourth lyric *"In the course of a day"* are combined and translated as *"Günün devamında alamazsın onları"*. It is our belief that Ceylan (2017) chose to shorten the song by combining third and fourth lyrics, considering the young age of the target reader and the literary aspects of the target language. Besides that, we presume that she mostly used the literal translation strategy when translating the lyrics. We notice that the adverb *"aye"* is translated as *"vah vah"*, similar to TT3 (2008). We can suggest once more that Ceylan (2017) chose to use the *"vah vah"* expression because it is frequently used to express sadness due to losing something valuable. Thus, Ceylan (2017) decided to use an equivalence strategy, just like Berktay, the translator of TT3 (2008). Therefore, we can suggest that *literary-aesthetic*, *pedagogical* and *didactic norms* are dominant in this example in TT5 (2017).

In terms of Venuti's *in/visibility* concepts, we cannot decide whether they are visible or not in this example as this song is omitted in TT1 (1973), TT2 (1979), TT4 (2016) and TT6 (2022). For TT3 (2008) and TT5 (2017), we suggest that both translators are invisible as their songs are flowing since they preferred to follow *literary-aesthetic*, *pedagogical* and *didactic norms* in this example.

[34] Retrieved December 22, 2023 from aye | meaning of aye in Longman Dictionary of Contemporary English | LDOCE (ldoceonline.com)

Books	**Songs**	**Rhymes**
TT1(1973)	The entire chapter is omitted.	-
TT2 (1979)	The song is omitted.	-
TT3 (2008)	"Elinden geleni yap Gerisini bırak sen **Her şey girer düzene** **Belli olur gündüz gecen."** p. 146	a b c d
TT4 (2016)	The song is omitted.	-
TT5 (2017)	" "Elinden geleni yap, Sonrasına karışma. **Hepsi girer yoluna,** **Ya güne ya akşamına!"** " p. 172	a b b b
TT6 (2022)	The entire chapter is omitted.	-
ST(1877)	" 'Do your best, And leave therest, **'Twill all come right** **Some day or night.'** " p. 146	a a b b

Table 3.5: Jeremiah Barker's third song

The third song emphasizes the importance of hard work and remaining hopeful until the end. The song's rhyme is a rime riche and scheme is "aabb". The song has four lyrics. This song is omitted in TT1 (1973), TT2 (1979), TT4 (2016), and TT6 (2022). Therefore, we assume that *literary-aesthetic norms* are lost in them. Additionally, the translators did not add any statements about the importance of hard work and hope, leaving the intended lesson lost in these texts. Presumably, translators did not convey this song to achieve a simple narrative for the story's plot as incidents will get heavier after this chapter of the novel. In TT1 (1973) and TT6 (2022), the whole chapter is omitted. In our view, the translators chose to omit this part of the novel for their young readers as they may have thought this chapter was not necessary for the story's plot. For TT1 (1973), TT2 (1979), TT4 (2016) and TT6 (2022), we assume that *pedagogical norms* are prominent. However, *source-text related*, *literary-aesthetic* and *didactic norms* are jeopardized by *pedagogical norms* in this example.

When we look at TT3 (2008), the translated song has four lyrics and rhyme scheme is "abcd". Despite the lack of flow in the rhyme, the short sentences make it simple for children to read and comprehend the lesson.

In TT5, the translated song has four lyrics and rhyme scheme is "abbb". The rhyme's kind is assonant. Children can easily articulate, sing, remember, and comprehend this song due to its flowing rhyme and short sentences.

We can now analyze translation of the lyrics. The phrase of the first lyric *"do your best"* defined in online version of Longman Dictionary as *"to try as hard as you can to do something"*[35]. In TT3 (2008), this phrase is translated as *"Elinden geleni yap"* which is defined in TDK as *"do something as much as you can"*[36]. It could be said that Berktay (2008) decided to convey the phrase's meaning by using one of the idioms in the target language. For that reason, it can be concluded that Berktay (2008) chose to use the equivalence strategy to convey meaning. For second lyric *"And leave the rest"*, she preferred to render it as *"Gerisini bırak sen"*. Here, she opted to translate it by using literal translation strategy, but she omitted the conjunction *"and (ve)"* and added the pronoun *"sen (you)"*. The aim of making this decision may be to achieve fluency and articulation that is in accordance with the target language system. In the third lyric, *" 'twill" is a contraction of it will"*[37] in slang. In the third lyric, the idiom *"come right"* means *"to end well, after there have been a lot of problems"*[38], and it is translated as *"Her şey girer düzene"*, which means "Everything will be fall into place". In this instance, Berktay (2008) chose to translate it according to its meaning instead of using a literal translation. She aimed to keep the intended meaning by using one of the counterparts of this idiom, *"düzene girmek"*, in the target language. We can state that the translator used equivalence strategy here. For the fourth lyrics *"Some day or night"*, the translator rendered it as *"Belli olur gündüz gecen"* which means "Your days and nights will be clear". Rather than literal translation, Berktay (2008) used a modulation strategy to convey the meaning in this case by changing the words. Berktay omitted the determiner *"some"* which means "bazı" in Turkish. Instead, she added *"belli olmak"* verb which means "become clear" in English.

[35] Retrieved January 1, 2024 do your best | meaning of do your best in Longman Dictionary of Contemporary English | LDOCE (ldoceonline.com)
[36] Retrieved January 1, 2024 from elindengeleniyapmak nedemek TDK Sözlük Anlamı (sozluk.gov.tr)
[37] Retrieved January 1, 2024 from TWILL Definition & Usage Examples | Dictio+nary.com
[38] Retrieved January 2, 2024 from come good/right | meaningof come good/right in Longman Dictionary of Contemporary English | LDOCE (ldoceonline.com)

It is possible that she used modulation strategy in this part to enhance young readers' ability to read and comprehend the meaning of the song. Therefore, we can presume that Berktay (2008) followed *literary-aesthetic* and *pedagogical norms.*

When we look at TT5 (2017), we notice that the first lyric is rendered in the same way as TT3 (2008) as *"Elinden geleni yap"*. Once again, Ceylan (2017) attempted to convey the intended message by utilizing an idiom in the target language and the equivalence strategy. The second lyric is rendered as *"Sonrasına karışma"*, which can be translated to "Do not step in after"[38]. Although Ceylan (2017) conveyed the same message, changing the words caused a shift in the point of view. Thus, we can suggest that she used modulation strategy. The third lyric is rendered as *"Hepsi girer yoluna"* which can be translated to "All will be come right."[39] We can state that Ceylan (2017) used one of the counterpart idioms in the target language when rendering this idiom. Therefore, we assume that she used an equivalence strategy. She rendered the fourth lyric as *"ya güne ya akşamına".* In this example, the translator preferred to twice use the conjunction *"ya",* an expression with multiple meanings commonly used in Turkish. We suggest that here the conjunction *"ya"* is used to highlight the alternatives. Additionally, this conjunction is frequently utilized in daily life, which implies that children should have no trouble understanding its meaning or reading it. We suggest that Ceylan (2017) used literal translation strategy. It is possible to suggest that Ceylan (2017) omitted the word *"some"* to achieve flow, taking target culture and language into consideration. Therefore, we believe that Ceylan (2017) followed *literary-aesthetic* and *pedagogical norms*.

When we compare them in terms of *in/visibility*, we posit that all translators are invisible. In TT1 (1973), TT2 (1979), TT4 (2016) and TT6 (2022), this song is totally omitted, therefore we cannot decide whether they are visible or not in this example. For TT3 (2008) and TT5 (2017), both translators preferred to follow *literary-aesthetic* and *pedagogical norms* to make the song more enjoyable and easier to recall and read for young target readers. As the song is flowing in the target language, we presume that both translators are invisible.

3.5.4.3. Translation Of Onomatopoeia Words

TT1(1973)	"Az sonra, köpekler, çiftçinin tarlasında koşuyorlardı. **Hiç köpeğin böyle bir ses çıkardığını bilmezdim. Âdeta uluyorlardı.**" p. 8
TT2 (1979)	" Biraz sonra köpekler bitişiğimizdeki mısır ekili tarlada koşuşmaya başladılar. **Ömrümde onların çıkardığı kadar bir gürültü duyduğumu hatırlamıyorum. Havlamıyor, hırlamıyor, ya da ağlamıyor, olanca sesleriyle << Yooo! Yooooo! Yooo! >> diye bağırıyorlardı**." p. 8
TT3 (2008)	"Çok geçmeden köpekler hep birlikte, fırtına gibi yanımızdaki yeni yeşermiş buğday tarlasından aşağı doğru geldi. **Daha önce hiç böyle bir ses duymamıştım. Ne havlamaydı bu ne uluma ne de inleme, kendilerini paralayarak "Yeuv! Yeuv, eeuv, eeuv!" diye çığırıp duruyorlardı**." p. 6
TT4 (2016)	"**Av köpekleri yan tarafımızdaki ekin tarlasını yararak hızla aşağ iniyorlardı, daha önce hiç böyle ses çıkardıklarını duymamıştım. Ne havlıyorlar, ne uluyorlar, ne de inliyorlardı ama sürekli "yo,yo,o,o,yo,o,o" diye ses çıkarıyorlardı.**" p. 8
TT5 (2017)	"Kısa süre içinde, köpekler çayırımızın yanındaki küçük buğday tarlasını parçalamaya başladı. **Öyle sesler çıkarıyorlardı ki daha önce hiç duymamıştım. Havlama, uluma ya da ciyaklama değildi; "Auuu!Auuu!" diye avaz avaz bağırıyorlardı.**" p. 8
TT6 (2022)	"Tazılar kısa bir süre sonra bitişikteki buğday tarlasında hızla ilerlemeye başladılar." p.11
ST (1877)	"And soon the dogs were all tearing down the field of young wheat next to ours. **I never heard such a noise as they made. They did not bark, nor howl, nor whine, but kept on a "yo! yo, o, o ! yo ! yo, o, o !" at the top of their voices."** p. 8

Table 3.6: Onomatopoeia examples

In this instance, dogs are collaborating with their owners to hunt down a rabbit. Now, we will focus on how onomatopoeia words are rendered for young target readers. In TT1 (1973), Kesim chose to omit the entire sentence that included an onomatopoeia word *"yo!yo,o,o!"*. Instead, she added an extra sentence *"Âdeta uluyorlardı."* which is different from the source sentence because according to the protagonist they do not howl but make a distinct sound. It is possible to suggest that the purpose of this addition is to prevent the loss of information in the text and simplify the incident by using another onomatopoeia word that belongs to target culture and language, which is probably known by children. Thus, we can suggest that Kesim (1973) used both omission and addition strategies together in this example. However, onomatopoeias are typically used to enhance the literary quality of narratives. In this case, we believe that *pedagogical norms* are more prevalent than *source-text related*, and *literary-aesthetic norms*.

When we look at TT2 (1979), Suveren preferred to borrow the onomatopoeia word from the source text. However, young readers may have trouble creating a scene in their minds because of the difference in onomatopoeia words between English and Turkish. In this case, we assume that *source-text related* norms are dominant in TT2 (1979).

We notice in TT3 (2008) that the translator preferred to create an onomatopoeia word that is in tune with the target language's sound system *"Yeuv!' Yeuv,eeuv, eeuv!"*. We assume that Berktay (2008) used the adaptation strategy here and conveyed this onomatopoeia word by using her creativity. Presumably, Berktay's(2008) choice was made to assist young readers in creating the hunt scenario in their minds. The use of adaptation strategy can be indication of the dominant presence of *pedagogical* and *literary-aesthetic norms* in TT3 (2008) for this example.

In TT4 (2016), Öztürk preferred to use borrowing strategy and used onomatopoeia words directly from the source text. As mentioned previously, young readers may find it challenging to imagine a scene in their minds due to the difference in sound systems between Turkish and English. Therefore, we can presume that *source-text related norms* are more dominant than *pedagogical* norms in this example.

In TT5 (2017), Ceylan decided to translate the onomatopoeia word with using an onomatopoeia word commonly used in the target language. It is our assumption that Ceylan (2017) used adaptation strategy to translate onomatopoeia words for young readers to help them to create the incident in their minds easier. However, we can state that howling and *"Auu"* sound are considered the same in the target language. Therefore, we think that there is a logical error in this part in TT5 (2017). Nevertheless, it can be concluded that *pedagogical norms* are more prevalent than *source-text related norms.*

In TT6 (2022), Seden preferred to omit whole sentences. Different from TT1 (1973), Seden (2022) did not add any information about the sound of the dogs. According to Desmidt, if a translator decides to use an omission strategy, it may mean that they find it difficult for young readers to comprehend.Therefore, we can state that, Seden (2022) chose to adhere to pedagogical norms and omit any difficult or irrelevant sentences from the story.

We assume that Seden (2022) might be aimed to have a simple and clear narrative. It is possible to conclude that Seden (2022) chose to adhere to *pedagogical norms* rather than *source-text related* and *literary-aesthetic norms*.

Now, the comparison of these translated texts can be done based on Venuti's *in/visibility* concepts. In TT1 (1973) and TT6 (2022), onomatopoeia words are omitted, but it does not affect the flow of the text. The translators used borrowing strategies to convey onomatopoeia words in the source language to young readers in TT2 (1979) and TT4 (2016).The language systems of the source language and target language are not the same. The fact that the dogs sound unnatural in the target language indicates that the text is a translation from a different culture. Translators of TT3 (2008) and TT5 (2017) chose to translate onomatopoeia words according to the phonetic system of the target language. Therefore, we can state that, translators of TT1 (1973), TT3 (2008), TT5 (2017) and TT6 (2022) are more invisible than translators of TT2 (1979) and TT4 (2016).

3.5.4.4. Translation Of Technical Words

TT1(1973)	This part is omitted.
TT2 (1979)	"Bundan başka atın **boynuna takılan kayışlara, dizginlere** de alışması ve bunlar takılırken sakin durması gerekir." p. 11
TT3 (2008)	"Bunun dışında, atın **hamut, kuskun, eyer kayışı** takılırken hiç kıpırdamadan durmayı öğrenmesi gerekir." p. 10
TT4 (2016)	"Bunun dışında **kayış,yular, gem ve başka şeyler** de takmanız gerek." p. 12
TT5 (2017)	"Bunun yanı sıra kendisine **hamut, kuskun, eyer kayışı** geçirildiğinde kıpırdamadan durmayı da öğrenmelidir." p. 12-13
TT6 (2022)	"Bundan başka **hamut, kuskun** ve **eyer kayışı** taşımasını, bunlar takılırken sakince durmayı öğrenmeliydi."p.18
ST(1877)	"Besides this, he has to learn to wear **a collar, a crupper, and a breeching,** and to stand still while they are put on; [...]" p. 12

Table 3.7: Technical words

Technical terms associated with horse equipment can be seen in this example. Even adults may find these terms difficult to understand; therefore, we assume that most young readers will have difficulty comprehending them. Before we begin our analysis, it is important to focus on the definition of the equipment.

According to the Collins Online English Dictionary, *"collar"* means *"a band of leather or rope placed around a horse's neck to restrain or harness it"*[39]. Once again, according to Collins Online Dictionary, *"crupper"* means *"a strap from the back of a saddle that passes under the horse's tail to prevent the saddle from slipping forwards"*[40]. On the other hand, *"breeching"* means *"the strap of a harness that passes behindbehind horse's haunches"*[41].

In TT1 (1973), Kesim made the decision to omit this part. It is our belief that Kesim's decision could be due to her belief that this sentence is excessively detailed for the continuation of the story. Additionally, children have short attention spans and easily become bored when they do not comprehend the full meaning of a sentence. Kesim (1973) may have intended to achieve a clear and simple style for young readers by omitting this part. It is our assumption that *pedagogical* norms are the dominant in this example. In addition, *source-text related norms* are jeopardized by *pedagogical* ones in this example from TT1 (1973).

Suveren's preference in TT2 (1979) was to translate the term *"collar"* as *"kayışlar"*, a term that has multiple types used to bind different body parts of a horse. Suveren (1979) added an extra information label, *"boynuna takılan"*, which means "to wear around the neck"[43], to clarify the intended usage of the equipment. Suveren (1979) decided to omit the *"crupper"* and *"breeching"* equipment and instead added *"dizginler"*. When we look at the equipment added by Suveren (1979) *"dizgin"* it means *"the strap that attaches to the bridle to manipulate the horse".*[44] By using these two terms in plural form, we presume that Suveren (1979) aimed to generalize the equipment rather than provide details. The use of *"kayış"* and *"dizgin"* equipment by people who work with horses in the target language makes it easier for children to understand than others that are less commonly used in comparison. In TT2 (1979), we assume that *pedagogical* norms are prominent.

[39] Retrieved January 5, 2024 from HORSE-COLLAR definition and meaning | Collins English Dictionary (collinsdictionary.com)

[40] Retrieved January 5, 2024 from Retrieved January 5, 2024 from CRUPPER definition and meaning | Collins English Dictionary(collinsdictionary.com)

[41] Retrieved January 5, 2024 from BREECHING definition and meaning | Collins English Dictionary (collinsdictionary.com)

For TT3 (2008), we can state that Berktay preferred to use a literal translation strategy when rendering these terms to the target language. Furthermore, she did not to provide any clarification on what they are and where they are used in both the text and footnotes. It is our belief that children may have difficulty understanding them. We assume that *source-text related norms* are prominent in TT3 (2008).

In TT4 (2016), Öztürk chose to change horse equipment. Öztürk (2016) selected the term *"kayış"*, which has various forms that vary based on how it is used on a horse's body. She did not give any details about which part it is used for in the target text. According to TDK, *"yular"* means *"a rope that is tied to an animal's headgear or a leash to tie it to something or make it move by pulling it"*[42]. Moreover, Öztürk (2016) added another term, *"gem"*, which means *"an iron tool placed around the mouth to manipulate the horse"*[43]. Presumably, Öztürk (2016) thought that these terms were more commonly used in the target culture by people who worked with horses than in the target culture of the source text. In this case, we assume that Öztürk (2016) used adaptation strategy. However, she did not offer any information about where they are used in a horse's body. Besides that, Öztürk (2016) added *"başka şeyler de takmak gerekir"*, which can be translated into English as "we have to fasten other things too". Presumably, Öztürk (2016) added this part to avoid information loss. In this example, we assume that *pedagogical* norms are more dominant than *source-text related norms*.

In TT5 (2017), Ceylan chose to use a literal translation strategy when conveying these technical terms to young target readers. In order to clarify the sentence, she included two footnotes for the terms *"hamut"* and *"kuskun"*. The footnotes provide a description of the terms and their usage in a horse's body. For TT5 (2017), we assume that *pedagogical norms* and *source-text related norms* are both dominant in this example.

In TT6 (2022), Seden chose to translate these terms using a literal translation strategy to convey them to young target readers. There were no footnotes or parenthesis used in the sentence to explain these terms meaning.

[42] Retrieved January 6, 2024 from yular ne demek TDK Sözlük Anlamı (sozluk.gov.tr)
[43] Retrieved January 6, 2024 from gem ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

However, on the last page of the book, page 103, there is a glossary section that provides an explanation for their meaning and other terms that are presumed to be unfamiliar to young readers. For this example, we assume that *source-text related norms* are dominant in TT6 (2022).

When compared to each other in terms of Desmidt's norms, we assume that *pedagogical norms* are dominant in TT1 (1973), TT2 (1979) and TT4 (2016). In TT3 (2008) and TT6 (2022), we observed that *source-text related norms* are more prevalent than *pedagogical* ones. This is particularly true for TT3 (2008), as Berktay did not offer any information about the meanings of these terms to young target readers. For TT5 (2017), we assume that both source-text related and *pedagogical norms* are dominant and they have a delicate balance between them. Ceylan (2017) did not remove anything from the source text, but she added two footnotes about the definition of two terms to take into account the ages of the target readers.

Based on Venuti's concept of *in/visibility*, we assume that Kesim (1973), Suveren (1979) and Öztürk (2016) are not visible to young target readers. In our view, Berktay (2008), Ceylan (2017), and Seden (2022) are visible. However, the reasons behind their visibility differ. Berktay (2008) and Seden (2022) are visible because they interpret the terms too technically and did not adapt them to the age of the intended readers. On the other hand, Ceylan (2017) is the most prominent among the others because she provided additional information about two terms in the text through two footnotes.

3.5.5. Didactic norms

The significance of values like justice, equality, tolerance, respect and patience has increased over the past few years. As per the Ministry of Education's latest regulation, social and emotional development has been renamed as 'social development and values'. Classroom lessons are now more likely to focus on teaching moral values to children due to changes in the curriculum. As a result, adults have increased their expectations for children's books to teach them good morals and behavior. Our analysis will focus on how the intended didactic lessons in the novel are conveyed to young readers in the six translated versions.

TT1(1973)	**“Annem:** **-Boynu kırılmış,dedi.** **Arkadaşlardan biri:** **-Hem de hala efendisini kurtarmağa çalışıyor, diye ekledi.** **Ben de aynı şeyi düşünmüştüm, ama annem bizim fikrimizi beğenmedi:** **-Hayır,böyle demeyin**. Bunca yıl yaşadığım, bunca şey gördüğüm halde ben bile hala insanların Spor adını verdikleri bu kovalamacadan neye hoşlandıklarını anlıyamadım.’’ p. 9
TT2 (1979)	**“ Annem <<Boynu kırılmış,<< dedi.** **Genç atlardan biri söze karıştı. << Bunu hakketti.<<** **Ben de aynı şeyi düşündüm fakat annem bu fikirde değildi.** **Annem, <<Yok,yok,>> diye mırıldandı.**<< Böyle konuşmamalısınız. Ben artık yaşını başını almış bir atım. Çok şey gördüm ve duydum ama yine de insanların neden bu spordan bu kadar zevk aldıklarını anlayamadım.<<” p. 9
TT3 (2008)	**“ “Boynu kırıldı,” dedi annem.** **“Gününü gördü,” dedi taylardan biri.** **Ben de öyle düşünüyordum ama annem aynı fikirde değildi.** **“Yoo! Hayır,” dedi, “böyle konuşmamalısınız.** Ama doğrusu, yaşlı bir at olduğum ve çok şey görüp işittiğim halde, ben bile insanların bu spordan niye bu kadar zevk aldığını hiç anlayamadım.” p. 7-8
TT4 (2016)	**“ Annem “Boynu kırılmış” dedi.** **“İyi hizmet etmişti” dedi taylardan biri.** **Bende öyle düşünüyordum, ama annem bizimle aynı fikirde değildi.** **“Bence öyle değil” dedi annem.** “Böyle dememelisiniz, ben yaşlı bir atım ve bir sürü şey gördüm ama insanların neden avlanmayı sevdiğini hiç anlayamadım.” p. 9-10
TT5 (2017)	**“ “ Boynu kırılmış” dedi annem.** **“Hak etti!” diye karşılık verdi taylardan birisi.** **Ben de aynı şeyi düşünüyordum; ne var ki annem bize katılmıyordu.** **“ Hayır” dedi, “böyle söylememelisin**. Ama görmüş geçirmiş yaşlı bir at olmama rağmen, hala insanların bu sporu niye sevdiklerini anlayamam.” p. 10
TT6 (2022)	**“ “Boynu kırıldı,” dedi annem.** **“Hak ettiğini buldu” dedi taylardan biri.** **Bende aynısını düşünüyordum, ama annem bize katılmıyordu. “Böyle konuşmamalısın,” dedi.** “Yaşıma ve çok şey görmeme rağmen, insanların avlanmayı neden bu kadar çok sevdiğini bir türlü anlayamadım.” p.13
ST (1877)	**“ “His neck is broke” said my mother.** **“And serve him right, too!” said one of the colts.** **I thought the same; but my mother did not join with us.** **“Well, no,” she said, “you must not say that.** But though I am an old horse, and have seen and heard a great deal, I never yet could make out why men are so fond of this sport[...]” p. 9-10

Table 3.8: Examples of blaming someone who is dead

In this section of the novel, hunting has led to the demise of a horse. One of the horses in that area was furious because the owner of the dead horse killed a rabbit for amusement. He did not feel sad about the horse's death; rather, he thought it was a form of justice because the horse was involved in the hunting. Black Beauty's mother reprimanded him for his blunt and misguided behavior, implying that it is not a good behavior to justify the death of an innocent animal.

In this example, we will analyze how the idiom *"serves him right"* in the sentence is translated by the translators for young readers. According to the Merriam-Webster dictionary, the idiom *"(it) serves (someone) right"* is *"used to say that someone who has behaved badly deserves a particular punishment, problem, etc."* [44]

In TT1(1973), Kesim misinterpreted this idiom from its original meaning. Kesim (1973) rendered the idiom as *"hem de hala efendisini kurtarmağa çalışıyor."*, which can be translated to "and he still tries to save his owner.". We assume that she (1973) used the literal translation strategy for this idiom. Presumably, Kesim (1973) considered young readers when interpreting this idiom and found it inappropriate to justify someone's death. As previously mentioned, adults expect children's books to teach good behavior to juveniles. However, the misinterpretation resulted in a logical error that made the response of the other horse (Duchess) irrelevant. This misinterpretation also reduced the significance of the intended message. Presumably, *didactic* and *source-text related norms* are prominent in this example in TT1 (1973).

When we look at TT2 (1979), we see that Suveren conveyed the meaning of the idiom to young readers as *"bunu haketti"*, which can be translated as "he deserved this." In this case, she preferred to convey this idiom by using one of the counterpart idioms in the target language *"hak etmek"*. Therefore, we can state that Suveren (1979) chose to use the equivalence strategy for translating this idiom. But this idiom has abstract meaning and children under eleven cannot fully comprehend abstract notions and their meanings because of their developmental stage of cognitive abilities. Therefore, we presume that *didactic* and *source-text related norms* are more dominant than *pedagogical norms* for this example in TT2 (1979).

[44] Retrieved January 11, 2024 from (it) serves (someone) right Definition & Meaning - Merriam-Webster

When we look at TT3 (2008), the idiom is translated as *"gününü gördü"* has a figurative meaning. If we translate this idiom word-to-word it means "he saw his day" which is irrelevant in this context. If we interpret it in terms of its figurative meaning, it translates as "he got what he deserved". It is possible to state that Berktay (2008) used the equivalence strategy and an idiom from the target language for the source language idiom. It is our belief that children under eleven may struggle to comprehend abstract subjects and the figurative meaning of idioms without their parents' help. We can suggest that she adheres to *literary-aesthetic norms* by choosing to convey the meaning using the equivalent idiom from the target language. In TT3 (2008) *didactic* and *literary-aesthetic norms* are dominant. However, we assume that there is conflict between *literary-aesthetic* and *pedagogical norms* in this case.

In TT4 (2016), the idiom is translated as *"İyi hizmet etmişti."* which can be translated to "he served well". We assume that Öztürk (2016) preferred to translate this idiom by using a literal translation strategy instead of its actual meaning. However, this interpretation changed the meaning of the horse's message. Following that, Öztürk (2016) translated Duchess' response as *"Bence öyle değil.",* which can be translated to "I do not think so". The meaning of the Duchess's message has also been modified due to the change in the first message. According to the source text, the Duchess is standing up for the dead horse. However, by responding this way, it is understood that the Duchess does not think that the dead horse was good for his owner. The context of the messages has been drastically changed in this case. Additionally, the Duchess' subsequent reply becomes irrelevant after her initial response. It can be inferred that the literal translation of this idiom resulted in a logical communication error and the loss of the intended lesson. It is our belief that Öztürk (2016) was reluctant to convey a statement that blames a dead animal and tries to justify its death to young readers. As previously mentioned, moral lessons and good behavior are expected to be taught to children through children's books. Therefore, we assume that *didactic* and *source-text related norms* are dominant in this example in TT4 (2016).

In TT5 (2017), Ceylan rendered this idiom as *"hak etmek"* which the same as in TT2 (1979). In this case, we can state that Ceylan (2017) used a target language idiom to convey the meaning of the source language idiom. In here, she preferred to use an equivalence strategy. Young readers may need additional assistance to comprehend this abstract idiom. We propose that *literary- aesthetic norms* are prominent in this case and they collide with *pedagogical norms* in TT5 (2017).

In TT6 (2022), Seden rendered the idiom as *"Hak ettiğini buldu."*, which means "he got what he deserved". In this case, Seden (2022) preferred to use an equivalence strategy and used one of the counterpart idioms from target language *"hak etmek"* which is the same with TT2 (1979) and TT5 (2017) to convey the meaning of source language idiom. As mentioned above, *"hak etmek"* is an abstract notion and young reader may face with difficulties in process of understanding it. Therefore, we can suggest that *literary- aesthetic norms* are dominant in this case in TT6 (2022).

In short, the intended message was not conveyed to young readers because of the misinterpretation in TT1 (1973) and TT4 (2016). We can state that the reason for this misinterpretation is the usage of literal translation strategy. In TT2 (1979), TT5 (2017) and TT6 (2022), the translators chose to use an equivalence strategy and the idiom *"serve someone right"* is conveyed to young readers by using one of the counterpart idioms from target language *"hak etmek"*. Due to their developmental stage of cognitive abilities, young readers may have difficulty understanding this abstract idiom. In TT3 (2008), Berktay opted for an equivalence strategy and translated the idiom as *"gününü görmek"*, which is another option among idioms in the target language. Just like abstract notions, children may need assistance in understanding the meaning of this idiom, as it has a figurative meaning.

When we look at them in terms of *in/visibility*, we can state for TT2 (1979), TT3 (2008), TT5 (2017) and TT6 (2022) that the translators are invisible as they preferred to follow *literary-aesthetic norms* and rendered the idiom in accordance with target language and culture. On the other hand, Kesim (1973) and Öztürk (2016) preferred to use literal translation for this idiom, but it changed the message, resulting in a logical error in communication. As the text's fluency is interrupted, the translators of TT1 (1973) and TT4 (2016) become more visible than the others.

TT1(1973)	"**-Bir gün Allah bize, dünyadayken insanlara ve hayvanlara yaptıklarımızın hesabını soracak!**" p. 28
TT2 (1979)	"**Açıkçası ömrümde küçük bir midilliye böyle kötü davranıldığını ilk kez görüyorum. Bu bir erkeğe asla yakışmaz. Böyle bir olayla karşılaştığım için çok üzgünüm. Böyle hiddete kapılarak o aciz hayvanı kırbaçlamakla midilliye zarar verdiğin gibi kendi kişiliğini de lekelemiş olursun. Şunu da asla unutmamalısın Sawyer: Bizler yaptıklarımıza göre hüküm giyeriz. İnsanlara ya da hayvanlara olan tutumumuz bizim iç yüzümüzü ortaya koyar.**>>" p. 43-44
TT3 (2008)	"**Bay Sawyer, küçük bir midilliye bu kadar aşağılıkça, bu kadar zalimce davranıldığına tanık olmak acısını ilk kez yaşadığımı söylemek zorundayım. Ve kapıldığınız bu öfkenin sizin kişiliğinize verdiği zarar, atınıza verdiğiniz zarara eşit, hatta ondan kat kat fazla; unutmayın ki gün gelecek hepimiz yaptıklarımızın hesabını vereceğiz insanlara ve hayvanlara yaptıklarımızın."** p. 43
TT4 (2016)	The entire chapter is omitted.
TT5 (2017)	"**Söylemeliyim ki Bay Sawyer, bir midilliye bu denli insanlık dışı, zalim davranıldığını ilk defa görüyor, üzüntüsünü yaşıyorum. Böyle bir hırs, atınızın yanı sıra sizin karakterinize de zarar verecektir. Üstelik unutmayın ki hepimiz bir gün davranışlarımızın hesabını vereceğiz, hem insanlara hem de hayvanlara karşı tüm davranışlarımızın!**"" p. 50-51
TT6 (2022)	"**Böyle öfkeye kapılmak atından çok sana zarar verir, herkes davranışlarıyla yargılanır."** " p.33
ST (1877)	"**"I must say, Mr. Sawyer, that more unmanly, brutal treatment of a little pony it was never my painful lot to witness ; and by giving way to such passion you injure your own character as much, nay more, than you injure your horse; and remember, we shall all have to be judged according to our works, whether they be toward man or toward beast."**" p. 45

Table 3.9: Examples of animal abuse

In this part of the novel, a man named Sawyer is beating a pony, and Mr. Gordon witnesses the incident. Mr. Gordon attempts to persuade him to cease the violence by citing religious facts. In TT1 (1973), Kesim decided to render Mr. Gordon's lengthy statement by omitting most of it. In order to convey the intended message, Kesim (1973) included the religious concept, *"Allah"*, which is among the names used for God in Islam. It is our belief that this inclusion is a consequence of children learning Islam through their families and in school, resulting in a familiarity with the word *"Allah"*. Furthermore, the use of religious elements may have been an attempt to emphasize a moral lesson. On the other hand, she preferred to use the idiom *"hesabını soracak"* has abstact meaning. According to TDK, "hesap sormak" means *"wanting an explanation and defending a certain subject; hold someone responsible"*[45]. For young children, it can be difficult to understand the expression's figurative meaning because they start to comprehend abstract notions after the age of eleven[46]. Moreover, using this idiom with a religious concept may evoke negative emotions such as fear in young target readers. In this case, *literary aesthetic norms* and *didactic norms* are prominent rather than *pedagogical* and *source-text related norms.*

In TT2 (1979), Suveren divided long statements into short sentences to convey an intended message. Short, simple and regular sentence structures are crucial for young readers because they make the reading and understanding processes easier. If we take a closer look at some of these sentences, Suveren (1979) translated the phrase *'unmanly'*, which signifies "not considered appropriate or typical for a man", as *"erkeğe yakışmayan"*. For this phrase, we can state that Suveren (1979) preferred a word-to-word translation. She preferred to convey *"injure your own character"* by using a figurative idiom from target language *"(kişiliğini) lekelemek"*. If we translate*"(kişilik) lekelemek"* idiom word to word it can be translated to"stain personality".

[45] my translation. Retrieved January 16, 2024 from hesap sormak ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

[46] For further information, you can read Jean Piaget's cognitive development theory.

Young readers may have difficulty comprehending its figurative meaning due to their cognitive skill levels. Besides that, Suveren (1979) used a metaphorical noun, *"iç yüz"*, which means *"a quality or cause that is totally different from how it seems; not understandable and something not known by everyone"*[47]. It is possible that young readers also cannot easily comprehend the figurative meaning of this notion. Besides that, Suveren (1979) preferred to render the adjective *"little"* as *"aciz"*, which means *"someone/something that not able to complete the task due to lack off power ability or skill"*[48]. This translation might have been chosen by Suveren (1979) to increase the emotions of young readers and emphasize the intended didactic lesson. For this example, we assume that *didactic* and *literary-aesthetic norms* are dominant over *pedagogical norms* in TT2 (1979).

When we look at the TT3 (2008), Berktay preferred to follow *source-text related norms* and translated the sentence in the same length and used the same punctuation marks in the target text. Berktay's (2008) preference for following the source language syntax resulted in an inverted sentence in the target language. Therefore, we assume that the last sentence is structurally calqued due to the following source language syntax rules. Berktay's (2008) decision could have been influenced by her background and translation career. Her focus was mostly translating books for adults, and more mature readers have a greater ability to comprehend long and inverted sentences than children. Young readers may have difficulty comprehending long and inverted sentences because of their cognitive development level. When we look at the word choices, we noticed that Berktay preferred to render *"unmanly"* word with one of the synonym words in the target language *"aşağılıkça"*, which means "scurvily". It is our assumption that she chose a gender-neutral word intentionally because it is unacceptable to beat animals for both men and women. Besides that, Berktay (2008) preferred to use the literal translation strategy for *"injure your own character"* and conveyed it as *"kişiliğinize verdiği zarar"*, which means "damage that give to your personality".

[47] Retrieved January 17, 2024 from içyüz ne demek TDK Sözlük Anlamı (sozluk.gov.tr)
[48] Retrieved January 20,2024 from aciz ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

Therefore, we can state for TT3 (2008) that *didactic* and *source-text related norms* are more dominant than *pedagogical norms*. In addition, we assume that *source-text related norms* collide with *pedagogical norms* in this example in TT3 (2008).

The entire chapter is omitted in TT4 (2016), and the lesson is not conveyed to children. It is possible that Öztürk (2016) believes this chapter includes inappropriate theme and abstract religious concept that target readers may not comprehend it fully. This choice has resulted in the loss of didactic lessons, which is a crucial aspect of children's books. We can state that *didactic* and *pedagogical norms* are more prominent in this part rather than *source-text related norms*. In addition, we assume that *didactic* and *pedagogical norms* collide with *source-text related norms* in this example in TT4 (2016).

In TT5 (2017), Ceylan preferred to divide the lengthy sentence and convey the information in three sentences. In the first sentence, she used an unfamiliar type of punctuation in the target language. The sentence structure is incorrect because she used a comma between two predicates. Furthermore, the last sentence is inverted because of adhering to the syntax rules of the source language. Young readers may struggle to comprehend the sentences despite their shortness as their structures are unfamiliar with the target language. When we look at word choices, Ceylan (2017) preferred to render *"unmanly"* as *"insanlık dışı"*, which means *"something that not humanely or not suitable to humans and humanity"*[49]. In this case, we notice that Ceylan (2017) preferred to use gender-free adjective to convey the meaning. Just as the case in TT1 (1973), *"hesap vermek"* idiom is used in here and it can be difficult for children to understand its abstract meaning. In TT5 (2017), we can state that Ceylan (2017) preferred to follow *source- text related norms* than *pedagogical norms*.

To convey information to young readers, Seden (2022) opted to use omission strategy in TT6. Seden (2022) conveyed the lesson with a single sentence. We believe that the age of the target readers is the reason for choosing these strategies. The sentence's simplicity and shortness make it more likely for young readers to read it and comprehend the intended message. Therefore, we can state that *pedagogical* and *didactic norms* are prominent than *source-text related norms*.

[49] Retrieved January 21, 2024 from insanlık dışı ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

We can now compare these translated versions with each other in terms of Desmidt's norms. In TT1 (1973) and TT2 (1979), we notice that the translators preferred to follow *literary- aesthetic norms* over *source-text related* ones. However, Kesim (1973) chose to focus on *didactic norms* while Suveren (1979) preferred to focus more on *literary-aesthetic norms*. Kesim's active translation of children's books for young readers during the 1970s may be the reason for this difference. For TT3 (2008) and TT5 (2017), we can state that the translators preferred to follow more *source text-related norms* over *pedagogical* norms. TT3 (2008) is particularly difficult for young readers to comprehend because the sentence is long and inverted. In TT4 (2016) and TT6 (2022), we presume that pedagogical norms are the most dominant. Both translators had a preference for using the omission strategy, but their usage of it was significantly different. Öztürk (2016) chose to leave out the entire chapter, whereas Seden (2022) chose to shorten the chapter and convey the intended message in a single short sentence. We believe that the omission strategy in TT4 (2016) resulted in the loss of intended lessons; however, there was no loss of lessons in TT6 (2022). We believe that Seden (2022) chose to balance *didactic* and *pedagogical norms*, while Öztürk (2016) mostly followed *pedagogical norms*.

When we compare them in terms of Venuti's *in/visibility*, we can state that TT1 (1973)'s, TT2 (1979)'s and TT6 (2022)'s translators are invisible as they preferred to follow a target culture and language focused approach. However, in TT3 (2008) and TT5 (2017), the translators favored following source text-related norms and source language syntax. The differences between source and target languages resulted in inverted sentences and unfamiliar punctuation marks usage. Target readers' unfamiliarity with sentence structure and punctuation marks causes the flow level of the text to decrease. Therefore, we presume that, translators of TT3 (2008) and TT5 (2017) are visible to young readers in this example.

TT1 (1973)	This part of the chapter is omitted.
TT2 (1979)	Sonra öğretmenimiz bütün çocuklara acımasızlığın ne denli kötü bir şey olduğunu anlattı. Aciz ve zavallı olanlara kötülük etmenin korkaklara yakışacağını söyledi. Fakat o arada öğretmenin bir sözü kafama yerleşti: **'Hainlik etmekten zevk alan birini görürseniz, onun kime ait olduğunu hemen anlarsınız. Çünkü şeytan kötülükleri seven bir yaratıktır. Öte yandan komşularını seven,insanlara, hayvanlara iyi davranın kimseleri görürseniz, bilin ki, onlar Tanrının iyi kullarıdır. Çünkü Tanrı iyilik edenleri sever.'** " p. 52
TT3 (2008)	"Sonra bütün çocukları karşısına alıp zalimlik hakkında çok ciddi bir konuşma yaptı. Zayıf ve çaresiz olanlara zarar vermenin ne büyük acımasızlık ve ödleklik olduğunu anlattı. Fakat aklımdan hiç çıkmayan şu oldu: **Zalimlik şeytanın işaretidir dedi, zalimlikten zevk alan birini gördüğümüz zaman onun efendisi kim, anlayabileceğimizi, çünkü şeytanın en baştan beri katil ve en sonuna kadar işkenceci olduğunu söyledi. Oysa komşularını seven, insanlara ve hayvanlara şefkat gösteren insanları gördüğünüzde, bunun Tanrı'nın işareti olduğunu bilebilirsiniz, çünkü 'Tanrı sevgidir' dedi."**" p. 52
TT4 (2016)	The entire chapter is omitted.
TT5 (2017)	"Ardından biz oğlanlarla zalimlik hakkında ciddi ciddi konuştu. Zayıf, aciz kimselere, şeylere zarar vermenin ne kadar acımasızca, korkakça olduğunu anlattı. Şu lafları aklımda kalmış: **Zalimliğin şeytanın işareti olduğu, zalimlikten zevk alan birinin efendisinin kim olduğunun anlaşılabileceği; çünkü şeytanın baştan itibaren bir katil, sonuna kadar da işkenceci olduğu... Ayrıca, ' Komşularını seven, hem insanlara hem hayvanlara kibar davranan birisi de Tanrı'nın işaretidir; çünkü ' Tanrı Sevgidir" demişti."**" p. 59-60
TT6 (2022)	The entire chapter is omitted.
ST(1877)	"Then he talked to all the boys very seriously about cruelty, and said how hard-hearted and cowardly it was hurt to weak and the helpless; but what stuck in my mind was this: **he said that *cruelty was the***

	***devil's own trade-mark*, and if we saw any one who took pleasure in cruelty, we might know whom he belonged to; for the Devil was a murdered from the beginning, and a tormentor to the end. On the other hand, where we saw people who loved their neighbors, and were kind to man and beast, we might know that was God's mark , for ' God is Love.'** " p. 54

Table 3.10: Examples of lecturing children about being a kind using religion concepts.

In this part of the novel, James's teacher instructs all of his students that violence is considered the sinful behavior of bad people, while being kind towards people and animals is good behavior by using religious concepts. This example will focus on how taboo notions and the Bible verse 'God is love', John 4:7-21, are rendered to the target readers.

This part of the novel is omitted in TT1 (1973), TT4 (2016) and TT6 (2022). The omission level is significantly different. Although the chapter is included in TT1 (1973), this part is not present. Kesim's (1973) decision could have been influenced by adult disapproval of ideas about the devil, cruelty and tormentors in a children's book. Young readers may be frightened by these notions. Instead of translating this part, the translator decided to add a paragraph that has three sentences. The additional part written by Kesim (1973) is *"Bu ne biçim çocuktu böyle!Hayvanlara eziyet etmekten hoşlanıyordu. Bir taraftan da Allah'a beni böyle birinin eline düşürmediği için şükrettim!"*, which can be translated as *"What kind of a child he was! He liked to abuse animals. On the other hand I was thanking to Allah that s/he did not made me fall into the hands of him."* We noticed that Kesim (1973) did not provide any information regarding the devil or cruelty in this additional part. Instead, she opted to use another religious concept. As we mentioned earlier, Allah is a name of God in Islam, and Kesim (1973) selected to convey the intended message by use equivalence strategy. Modulation was also used by Kesim (1973) in this example, in addition to the equivalence strategy. In the source text, explanation of negative behavior and personality of the boy is conveyed by using notions that can be considered as taboo in children's books like devil, tormentor and cruelty. Kesim (1973) opted to alter their perspective and conveyed information about the boy's negative behavior and personality through words that indicated disapproval and religious elements. We noticed that Kesim (1973) conveyed the lesson through Islam religion instead of Christianity which is the main religion of the source culture. Here we believe that Kesim (1973) took target culture into the consideration. Our assumption is that she

achieved to convey the intended message in the source text to young readers in TT1 (1973). It is possible to say that Kesim (1973) had a preference for following both *didactic* and *pedagogical* norms while rendering this part of the novel. On the other hand, the entire chapter is omitted in TT4 (2016) and TT6 (2022). The translator's decision could be based on the fact that this chapter contains animal abuse and heavy religious lessons with taboo notions like violence, torment, and the devil. Adults' dislike of these subjects can affect their decision on which books to purchase for their children. It is possible that there is a commercial concern in this case. The lesson was lost when the chapter was completely omitted. Here, we believe that *business* and *pedagogical norms* are more prevalent than *didactic norms* in TT4 (2016) and TT6 (2022).

In TT2 (1979), Suveren preferred to use short and regular sentences instead of using a lengthy sentence just as the source text. Furthermore, Suveren (1979) made the decision to omit certain parts of the sentence. The parts *"cruelty was the devil's own trade- mark"* and *"for the Devil was a murdered from the beginning, and a tormentor to the end"* are omitted. Conversely, there are no sentences that explain good behavior that are left out. Presumably, rather than imposing taboos and abstract notions, Suveren (1979) preferred to convey good behavior to young target readers in order to serve as a role model. Because children's books are expected to teach young people behavior that are considered good by the society they live in. We can look at how Suveren (1979) conveyed taboo notions to young readers. The word *"cruelty"*, which means *"cruel behavior or a cruel action"*[50], is translated as *"hainlik"* in TT2 (1979). The word "cruel" means *"extremely unkind and unpleasant and causing pain to people or animals intentionally"*[51]. According to TDK, *"hain"* means *"someone who likes to harm, upset or do evil things"*[52], and *"hainlik"* is the noun version of this adjective. We assume that she selected near-synonymous word to render *"cruelty"*. Suveren (1979) preferred to omit the words *"murdered"* and *"tormentor"* and used a modulation strategy to convey the meaning of the sentence. The sentence *"for the Devil was a murdered from the beginning, and a tormentor to the end.*" is translated

[50] Retrieved January 26, 2024 from CRUELTY | English meaning - Cambridge Dictionary
[51] Retrieved January 26, 2024 from CRUEL | English meaning - Cambridge Dictionary
[52] Retrieved January 26, 2024 from hain ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

as *"çünkü şeytan kötülükleri seven bir yaratıktır"*, which can be translated to "because the devil is a creature that likes malignancy". It is our belief that Suveren (1979) intended to convey information in the sentence without frightening kids with words that are generally considered inappropriate by adults. Next, we can look at how the Bible verse *"God is Love"* is rendered. In TT2 (1979), the translator rendered this verse as a simple sentence *"Tanrı iyilik edenleri sever."*. This sentence can be translated as "God loves someone who does favours.". Here, we assume that the translator preferred to use a modulation strategy. It is possible that this strategy was used because most young Turkish readers at the time were not familiar with Christianity. Therefore, understanding the meaning of the verse could have been a challenge for them due to its short and abbreviated form. Thus, Suveren (1979) opted to explain the verse based on the context to enhance comprehension. We presume that *didactic norms* and *pedagogical norms* work hand in hand in this example in TT2 (1979).

In TT3 (2008), Berktay preferred to use lengthy sentences and punctuation marks that are not familiar with the target language. When conveying taboo notions to young readers, Berktay (2008) preferred to use a literal translation strategy. She rendered the word *"cruelty"* as *"zalimlik", "murdered"* as *"katil"* and *"tormentor"* as *"işkenceci"*. For the biblical verse, she chose to use a literal translation and rendered it as *"Tanrı sevgidir"*. Additionally, she preferred to use single quotation marks to bracket it. Presumably, she wanted to emphasize the verse by using single quotation marks. We believe that children may have trouble comprehending it due to its abstract theme and possibly limited knowledge of Christianity. We presume that Berktay chose to follow *source-text related norms* over *didactic* or *pedagogical norms* for TT3 (2008).

In TT5 (2017), Ceylan chose to convey the intended message in two lengthy sentence lengty sentences similar to the source text. Furthermore, she chose to adhere to source language syntax rules and used an elliptical clause. Ceylan (2017) may have chosen to use an elliptical clause to shorten the sentence and leave out the 'he said that' part. Young children might find elliptical clauses confusing because their attention span and cognitive abilities are not yet developed to the same level as adults. When translating taboo words, Ceylan (2017) tended to use a literal translation

strategy while rendering them to young readers. She translated *"cruelty"* as *"zalimlik"*, *"murdered"* as *"katil"* and *"tormentor"* as *"işkenceci"*, which are similar to the translations in TT3 (2008). For biblical verse, Ceylan (2017) preferredto give it between single quotation marks. She chose to use literal translation and rendered it as *"Tanrı Sevgidir"*. Just as in the source text, she used capital letters for the first letters of the words. Once again, it is nearly the same way as TT3 (2008). We think that children may have difficulties to understand because of limited Christianity knowledge and abstract meaning of the verse. In this example, we presume that *source-text related norms* are dominant.

We can now compare these translated versions with each other in terms of Desmidt's norms. In TT1 (1973) and TT2 (1979), we assume that *didactic* and *pedagogical norms* are dominant. Both translators preferred to convey the intended lesson to young readers by using similar translation strategies. When rendering certain parts in the text, both translators used omission and modulation strategies. Although Kesim (1973) opted to omit paragraphs, Suveren (1979) chose to omit certain words in the sentences. Kesim (1973) made changes to the point of view by adding three sentences to convey the intended message through a modulation strategy. Meanwhile, Suveren (1979) used a modulation strategy to explain biblical verses to young readers. It is our belief that the translators of TT4 (2016) and TT6 (2022) decided to omit the entire chapter to avoid any negative criticism from adults. In this case, we presume that *business* and *pedagogical norms* are dominant both in TT4 (2016) and TT6 (2022). In TT3 (2008) and TT5 (2017), the translators chose to follow a more source text- related approach and made the sentences align with the source text's language. Both translators preferred to use long sentences and single quotation parentheses to emphasize biblical verses, as in the source text. In addition, they preferred to translate taboo concepts in children's books by using a literal translation strategy. We presume that *source-text related norms* are more prevalent than *didactic* and *pedagogical norms* in TT3 (2008) and TT5 (2017).

When we look at them in terms of Venuti's *in/visibility* concepts, we presume that translator of TT1 (1973) is the most invisible one among them as she inclined to render this part in accordance with target language and culture. On the other hand, we assume that the translators of TT3 (2008) and TT5 (2017) are visible to young readers

due to their choice of literal translation to convey biblical verses. Particularly in TT3 (2008), Berktay used lengthy sentences and punctuation marks that were not compatible with the target language. From our point of view, the translator of TT3 (2008) is the most visible one among them.

TT1 (1973)	"Tuğlacı, şapkasını kaptığı gibi yola fırladı: **-İlgine teşekkür ederim, delikanlı."** p. 46
TT2 (1979)	"Adam koşup şapkasını aldı. <<Teşekkür ederim, oğlum,>> Sonra bir an durdu. **<<O adamı yargıç karşısına çıkaracak olursam tanıklık etmeye razı mısın, delikanlı?>>** **Joe, << Tabii>> diye cevap verdi. << Bunu büyük bir memnunlukla yaparım.>>** " p. 74-75
TT3 (2008)	"'Teşekkür ederim evladım,' dedi adam, içeriye koşup şapkasını aldı. Sonra bir an duraksayarak, **'Eğer adamı yargıç önüne çıkartırsam tanıklık eder misin?" diye sordu.** **"Ederim," dedi Joe, "hem de memnuniyetle.'"** p. 75
TT4 (2016)	"Bir an duraksayan Bay Clay **"Bu adamı yargıcın önüne çıkarırsam şahitlik yapar mısın?" diye sordu.** **"Hem de canı gönülden" dedi Joe."** p. 47
TT5 (2017)	"Şapkasını almak için koşan adam, "Teşekkürler delikanlı" dedi. Bir an duraksayıp, **"Onu yargıç önüne çıkarırsam şahitlik eder misin?" diye sordu. "Tabii ki" dedi Joe, "memnuniyetle!"** p. 88
TT6 (2022)	The entire chapter is omitted.
ST (1887)	"'Thank ye, my lad,' said the man, running in for his hat; then pausing for a moment, **"Will you give evidence of what you saw if I should bring the fellow up before a magistrate ?"** **"That I will," said Joe, "and glad to."** p.78

Table 3.11: Examples of punishment given to a violent person.

Joe, a young boy who assists John Manly, informs Mr. Clay that one of his staff members assaulted his horse on the road. Mr. Clay expresses gratitude and asks for his assistance during the court process.

In TT1 (1973), Kesim preferred to exclude the request part where Mr. Clay requested Joe's assistance in the court. In this case, we can assume that this omission could led to the loss of an important lesson for young readers. As previously stated, children's books intentionally include punishment for bad behavior. Children are taught that bad behavior are not tolerated in society and they should refrain from engaging in them. The request and following court parts in TT1 (1973) are omitted in this part. In order to prevent the loss of the lesson, Kesim (1973) added a sentence.

The sentence added by Kesim (1973) is *"İki atı dayaktan kurtarmış ve hayvanlara eziyet eden adamı işinden ederek ona güzel bir ders vermişti!"*, which can be translated as "He saved two horses from a beating and, by making the man who torments animals lose his job, he gave him a good lesson". In this case, we can state that TT1 (1973) preferred to change the plot, but conveyed the intended lesson.From our perspective, Kesim (1973) changes the plot here because she probably thinks that young readers are unable to understand factors such as courts, judges and witness due to their lack of daily life experience. In this case, *pedagogical norms* are more dominant than *source-text related*.

In TT2 (1979), we noticed that Suveren preferred to break down the lengthy sentences in the source text into three brief sentences to convey the message. In TT2 (1979), Suveren preferred to render the word *"lad",* which means *"a boy or young man"*[53] in old fashioned or informal language by using the literal translation *"oğlum"*. When requesting assistance, Mr. Clay uses the modal verb *"will"*. Suveren (1979) preferred to render this request by using the verb *"razı olmak"*, which means *"to find something suitable, like it, adopt it, want it or accept it"*[54]. It is possible that the modal verb *"will"* is replaced by a compound in the target language. In addition, the translator preferred to add an extra word, *"delikanlı"*, in the question sentence. When we look at the translation of Joe's answer, we see that translator rendered *"that I will"* statement as one of the counterpart words *"tabii"* in the target language. The half sentence in the source text *"and glad to"* is rendered as a simple sentence *"Bunu büyük bir memnunlukla yaparım"*. Suveren (1979) preferred to emphasize the little boy's willingness to help. Presumably, the reason behind this choice is to achieve flow of a natural conversation in the target language and culture. For this case, *literary-aesthetic* and *didactic norms* are dominant together in TT2 (1979).

In TT3 (2008), we noticed that Berktay preferred splitting the lengthy sentence into two parts. It is possible that the reason for this choice is that children find shorter and simpler sentences easier to comprehend than longer ones.

[53] Retrieved February 2, 2024 from lad |meaning of lad in Longman Dictionary of Contemporary English | LDOCE (ldoceonline.com)
[54] Retrieved February 2, 2024 from razı olmak (veya gelmek)ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

Berktay (2008) preferred to render the word *"lad"* as *"evladım"* which means "my child" in target language. She preferred to use the gender-free word *"evlat"* when mentioning Joe. In this case, we assume that Berktay (2008) used a modulation strategy. While rendering Joe's answer, we assume that Berktay (2008) preferred to render it in accordance with the request from Mr. Clay. Berktay (2008) rendered *"that I will"* statement by using the 'do' verb as *"Ederim"*, which means "I do". Following that, the *"and glad to"* part is rendered as *"hem de memnuniyetle",* a subordinate clause just as in the source text. In this case, we can state that Berktay (2008) preferred to follow *source-text related norms.*

When we look at TT4 (2016), we notice that Öztürk chose to omit *"Thank ye, my lad," said the man, running in for his hat"* part of the sentence. Presumably, Öztürk (2016) may have thought that this part of the sentence is not necessary to plot and contains detailed information. Besides that, Öztürk (2016) preferred to use the name of the horse's owner instead of *"the man"*. She may have tried to achieve convey the plot clearer. When we look at translation of Joe's answer, we notice that Öztürk (2016) turned it into one simple sentence. Furthermore, Öztürk (2016) used an idiom from the target language to convey the meaning of the answer. The idiom she preferred to use is *"canı gönülden"* and if we translate it word-to-word it is "heart from soul". This idiom has figurative meaning and it means *"sincerely"*[55]. As we have mentioned many times before, children may not understand its figurative meaning due to their cognitive development level. For TT4 (2016), we can state that Öztürk preferred to render the conversation in accordance with general usage of target language. Furthermore, she had a preference for omitting certain parts of the lengthy sentence. From our point of view, the reason for this omission is to convey the message more directly to young readers. Besides that, Öztürk (2016) used the exact name of the horse's owner in order to achieve a clear narrative. We assume that translator adhere to both *literary-aesthetic norms* and *pedagogical norms*.

In TT5 (2017), Ceylan preferred to divide the long sentence into two parts. She translated the word *"lad"* as *"delikanlı"* which means "boy, a young man" in

[55] Retrieved February 4, 2024 from canıgönülden ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

target language. Therefore, we can state that Ceylan (2017) preferred to use literal translation. When we look at Joe's answer, she preferred to convey the statement *"that I will"* by using an adverb *"tabii ki"* which is commonly used in target language. In here, we can state that translator used a transposition strategy and conveyed the meaning by using an adverb. Moreover, the statement *"and glad to"* is also conveyed by using an adverb *"memnuniyetle!",* a subordinate clause just as in the source text. In this example, we presume that translator preferred to follow *source-text related norms.*

In TT6 (2022), Seden preferred to omit this chapter of the novel completely. Seden (2022) may have believed that children would not be able to comprehend concepts such as judicial bodies and witness. Furthermore, she might hold the belief that this chapter of the novel is not essential to the plot of the story. In this case, we assume that *pedagogical norms* are dominant in TT6 (2022).

All in all, when we compare these translated versions of *Black Beauty* we can state that *pedagogical norms* are dominant in TT1 (1973) and TT6 (2022). Kesim (1973) preferred to change the plot by taking young readers' ages and their cognitive capacities into consideration. On the other hand, in TT6 (2022), we assume that *pedagogical norms* are dominant because this chapter is omitted due to concepts that may not be comprehended by young target readers easily. In TT2 (1979), both *literary-aesthetic* and *didactic norms* are dominant. Suveren (1979) preferred to achieve natural flow in the conversation in the target language and tried to emphasize the good behavior of the boy. In TT3 (2008) and TT5 (2017), we can state that both translators preferred to follow *source-text related* norms and used a literal translation strategy mostly to convey the messages. In TT4 (2016), we see that *pedagogical* and *literary aesthetic norms* are in a harmony in this example.

When we compare these translated versions of *Black Beauty* in terms of Venuti's *in/visibility* concepts, we assume that translators of TT1 (1973), TT2 (1979), TT3 (2008) and TT5 (2017) are invisible as they mostly rendered the sentences in accordance with target language and culture. On the other hand, TT4's (2016) translator preferred to convey the sentence in accordance with the target language; however, by providing the name of the horse's owner, *Clay* reminds young readers that this text belongs to another culture, as *"Clay"* is a foreign name. Therefore, we assume that TT4's (2016) translator is visible to young readers in this example.

TT1(1973)	"Aferin Joe, dedi. İyi akıl etmişsin. Bir de **<<Sana ne?>>** dedi ha! Böyledir zaten. Ama zalimlere zalimliklerini hatırlatmak herkesin ödevidir."" p. 46
TT2 (1979)	"<<Aferin Joe! Sen çok doğru hareket etmişsin. O adam yargıç karşısına çıksın ya da çıkmasın böyle yapmak gerekir. Birçok kimse senin yerinde olsaydı, oradan geçip gider ve olaya karışmaya gerek görmezdi. Onlar, **'Bizim üstümüze vazife değil'** derlerdi. Oysa her fırsatta böyle **hain ve merhametsiz** kişilerle uğraşmak gerekir. Onun için iyi ettin oğlum.>> " p. 75
TT3 (2008)	"Aferin Joe! Adamı mahkemeye çıkarsınlar çıkarmasınlar, sen doğru olanı yapmışsın oğlum. Çoğu insan, **karışmak bana düşmez deyip,** geçip giderdi. Ben de derim ki, **zalimlik ve eziyet** yapıldığını gören herkese müdahale etmek düşer, doğru yapmışsın oğlum." p. 75
TT4 (2016)	" [...] John onun haklı olduğunu ve doğru bir şey yaptığını söyleyerek onu övdü." p. 47
TT5 (2017)	""Aferin Joe! Adam yargılansa da yargılanmasa da iyi yapmışsın oğlum. Pek çok kişi yoluna bakar, **'Karışmak bana düşmez'** derdi. Ben de diyorum ki **eziyetle baskı** söz konusuysa karışmak herkese düşer; çok iyi yapmışsın oğlum!" p. 89
TT6 (2022)	The entire chapter is omitted.
ST (1877)	"Right, Joe ! You did right, my boy, whether the fellow gets a summons or not. Many folks would have ridden by and said **'twas not their business to interfere.** *Now I say that with* ***cruelty and oppression*** *it is everybody's business to interfere when they see it; you did right, my boy.*" p. 78-79

Table 3.12: Examples of raising a voice against violence

John Manly congratulated Joe for his appropriate behavior in this example. There are significant differences in how John's speech was conveyed to young readers.

In TT1 (1973), Joe Manly's statement was rendered using modulation and omission strategies. Perhaps Kesim's (1973) reason for making these decisions is that she omitted the sections about requesting attendance as a witness in the court to get him punished by the judge in the previous dialogues between Mr. Clay and Joe Green. As a result, she had to change the viewpoint of John Manly's speech. She omitted *"the fellow gets a summon or not"* part completely. Instead, Kesim (1973) added a part to convey the message in John's speech. The additional part is *"Bir de <<Sana ne?>>*

dedi ha! Böyledir zaten. which can be translated as *"On the top of that he said << It is not your business?>> huh! It is like that always"*. We assume that Kesim (1973) preferred to use short and simple sentences to convey the message in this case. In here, we noticed that Kesim rendered " twas not their business to interfere" part differently. In the source text, this statement could be said by other possible witnesses; on the other hand, in TT1 (1973) it is said by the cruel worker. In addition to this, the part "*Now I say that with* ***cruelty and oppression*** *it is everybody's business to interfere when they see it; you did right, my boy.*" is rendered as *"Ama zalimlere zalimliklerini hatırlatmak herkesin ödevidir"*. Here, we think that Kesim (1973) used modulation strategy because interpretation of this statement changed but the intended message was conserved. Furthermore, we presume that she primarily used the target language and culture to render it, as there are two statements that are commonly used in the target language. The first one is *"sana ne"* phrase, which means *"it is not your business"* in the source language. The second is the exclamation *"ha!"*, which has multiple usages in the target language. We assume that Kesim (1973) used that exclamation to express astonishment here. In this case, we presume that *literary-aesthetic*, *pedagogical* and *didactic norms* are dominant in TT1 (1973).

When we look at TT2 (1979), we notice that Suveren preferred to convey the message by using short sentences. Therefore, she divided the sentence *"You did right, my boy, whether the fellow gets a summons or not"* into two parts to convey the information to young readers. The idiom *"twas' not their business to interfere"* was translated in TT2 (1979) using one of the most used idioms from the target language *"üstüne vazife olmak"*. Our assumption is that Suveren (1979) used the equivalence strategy to convey the source language idiom to young target readers. Besides that, Suveren (1979) chose to render the notions *"cruelty"* and *"oppression"* as *"hain"* and *"merhametsiz"*. Here, *"cruelty"* and *"oppression"* are nouns, but she preferred to change their word class and make them adjectives instead. We think that Suveren (1979) used transposition strategy. When we look at these translations in terms of meaning, we assume that Suveren (1979) preferred to use words with broader meaning. *Cruelty* refers to using brute force. On the other hand, *"hain"* refers to someone who likes to harm people and animals—not only physically but mentally. Again, *"oppression"* generally refers to doing harmful things that are against the law and human conscience.

However, *"merhametsiz"* refers to people who do not possess human sentiments. Here, we presume that the translator wanted to moderate these notions due to the target group's age. In TT2 (1979), we assume that *didactic* and *pedagogical norms* are dominant for this example.

In TT3 (2008), we notice that Berktay preferred to use lengthy sentences while conveying John Manly's speech. To make reading and understanding easier for young readers, Berktay (2008) opted to use commas. The idiom *"twas' not their business to interfere"* is rendered by Berktay (2008) as *"karışmak bana düşmez".* Our assumption is that she used a counterpart idiom from the target language to render the source language idiom in this case. It can be concluded that Berktay (2008) employed an equivalence strategy here. When we look at translation of *"cruelty"* and *"oppression"* notions, we see that Berktay (2008) used literal translation and conveyed them as *"zalimlik"* and *"eziyet"*. We believe that these words are unsuitable for young readers to read due to their association with malignancy. It is likely that translator usually translate literature for adults, and these concepts are not intimidating for adult readers. These words may be frightening for children due to their age and emotional development level. In TT3 (2008), we presume that Berktay followed *source-text related norms* when conveying John Manly's speech to children. From our perspective, *source- text related norms* collide with *pedagogical norms* in this example.

In TT4, (2016), Öztürk decided to omit the entire speech. Öztürk (2016) shortened it by stating the message in a simple sentence instead of interacting with it in dialogues as in the source text. Even though the event is given in general, the lesson hidden in the speech is lessened. Based on our assumption, Öztürk (2016) did not want to provide too much detailed information to young readers because the speech contains inappropriate words for young target readers. Our assumption is that Öztürk (2016) omitted it because of the book's intended reader age group. In this case, we assume that *pedagogical norms* are dominant in TT4 (2016). In addition, it is possible to state that they collide with *didactic norms*.

In TT5 (2017), we noticed that Ceylan preferred to use sentences of similar length as the source text. When we look at the translation of the idiom, we notice that the translator of TT5 (2017) preferred to use the idiom *"karışmak bana düşmez"*, which

is exactly the same as TT3 (2008).In our opinion, Ceylan (2017) used an equivalence strategy to convey the idiom belonging to the source language by using a counterpart idiom in the target language. For *"cruelty"* and *"oppression"* notions, she preferred to use literal translation and rendered them as *"eziyet"* and *"baskı"*. In TT5 (2017), we presume that Ceylan preferred to *follow source- text related norms*.

In TT6 (2022), we see that Seden preferred to omit the entire chapter. Thus, the message of raising your voice against cruelty is not conveyed to young readers. It is likely that Seden (2022) thought this chapter was not necessary for the story's overall plot. In addition, concepts and events like cruelty, beating, justice and punishment are abstract and can be frightening for children. In this case, we presume that *pedagogical norms* are dominant over *didactic* and *source-text related* ones in TT6 (2022). In addition to this, we assume that *pedagogical norms* collide with *didactic* and *source-text related norms* in this example.

When we compare them in terms of Desmidt's norms, we can state that *pedagogical norms* are dominant in TT1 (1973), TT2 (1979), TT4 (2016) and TT6 (2022). The translators of TT4 (2016) and TT6 (2022) opted to employ an omission strategy based on the age of the young readers, as we have previously observed. However, we can state that while the intended lesson in the chapter is conveyed in TT4 (2016), it is lost in TT6 (2022), as the translator of TT6 (2022) decided to omit the entire chapter. Another observable fact is that the translators of TT1 (1973) and TT2 (1979) chose to follow *literary-aesthetic norms* when translating this chapter for young readers. Both translators preferred using idioms and expressions that are commonly used in the target culture. On the other hand, the translators of TT3 (2008) and TT5 (2017) preferred to follow the source text more, which is an oriented approach for this chapter. Punctuation marks were used to make lengthy sentences more readable and comprehendible for young readers. However, their short attention span may still prevent them from comprehending these long sentences. We assume that *pedagogical norms* are over- shadowed by *source-text related norms* in TT3 (2008) and TT5 (2017).

In terms of Venuti's *in/visibility* concepts, we can state that TT1 (1973), TT2 (1979) and TT4 (2016)'s translators are invisible to readers, as they rendered the text by focusing on the target culture and language. As they mostly follow mostly these

methods, the text flows in the target language. On the other hand, the translators ofTT3 (2008) and TT5 (2017) chose to render this chapter according to the source culture and language. The sentences are long and require punctuation marks. We believe that the translator used commas excessively in TT3 (2008), and these were not consistent with the punctuation rules of the target language. But we have to state that even though they mostly follow *source-text related norms*, the texts flow in the target language.

3.5.6. Translation Of Inappropriate Parts Of The Novel

TT1(1973)	"Beş altı gün sonra, hırsız seyis yakayı ele verdi ve benim yemeklerim düzelmiş oldu." p. 64
TT2 (1979)	"O sırada seyis Filcher benim ayaklarımı temizliyordu. Fakat polisler onu da hemen fark ettiler. **Seyis bir hayli kekeledi ve yalan uydurmaya kalktı.** Ama polisleri kandırması olanaksızdı. **Onu ve oğlunu götürüp karakolda bir hücreye kilitlediler.** Daha sonra çocuğun suçlu bulunmadığını fakat babasının cezaya çarptırıldığını duydum. Filcher'in iki ay hapse girmesine karar verilmişti." p. 117
TT3 (2008)	"**Arakçı** o sırada ayaklarımı temizliyordu, hemen onu da yakaladılar; epey yaygara ettiyse de **onu alıp çocukla birlikte götürdüler.** Sonradan çocuğun suçlu bulunmadığını, fakat adamın iki ay hapse mahkum edildiğini duydum." p. 119
TT4 (2016)	"O sırada Filcher ayaklarımı temizliyordu ve **polis ikisini da alıp götürdü.** Sonradan duyduğuma göre oğlan serbest bırakılmıştı ama Filcher iki ay hapis cezasına çarptırılmıştı." p. 71
TT5 (2017)	"Filcher o esnada toynaklarımı temizlese de çok geçmeden onu da fark ettiler. Kopardığı yaygaraya rağmen **oğluyla onu tutuklamak üzere götürdüler**. Sonradan oğlanın suçsuz bulunduğunu ama adamın iki ay hapis cezasına çarptırıldığını duydum."p. 139
TT6 (2022)	"Filcher o sırada ayaklarımı temizliyordu ama polisler onu gördü, **adam yalan söylemek istediyse de polisler onu ve oğlunu götürdüler**. Sonradan oğlanın suçsuz bulunduğunu ama babasının iki ay hapis cezasına mahkum edildiğini öğrendim."p.72

Table 3.13: Examples of bad people being punished

The groom, Filcher, and his son are detained by policemen on suspicion of theft in this instance. After that, it is stated that Filcher was sentenced to prison for two months. We see again that people are being punished for their bad behavior. Although sending small children to prison nowadays is uncommon, we hae to keep in mind that *Black Beauty* was written in the

nineteenth century. During the nineteenth century, children from the age of seven were considered adults and even hanged in some cases because of their crimes (Gray, 2016: 180).As previously stated, it is crucial to convey this message to young readers as one of the primary demands of children's books is to instruct them in good behavior. Before analyzing this part, we need to explain how children receive punishment according to the Turkish Penalty Law in order to evaluate the translation correctly. Article 31 of the Turkish Penalty Law states that children under twelve cannot be held accountable for any offense they commit or take part in. Instead of prosecution, there are other security measures specific to children[56]. In the novel, Filcher's son is referred as *"little boy"*; therefore, he is most likely under the age twelve.

When we look at TT1 (1973), we see that Kesim preferred to use an omission strategy. Kesim (1973) omitted the parts Filcher and his son are arrested by policemen and Filcher's prison sentence information. Furthermore, we notice that Kesim (1973) did not include Filcher's son in this part of the incident. It is our assumption that she did not wish to involve a child in this part of the incident, which involves arrest and solitary confinement, as it could possibly scare children. An additional reason we make this assumption is due to children's limited experiences in daily life: young readers may not understand or have the ability to imagine the incident in their minds, particularly children between the ages of 6 to 8. In this example, it can be stated that Kesim (1973) not only omitted specific parts but also simplified the incident to ensure that young readers fully comprehend it. While rendering the incident, Kesim (1973) used an idiom *"yakayı ele vermek"* which means *"cannot run away and be captured or being caught"*[57].Filcher may not have been caught by police officers based on this idiom, as the owner of the farm may have caught him while stealing. However, children may not understand this idiom without asking an adult. In order to conclude the incident, Kesim (1973) added *"ve benim yemeklerim düzelmiş oldu"*, which can be translated as *"and my meals were improved."* In this case, we can state that the plot of the incident is changed by the translator. Therefore, in TT1 (1973), we presume that *didactic* and *pedagogical norms* are dominant over *source-text related norms*.

[56] Retrieved February 15, 2024 from Mevzuat Bilgi Sistemi
[57] Retrieved February 21, 2024 from yakayı ele vermek ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

In TT2 (1979), the incident is conveyed to the target reader using multiple short and simple sentences. It is possible that this choice was intended to make it easier for young readers to comprehend the incident, which has multiple events. Now we can look at translation of the certain words in the source text. The word *"bluster"* in the source text means *"to speak in a loud way that is not really very impressive"*[58]. Suveren (1979) preferred to render this word differently and changed the point of view. This word is rendered as *"kekeledi ve yalan söyledi"*, which can be translated as *"he stuttered and lied"*. Here, we see that Suveren (1979) used a modulation strategy. It is our assumption that the reason for Suveren's (1979) choice is to make it easier for young readers to imagine the incident. According to the source text, Filcher and his son were caught and imprisoned by the police. The word *"lock- up"* in the source text means to be in *"a small prison where a criminal can kept for a short time"*[59]. As previously mentioned, young readers may find it scary; thus, the translators had to be careful when rendering this part. In TT2 (1979), it is rendered as *"Onu ve oğlunu götürüp karakolda bir hücreye kilitlediler"*, which can be translated as *"They locked-up him and his boy in a bull pen at a police station"*. Suveren (1979) chose to render this part according to the legal system of the source culture. Therefore, we can state that Suveren (1979) followed *source-text related norms*. Furthermore, Suveren (1979) increased the severity of punishment and made it more intimidating. In this case, we believe that she tried to emphasize the consequences of theft in order to prevent children from engaging in such acts. For that, we can suggest that *didactic norms* are prominent as well. Besides that, Suveren (1979) translated the part *"the man was sentenced to prison for two months."* by using literal translation strategy. This part serves as a clarification for the preceding sentence, which explains the type of punishment Filcher received. In this case, we assume that *source-text related norms* and *didactic norms* are dominant in TT2 (1979).

[58] Retrieved February 21, 2024 from bluster | meaning of bluster in Longman Dictionary of Contemporary English | LDOCE (ldoceonline.com)

[59] Retrieved February 22, 2024 from lock up | meaning of lock up in Longman Dictionary of Contemporary English | LDOCE (ldoceonline.com)

In TT3 (2008), first thing we notice that Berktay preferred to use a target slang word *"arakçı"* which means *"someone who steals"*[60] instead of using character's name. When we look at sentence lengths, it can be stated that Berktay (2008) preferred to follow source text and conveyed the incident in long sentences. Berktay (2008) frequently used punctuation marks to make reading and comprehending easier for young readers. The part *"lock-up"* is omitted in TT3 (2008). Instead of it, Berktay (2008) chose to convey it as *"onu alıp çocukla birlikte götürdüler"*, which can be translated into English as *"they took him together with the child"*. By not mentioning the 'lock up' section, we assume that Berktay (2008) takes into account the age and emotions of the intended readers. Therefore, we assume that Berktay (2008) preferred to render this incident in accordance with target culture's legal system. In this case, we can state that *didactic norms* are slightly prominent over *source-text related norms* because Berktay (2008) achieved to convey the intended didactic lesson to target readers in this example without making the punishment intimidating.

In TT4 (2016), Öztürk preferred to omit *"but they soon saw him, and though he blustered a good deal they walked him off to the "lock-up"* part of the sentence. As a result, the sentence became shorter and easier to comprehend for young target readers. In addition, Öztürk (2016) chose not to convey lock-up information and rendered this part as *"polis ikisini da alıp götürdü"* which can be translated into English as *"police took both of them and went*. It can be stated that Öztürk (2016) rendered this incident in accordance with the legal system of the target culture. Öztürk (2016) omitted the 'lock-up' part in this sentence as she considered the cognitive and emotional development of the target readers. For the part *"the boy was not held to be guilty"*, Öztürk (2016) used a modulation strategy and conveyed it as *"oğlan serbest bırakılmıştı"*, which can be translated into Turkish as "he was released"[71]. It is reasonable to assume that Öztürk (2016) aimed to convey a positive message to young target readers rather than a negative one. In this case, we assume that *didactic norms* are prominent in TT4 (2016).

[60] Retrieved February 22, 2024 from arakçı ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

In TT5 (2017), we notice that the long sentence from the source text is divided into two short ones, and the intended message is conveyed to young target readers using this method. Ceylan (2017) preferred to follow *source-text related norms* and translated the part *"they walked him off to the 'lock-up'"* by applying a literal translation strategy and conveyed as *"oğluyla onu tutuklamak üzere götürdüler"*. We assume that Ceylan (2017) inclined to follow source culture's law system for this example. The intended didactic lesson in the source text is conveyed to target readers in TT5 (2017). Therefore, we can state that *didactic* and *source-text related norms* are prominent in TT5 (2017).

In TT6 (2022), Seden preferred to follow same sentence length as in the source text. Seden (2022) rendered the *"though he blustered a good deal"* part by using a modulation strategy and conveyed it as *"adam yalan söylemek istediyse de"*, which can be translated into English as "even if he wanted to tell lies"[72]. In this part, Seden (2022) may have thought that using words that are often encountered in daily life would make it easier to understand and create the situation in target readers' minds. The *"lock-up"* part is omitted and Seden (2022) conveyed the incident as *"polisler onu ve oğlunu götürdüler"*, which can be translated into English as "policemen took him and his son". In this case, Seden (2022) preferred to follow the legal system of the target culture and omit the lock-up part to prevent negative impacts on young target readers' emotions. We assume that *didactic norms* are prominent in TT6 (2022).

When we compare translated versions of *Black Beauty* in terms of Desmidt's norms, we see that the translators of TT1 (1973), TT3 (2008), TT4 (2016) and TT6 (2022) preferred to follow more target-oriented approach while rendering the incident. As their preference to render it is in accordance with the target culture, we observed that *didactic norms* are significantly prominent when compared the other translation norms. On the other hand, translators of TT2 (1979) and TT5 (2017) followed more source text-oriented approach. We observed that *didactic norms* are prominent in these translated texts as well. When compared to other translated versions, TT2 (1979) also shows a significant emphasis on *didactic norms*. Suveren (1979) preferred to emphasize the consequences of bad behavior to teach children that bad behavior will always result in the punishment they deserve.

When we consider them in terms of Venuti's in/visibility concepts, we can state that all translators are invisible in this example as the text flows. However, Suveren (1979) can be visible as she emphasized the punishment and come under negative criticism of adults.

TT1(1973)	"Bir gün aynı çocuğu pencerede gördüm. Cama konan sinekleri yakalayıp, kanatlarını koparıyordu. **O beni görmedi. İçimden kızdım.**" p. 31-32
TT2 (1979)	"Bir gün okulda onun bir pencere önünde durduğunu gördüm. Orada sinekleri yakalıyor ve kanatlarını koparıyordu. Beni fark etmedi. **Kendisini yakaladığım gibi bir tokat yapıştırdım.**" p. 51
TT3 (2008)	"Çok iyi hatırlıyorum, bir öğleden sonra, dersler başlamadan hemen önce, onun büyük camın önünde sinekleri yakalayıp kanatlarını kopardığını gördüm. **O beni görmedi, kulaklarını öyle bir çektim ki yere serildi.**" p. 52
TT4 (2016)	The whole chapter is omitted.
TT5 (2017)	"Çok iyi hatırlarım, bir gün öğleden sonra, okul başlamadan hemen önceydi; onu büyük bir pencerenin önünde oturmuş, sinekleri yakalayıp kanatlarını koparırken gördüm. **Beni fark etmemişti; bir yumruk çaktım, yere yapıştı."** p. 59
TT6 (2022)	The whole chapter is omitted.
ST (1877)	"I well remember one day, just before afternoon school, I found him at the large window catching flies and pulling off their wings. **He did not see me, and I gave him a box on the ears that laid him sprawling on the floor.**" p. 54

Table 3.14: Examples of being abusive to animals and the related punishment

In this instance, James shares a memory with John Manly about a little boy who was punished for his cruel behavior towards a pony. James recalls the little boy doing cruel things to flies and he attacks him due to this behavior. In children's books, it is considered inappropriate to describe instances of engaging in cruel behavior and peer fighting due to their potential as examples of negative behavior for children.

This chapter is completely omitted in TT4 (2016) and TT6 (2022). We assume that the translators decided that this chapter is not appropriate for young readers as it includes violent events such as animal abuse and physical punishment. Additionally, it contains detailed religious information and concepts. Children may not understand detailed religious concepts because of their abstract nature.

It is our assumption that the translators followed both *didactic* and *pedagogical norms* when they decided to omit this chapter from the book. Violent events and detailed religious concepts are risky themes to convey in children's books as most adults may find them disturbing and inappropriate for juveniles.Disapproval from adults could lead to decreases in book sales. Therefore, *business norms* are also prominent in this example in TT4 (2016) and TT6 (2022).

In TT1 (1973), we noticed that Kesim preferred to divide the first sentence in two and also omit several words from it. Kesim (1973) omitted the *"just before"* adverb of time and the adjective *"large"*. In this context, we believe that Kesim (1973) aimed to provide a simple and straightforward narrative for young target readers to comprehend the situation. Kesim (1973) preferred to render the disturbing part *"catching flies and pulling of their wings"* by using a literal translation strategy. On the other hand, she omitted the part where James attacked the little boy completely. To cover it up, she decided to add an extra part to give young readers a conclusion. She added *"İçimden kızdım. Bu ne biçim çocuktu böyle! Hayvanlara eziyet etmekten hoşlanıyordu. Bir taraftan da Allah'a beni böyle birinin eline düşürmediği için şükrettim"*, which can be translated as "I got angry in my head. What kind of boy he is! He likes to pester animals. On the other hand, I thanked Allah to not have me at his mercy". She opted to use the emotion of condemnation instead of physical punishment to highlight the little boy's wrong behavior. In this additional part, Kesim (1973) preferred to use an idiom commonly used in the target culture, *"birinin eline düşmek"*, one meaning of which is *"to enter into the domination of someone or look at somebody"*[61]. As previously mentioned, idioms can be challenging for young readers because of their abstract meaning. Since this idiom is frequently used in the target culture, children over eight may comprehend it. It is our belief that she used idioms to boost the impact of condemnation emotion. Besides that, she used a common religious term in the target culture, Allah, which is one of the equivalent words for God in the target language to emphasize the lesson. In this example, we assume that *didactic* and *literary- aesthetic norms* are dominant in TT1 (1973).

[61] Retrieved February 27, 2024 from eline düşmek ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

In TT2 (1979), Suveren preferred to divide the sentences into two parts to convey information in them. In addition, she omitted the adjective *"large"* and adverb of time *"just before"*. We presume that Suveren (1979) did not find these words necessary when conveying the incident. Therefore, she chose to omit them to create a simple and straightforward narration. When we look for translation of *"catching flies and pulling of their wings"* part, we see that she used a literal translation strategy. We assume that Suveren (1979) used a literal translation strategy in here. Besides that, Suveren (1979) added *"Kendisini yakaladığım gibi"* part to the incident which means "just as i caught him". It is possible that Suveren (1979) added this part in order to achieve a natural narrative while conveying the incident to the target readers. According to Cambridge English dictionary online, the idiom *"box someone's ears"* in the source text means *"to hit someone on the side of the head, usually as a punishment"*[62]. Suveren (1979) rendered this idiom by using a counterpart idiom from target language *"tokat yapıştırmak"*. We can state that Suveren (1979) used an equivalence strategy when translating a source language idiom to target readers. Another thing we notice in this sentence is that Suveren (1979) omitted the part *"laid him sprawling on the floor"*. From our perspective, Suveren (1979) did not want young target readers to conclude that the level of beating was excessively violent. In TT2 (1979), we presume that *pedagogical* and *didactic norms* are dominant.

We see in TT3 (2008) that Berktay chose to follow the source text and convey the information in the same length as the source sentences. Furthermore, she chose to convey the concept of *"afternoon school"* by translating each word with more details. In source culture, "afternoon school" is a compulsory education that provided to children after the noon. In target culture, we generally refer it as "öğlenci". Berktay (2008) rendered the word *"afternoon"* as *"bir öğleden sonra"* and *"school"* as *"dersler başlamadan hemen önce"*. This additional part can be translated into English as "just before lessons start". We presume that the reason behind this addition is not to confuse young readers mind in terms of the incident's time. When we look at

[62] Retrieved March 1, 2024 from BOX SOMEONE'S EARS | English meaning - Cambridge Dictionary

translation of the idiom, we see that Berktay rendered source idiom by using literal translation as *"kulak çekmek"*. However, *"kulak çekmek"* idiom has different meaning than the source idiom. *"Kulak çekmek"* can be translated into English as "give a clip on the ear". In the target culture, *"kulak çekmek"* is mostly used as a punishment for kids. In addition, Berktay (2003) used the adverb *"öyle"*, which can be translated into English as "so that", to highlight the severity level of the punishment. In our opinion, a logical error was caused in the literal translation of the source idiom.The punishment caused the little boy to sprawl himself on the floor, but it is impossible to think of a situation where pulling someone's ears would lead to sprawling. In TT3 (2008), we assume that *source-text related norms* are dominant in this example.

In TT5 (2017), Ceylan preferred to follow source text and used long sentences to convey the message in them to target readers. As sentences were too long for young readers, the translator inserted an additional punctuation mark, a semicolon, to make it more readable and understandable. Ceylan (2017) preferred to convey the *"afternoon school"* concept similar to Berktay (2008) and she submitted a specific time for the incident to enhance clarity. Ceylan (2017) conveyed *"afternoon"* as *"öğleden sonra"* and *"school"* as *"okul başlamadan önce"*. In here, we assume that she used a calque strategy to point out the time of the incident. While rendering the sentence that mentions the physical attack, Ceylan (2017) used a literal translation strategy in translating *"he did not see me"*. Ceylan (2017) conveyed it as *"beni fark etmemişti"*, which can be translated as "he did not notice me". For the *idiom "box someone's ears"*, she rendered it using an idiom from the target language: *"yumruk çakmak"*, which can be translated as "punch". In this case, we can state that Ceylan (2017) used an equivalence strategy to convey the idiom to young readers. It is possible that Ceylan (2017) aimed to create a logical link between the attack and sprawling on the floor. She could attempt to help young readers visualize the situation in their minds by creating this logical connection. However, punching is a form of violent physical attack and, in our view, it is not appropriate for young readers. In TT5 (2017), we assume that *source-text related norms* are dominant in this example. From our perspective, *source-text related norms* collide with *didactic norms* in this example.

When we consider these translated versions of *Black Beauty* in terms of Desmidt's norms, *didactic norms* are more prominent in TT1 (1973), TT2 (1979) TT4 (2016) and TT6 (2022) among the others. We assume that *business norms* are also significantly prominent in TT4 (2016) and TT6 (2022) as we mentioned above. We also assume that *pedagogical norms* are dominant in TT2 (1979) as Suveren tried to convey the situation in the example by taking target readers' age into consideration. Suveren (1979) preferred to soften the situation and omit the sprawling part as well as some detailed information. In contrast, *source-text related norms* are dominant in TT5 (2017) and Ceylan chose to emphasize the level of violence of the physical attack which makes it easier for young readers to visualize the situation in their minds. In TT3 (2008), Berktay preferred to render this part in a way that reflects the source culture and language. Despite the use of punctuation marks, we believe that long sentences are difficult to read and comprehend for young readers. In addition, literal translation of the source idiom led to a logical error. Therefore, we assume that *pedagogical norms* remain in the background compared to *source- text related norms.*

When we turn our attention from Desmidt's norms to Venuti's *in/visibility* concepts, we assume that the translator of TT3 (2008) is visible to the young readers because rendering the source idiom *"box someone's ears"* to a literal translation led to a logical error within the story's context. Translators are believed to be invisible to young readers in other translated versions.

TT1 (1973)	The paragraph is omitted.
TT2 (1979)	**"Arabadan atın başı dışarıya sarkmıştı. Dilinden akan kanlar ağır ağır yere damlıyordu. Atın çukura kaçmış gözleri açıktı. Fakat daha fazlasını anlatamayacağım. Bu çok fecî bir görünümdü. Ölen atın doru bir kısrak olduğunu farkettim. Onun uzun ince bir boynu vardı. Sonra alnındaki beyaz akıtmayı farkettim.** Bizim Zencefil'di o sanırım." p. 161
TT3 (2008)	**"Atın başı arabanın arkasından sarkıyordu, cansız dilinden kan damlıyordu. Hele içine göçmüş gözleri! O gözleri anlatmam mümkün değil, çok korkunç bir görüntüydü. Uzun sıska boyunlu, kestane donlu bir attı. Alnında beyaz bir akıtma gördüm.** Sanırım Zencefildi[...]" p. 162- 163

TT4 (2016)	**“Kısa bir süre sonra ölü bir atı taşıyan araba durduğumuz yerden geçti. Öyle korkunç bir manzaraydı ki size bunu anlatamam.** Sanırım o at Ginger’dı.”p. 93
TT5 (2017)	**“Başı arabanın arkasından sarkıyordu, cansız dilinden yavaşça kanlar damlıyordu, o çökük gözleri... Daha fazla anlatamayacağım, öyle korkunç bir görüntüydü ki! Uzun, ince boyunlu, kestane rengi bir attı. Alnından inen ince bir şerit gördüm**. Sanırım o Zencefil’di.” p. 192
TT6 (2022)	The chapter is omitted.
ST (1877)	“**The head hung out of the cart-tail, the lifeless tongue was slowly dropping with blood; and the sunken eyes! but I can't speak of them, the sight was too dreadful. It was a chestnut horse with a long, thin neck. I saw a white streak down the forehead. I believe it was Ginger** [...]” p. 162-163

Table 3.15: Examples of detailed descriptions of animal corpses

The corpse of Ginger, a friend of Black Beauty, is described in detail in this example. We need to provide a brief overview of how children perceive the delicate subject of death in this section. Children aged six to nine begin to understand that death represents an end; however, they often think that with thoughts, beliefs or magic, they can prevent death or protect someone who has died. Occasionally, they feel responsible for someone’s death and feel remorseful. Between the ages of nine and twelve, children begin to fear death and may have nightmares about losing people. It should be pointed out that children cannot comprehend the concept of death as adults until they reach thirteen[64]. Therefore, the translators have to be careful while rendering parts that include death and corpses.

In TT1 (1973) and TT6 (2022) this part is omitted. It is important to note that Kesim (1973) only wanted to remove this section from the chapter, while Seden (2022) removed the entire chapter from the book. We believe the translators had different reasons for using an omission strategy for this part.

[64] Retrieved March 5, 2024 from 07110550_Cocuklara_Olumu_Anlatmak.pdf 1_surumu_3.pdf (meb.k12.tr)

Because removing one of the main characters in the novel can negatively impact young children, Kesim (1973) wanted to omit this part from the chapter. Additionally, young readers between the ages of six and eight may not be able to comprehend this part completely. For young target readers, it is uncertain whether Ginger is alive or dead in TT1 (1973). Therefore, in TT1 (1973), we can state that *pedagogical* and *didactic norms* are prominent. Seden may have believed that children aged six to eight would not fully comprehend the concept of death in TT6 (2022). Furthermore, readers from the ages of nine to ten may experience negative emotions such as fear due to the death of a main character in the novel. It is important to remember that children tend to develop fear more frequently than adults. Moreover, adults can have a negative reaction to this chapter because it encompasses weighty concepts like death, animal abuse and suffering. It is possible that Seden (2022) may have chosen to remove this chapter entirely because of concerns about negative criticism from adults, which could have led to a decrease in sales. In this example, *business, didactic* and *pedagogical norms* are prominent in TT6 (2022).

In TT2 (1979), the first thing we notice is that information in the sentences is conveyed to target readers through multiple short and simple sentences. Our assumption is that Suveren (1979) considered the cognitive abilities of young readers. When we look at the sentences in detail, Suveren preferred to omit the adjective *"lifeless"*. Our assumption is that this adjective has an abstract meaning and can be challenging for young readers to comprehend. Furthermore, it has the potential to evoke negative thoughts in the minds of young readers. For the *"slowly*" adverb, Suveren (1979) preferred to use the reduplication *"ağır ağır"*. In general, the main purpose of reduplications in Turkish language is to amplify meaning. Another instance we noticed is that Suveren (1979) added an expression to the sentence *"yere damlıyordu"*, which can be translated in English as "dropping to the ground". Target readers receive information about the place through this additional expression. Suveren (1979) also translated *"sunken"* adjective by using an idiom from target language *"çukura kaçmış"*. Just as in the previous sentence, Suveren (1979) also added a part in here. She (1979) added *"gözleri açıktı"* which can be translated into

English as “her eyes were open”. Detailed information about the corpse’s appearance is provided in this additional part. It is our assumption that she used the addition strategy multiple times in this example to assist children in creating the image of the corpse in their mind. However, we think that this detailed description of the corpse may evoke negative feelings in young target readers. For punctuation marks, we noticed that Suveren (1979) did not use exclamation mark. She rendered the part *“It was a **chestnut horse with a long, thin neck**”* by dividing it into two sentences. At first, she conveys information about the color of the horse using a specific term, *“doru”*, which means *“chestnut horse color which has multiple tones in it”*[64]. In our view, children may not know the meaning of this word. The absence of an explanation for the word’s meaning may prevent them from understanding it. She used a literal translation strategy to convey other information. However, she changed the syntax of the sentence. Our assumption is that Suveren (1979) employed a transposition strategy, as she first conveyed information about color, then size, and, finally, shape. She also added *“Sonra”*, which means *“Later or then”*, to the following sentence. From our point of view, her goal was to connect the sentences and make the text understandable to younger readers. She rendered the verb *“see”* as *“fark etmek”*, which means “notice”. Here, we can assume that translator used a modulation strategy. She rendered *“streak”* noun by using a specific term *“akıtma”*, which means a *“white stain extending from the forehead to the nose in horses”*[65]. In the final sentence, Suveren used a transposition strategy and rendered it as an inverted sentence. She translated *“I believe it was Ginger[...]”* as *“Bizim Zencefil’di o sanırım”*, which is “It was our Zencefil I believe” in English. Presumably, the translator added a possessive pronoun to indicate the friendship between Ginger and him. We assume that *pedagogical norms* are prominent here. However, *didactic norms* are contradictory to *pedagogical norms* here, and they are secondary to the latter.

[64] Retrieved March 7, 2024 from doru ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

[65]Retrieved March 7, 2024 from akıtma ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

In TT3 (2008), we noticed that Berktay chose to divide long sentences mostly in two parts. In the first sentence, Berktay (2008) omitted the adverb *"slowly"*. She used the *"hele"* conjunction to translate an exclamatory sentence, which can be translated in English as "especially" in order to convey "and" conjunction in the source text. In this context, it can be concluded that Berktay used this conjunction to emphasize the awfulness of the eyes, just as in the source text. In TT3 (2008), the emphasis on horribleness is emphasized by using conjunction and exclamation mark. Therefore, we assume that Berktay (2008) used an equivalence strategy in here to convey protagonist's feelings and opinions to young readers by using target language elements. In here, we notice that she used a noun *"don"* which particularly means *"color of horse"* [66]but this word does not used often in daily life and most of children may not know it. From our perspective, children may have trouble understanding that part of the sentence. In the fourth sentence, Berktay (2008) omitted the word "down", which indicates the exact place of the white streak. Berktay (2008) may have thought that this information was excessively detailed and that it was not necessary to convey it further. Similar to TT2 (1979), Berktay (2008) preferred to use a specific term, *"akıtma"*, to describe the white steak on the horse's forehead. We assume that *source-text related norms* are prominent while *pedagogical* and *didactic norms* are in secondary position in this example. Moreover, from our perspective, *source- text related norms* collide with *pedagogical* and *didactic norms* in here. Berktay (2008) chose to render all information in this part but this theme may have negative effect on children's emotional development and some of the words she preferred to use may not be understood by them.

In TT4 (2016), Öztürk chose to omit the part which includes a detailed description of the corpse of the horse. From our perspective, she did this to prevent children from creating the image in their minds. She only conveyed the information that the corpse of the horse was horrifying and likely belongs to Ginger.

[66] Retrieved March 10, 2024 from don ne demek TDK SözlükAnlamı (sozluk.gov.tr)

We believe that the incident is conveyed to the intended readers without any loss of meaning even though Öztürk (2016) omitted a significant portion of the chapter. In this example, *pedagogical* and *didactic norms* are prominent, and we assume that they collide with *source-text related norms* in TT4 (2016).

In TT5 (2017), Ceylan (2017) preferred to follow the sentence length of the source text. She preferred to render the phrase *"and the sunken eyes!"* by using an elliptical sentence. Using an elliptical sentence implies that Black Beauty does not want to describe the corpse further because it is frightening. From our perspective, Ceylan (2017) chose to convey this message through a more literary and aesthetic means. In addition, she opted to use an exclamation mark to express fear of Black Beauty. We assume that Ceylan (2017) followed the punctuation rules of the target language instead of the ones of the source language in this instance. In order to clarify *"chestnut"* word, she decided to add the word *"renk"*, which is translated to 'color'. Besides that, Ceylan (2017) added the adjective *"ince"*, which means 'thin', to make it easier for children to imagine the white streak in their minds. She chose to render the word *"streak"* using a literal translation strategy. In this example, we assume that Ceylan (2017) preferred to follow *literary-aesthetic norms*.

When we compare these translated versions in terms of Desmidt's norms, we notice that *didactic* and *pedagogical norms* are prominent in TT1 (1973), TT4 (2016) and TT6 (2022). In these three translated versions, the translators preferred omission, but they applied this strategy at different levels. In TT1 (1973), Kesim only omitted this part from the chapter. Young readers are unable to understand Ginger's fate in the novel without this part. Because of this, we assume that *didactic norms* are prominent in this example and they collide with *source- text related norms*. In TT4 (2016), Öztürk chose to convey the event but omitted detailed information about appearance of the horse's corpse. In this case, Öztürk (2016) aimed to prevent children to create the image in their mind by using an omission strategy.

In TT6 (2022), this chapter is completely omitted. It is our assumption that Seden (2022) chose to completely omit this chapter because its content contains elements that adults consider taboo and inappropriate, which would result in a decrease in sales. Because of this, we assume that *business norms* are prominent in TT6 (2022).

When we look at these translated versions in terms of Venuti's *in/visibility* concepts, we assume that the translator of TT2 (1979) and TT3 (2008) are visible to young target readers as they chose to use unfamiliar words while describing the dead horse. On the other hand, TT4's (2016) translator is also visible to target reader as she applied a borrowing strategy to proper names instead of rendering them in accordance with the target language. We assume that TT5's (2017) translator is invisible as translated text is fluent in target language.

TT1 (1973)	"Hari telâşla birşeyler mırıldanıyordu: -Ben Doli'nin **intikamını aldım**,baba. Bir daha ona dokunamazlar." p. 77-78
TT2 (1979)	"Harry çok kızmıştı. <<Fakat onların hesabını gördüm baba. Bir daha kız kardeşime hakaret edemeyecekler. **Onları i yice dövdüm. Bu dayağı ömürleri boyunca unutmayacaklar. Onlar kötü niyetli, korkak, acımasız turuncu renk yanlısı, aşağılık çocuklardı.>>**" p. 166-167
TT3 (2008)	"Öfkeyle koşa koşa içeri giren Harry, **"Ona küçük partal maviş dediler baba,**" dedi, "**ama derslerini verdim**, kardeşime bir daha hakaret edemeyecekler. **Unutmayacakları bir dayak attım onlara,ödlek,alçak,edepsiz turuncular sürüsü!**"" p. 168
TT4 (2016)	Harry "**Ben de onlarla dövüştüm**, baba. Kimse kardeşime hakaret edemez, özellikle de o çocuklar. **Onlar turuncu partiden, bizse mavi partideniz.**" dedi." p. 95
TT5 (2017)	" "Ona **küçük mavi sünepe** dediler baba" dedi çok öfkeli koşup gelen Harry, "**ama derslerini verdim**, bir daha kardeşime hakaret etmeyecekler. **Unutamayacakları bir dayak attım; korkak, sinsi, turuncu alçaklar!**..."" p. 198
TT6 (2022)	The entire chapter is omitted.
ST(1877)	" "They called her **a little ' blue ' ragamuffin, father,**" said Harry, who ran in looking very angry ; " but I have **given it to** them ; they won't insult my sister again. **I have given them a thrashing they will remember; a set of cowardly, rascally, ' orange 'blackguards!**" " p. 168

Table 3.16: Examples of peer victimization and offensive words

Harry shared with his father, Jerry, the incident that occurred between him, his sister, and other children in this example. The incident shows that children are being cruel and using offensive language to each other because they have different opinions about parties. Harry decides to use violence because of their bad words. After Harry's speech, Jerry urges him to show respect for the diverse opinions of others. Nicknaming and peer victimization, which are common among children, are observed when we analyze this example. In recent years, the Ministry of National Education has dealt with these problems and stressed the importance of incorporating values like respect, tolerance and patience more frequently in lessons. If a book written for young readers describes common problems among children, it may receive negative critique from adults, particularly parents and teachers. Therefore, translators have to be more careful while rendering this example to young readers. At this moment, we have the opportunity to analyze how translators have interpreted this section for children.

Harry's emotion was rendered differently in TT1 (1973) by Kesim, who chose to use *"telaşla"*, which means 'in a rush' instead of 'angry'. Rush and anger are two distinct emotions that have different meanings. Kesim (1973) probably did not want to convey negative words and nicknames, so she used another emotion that is more appropriate for his speech. We believe that Kesim (1973) intended to convey this incident in a natural, clear, and simple manner. In addition, Kesim (1973) omitted many parts in Harry' s speech. The translator chose not to convey the nickname given to Dolly, Harry's abusive words, and the punishment. We believe that Kesim (1973) did not intend to set a bad example for children to use bad words in the future. Besides that, she used a modulation strategy to translate the *"but I have given it to them; they won't insult my sister again"* part in the source text while rendering them to young readers. Kesim's (1973) choice of the word *"insult"* is *"dokunmak"*, which is often associated with physical attacks. The slang expression *"give it to",* which means *"to punish; beat or scold"* [67] according to the Collins Dictionary Online, in the source text is replaced by an idiom from the target language commonly used in daily life: *"intikam almak",* which can be translated as "take revenge" in English.

[67] Retrieved March 16, 2024 from GIVE IT TO definition and meaning | Collins English Dictionary (collinsdictionary.com)

In order to create the same meaning for the target readers, Kesim (1973) applied an equivalence strategy here. In this example, we assume that *didactic*, *pedagogical* and *literary-aesthetic norms* are dominant and work hand-in-hand in TT1 (1973).

When we look at TT2 (1979), Suveren chose to use both omission and transposition strategies while rendering the part *"said Harry, who ran in looking very angry"* to target readers. Suveren omitted the words *"run in"*. At the same time, Suveren (1979) rendered the adjective *"angry"* in the source to the target text by turning it into the verb *"be angry."* Suveren (1979) preferred to render this part as *"Harry çok kızmıştı"*. Looking at Harry's speech, we see that Suveren (1979) omitted the nickname given to Dolly by the other children. Moreover, Suveren (1979) reduced long sentences to short ones while conveying the message. In translating the slang phrase *"give it to"*, Suveren (1979) rendered it as *"hesap görmek"*, which is a commonly used idiom in the target culture. According to TDK, this idiom means *"to punish someone"*[68]. In this case, we assume that Suveren (1979) used an equivalence. We have to mention that this idiom has figurative meaning, and it can be difficult for children to understand it. Another interesting thing to note that Suveren (1979) divided *"I have given them a thrashing they will remember; a set of cowardly, rascally, 'orange' blackguards!"* into two sentences while conveying the message found within it. Splitting sentences into shorter ones is possibly employed because of the age of the target readers. As the target readers are children, they may face difficulties in following long sentences and understanding them completely. In the punishment section, Suveren (1979) applied both transposition and literal translation strategies and rendered the noun *"trashing"* by using the verb *"dövmek"*. It is possible that the difference between the source and target languages is the reason for this transposition strategy. By adding the compound word *"hayat boyu"*, which means "lifelong" in English, Suveren (1979) highlights the severity of the punishment. When we look at the translation of offensive words spoken by Harry to the other children, it becomes apparent that Suveren (1979) made direct changes. The order of adjectives was changed by Suveren (1979) when rendering them for the target readers. Firstly, Suveren (1979) translated *"rascally"* adjective. When we look at meaning of *"rascally"* adjective, we see that the Online Cambridge dictionary defined it as *"they*

[68] Retrieved March 16, 2024 from hesap görmek ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

behave badly and are wicked or dishonest."[69]. Suveren (1979) preferred to render this adjective as *"kötü niyetli"*. Our assumption is that Suveren (1979) wanted to convey this adjective to achieve naturalness in speech according to the target language and culture. When we look at the noun *"blackguard"*, it is defined in the Collins Dictionary Online as *"a person, usually a man, who is not honest or fair and has no moral principles"*[70]. Suveren conveyed this noun as *"yanlı"*, which can be translated as "follower". Suveren (1979) interpreted this word based on the context and its everyday usage in the target culture. In addition, Suveren (1979) added the adjective *"acımasız"* to the sentence. According to TDK, *"acımasız"* means *"someone who does not have any human sentiment"*[71]. Here, we presume that Suveren (1979) wanted to emphasize the rivalry between the orange and blue parties to highlight the following didactic message in Jerry's speech. In addition to this, Suveren (1979) added the adjective clause *"aşağılık çocuklar"*, which can be translated as "mean children". This additional part also highlights the rivalry between the two parties, blue and orange, and emphasizes the intended lesson which will be offered in Jerry's speech TT2 (1979) in this example.

When we look at TT3 (2008), the first thing we notice is that Berktay preferred to follow the source text in terms of sentence lengths. Moreover, utilizing punctuation marks in the same locations as the source text, she divided half sentences from each other. Despite Berktay (2008) adhering to the source text in terms of the length and location of punctuation marks, she preferred to adhere to the target language's rules in punctuation usage and employed commas. The possible reason behind using many commas in compound sentences is to make it easier for young readers to read and understand the sentence. However, the sentences are too long for children and, even though compound sentences are divided by commas, it is possible that children may not easily follow the sentences and have difficulty completely understanding them.

[69] Retrieved March 17, 2024 from RASCALLYdefinitionandmeaning|CollinsEnglishDictionary (collinsdictionary.com)
[70] Retrieved March 18,2024 from BLACKGUARD |English meaning - Cambridge Dictionary
[71] Retrieved March 18, 2024 from acımasız ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

When we look at Harry's speech, we see that Berktay (2008) preferred to render the word *"ragamuffin"* in the nickname given to Dolly by otherchildren as *"partal"*. According to the Longman Online Dictionary the word *"ragamuffin"* means *"a dirty young child wearing torn clothes"*[72]. Berktay (2008) used *"partal"*, which means *"something torn due to over use"*[73]. In this case, Berktay used a transposition strategy and turned *"ragamuffin"* noun into the adjective *"partal"*. Berktay (2008) preferred to use a word with a broad meaning. Berktay used the slang term *"maviş"* to render the nickname word *"blue"*, which is in a single quotation parenthesis in the source text. We assume that Berktay (2008) may have aimed for a natural narrative that appeals to young target readers. Additionally, Berktay (2008) preferred to convey the meaning using word selection rather than following the source text and using single quotation marks in this case. Berktay (2008) translated the slang *" give it to"* into *"ders vermek"*, which is one of the most frequently used idioms in everyday life in the target culture. According to TDK, the idiom *"ders vermek"* means *"reprehend, rough up, discipline someone by talking back"*[74]. In this case, we can state that Berktay used an equivalence strategy when rendering the slang to target readers. When we look at translation of bad words Harry's offensive words, Berktay (2008) chose to use a literal translation strategy and rendered the adjectives *"cowardly"* and *"rascally"* as *"ödlek"* and *"alçak"* to target readers. While rendering the noun *"blackguards"*, Berktay (2008) had to use a transposition strategy, rendering it as the adjective *"edepsiz"* instead of a noun due to the differences in source and target language grammar. In TT3 (2008), we assume that Berktay was inclined to follow *source-text related norms* to convey the situation. However, we think that *pedagogical norms* are jeopardized by *source-text related norms* in this example because sentences are too long for young target readers to comprehend.

[72] Retrieved March 18, 2023 from ragamuffin |meaning of ragamuffin in Longman Dictionary of Contemporary English | LDOCE (ldoceonline.com)

[73] Retrieved March 19,2023 from partal ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

[74] Retrieved March 21, 2024 from ders vermek ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

When we look at TT4 (2016), we notice that Öztürk omitted many sentences in this part. Öztürk chose to omit mention of Harry's emotion, Dolly's nickname and offensive words uttered by Harry to describe the other children. Additionally, the punishment involving physical violence has been altered, and Öztürk (2016) rendered it as *"dövüşmek"*, which implies that children have hurt each other. Instead of the peer victimization that is found the source text, Öztürk (2016) describes a behavior that is commonly observed when children are angry and that is recognized as bad behavior. Following the speech, Öztürk (2016) omitted all bad words and chose to add parts *"özellikle de o çocuklar. Onlar turuncu partiden, bizse mavi partideniz"*, which can be translated as *"especially those children. They are from orange party and we are from blue party"*. It is our assumption that Öztürk (2016) wanted to highlight divergence by including these parts. By omitting offensive words, we assume that she did not want to set a bad example to young target readers. Although Öztürk (2016) omitted many parts, she succeeded in conveying the intended message to the target readers without any confusion. Jerry's lesson, which emphasized respect and tolerance, is compatible with Harry's speech. In our view, although Öztürk (2016) used inverted sentences, the target audience will be able to understand them because they are short and contain basic and repeated words. In TT4 (2016), we assume that both *pedagogical norms* and *didactic norms* are prominent in here. But we can state that *source-text related norms* are violated.

When we look at TT5 (2017), we notice that Ceylan chose to follow the source text in terms of sentence length. Ceylan (2017) used commas to separate compound sentences from each other due to the length of sentences for young target readers. Commas are frequently employed in the target language to break up sentences and simplify the reading process. Moreover, we observed that punctuation marks are used in both the source and target text. We can state that semicolons are used in both source and target texts to conjoin sequacious adjectives with the main clause. When we look at the translation of Harry's speech, we notice that Dolly's nickname, *"little blue ragamuffin"*, is conveyed to the target readers as *"küçük mavi sünepe"*. It is interesting to note that the word *"ragamuffin"* is translated as *"sünepe"* for target readers. The term *"ragamuffin"* is used to describe children who dress

poorly. On the other hand, in TDK's website, *"sünepe"* is defined as *"(someone) shabby, lazy and gannet"*[75], which can be used to refer to any kind of person—young, old or a child. It is possible that Ceylan (2017) chose to use a literal translation strategy. Ceylan (2017) used the same idiom *"intikam almak"* as Berktay, the translator of TT3, to convey the meaning of *"give it to"*. Here, we understand that Ceylan (2017) used an equivalence strategy. When we look at the harsh words spoken by Harry to the other children, we see that she rendered the words *"cowardly"* and *"blackguards"* using a literal translation strategy, changing them to *"korkak"* and *"alçaklar"*. However, for the adjective *"rascally"*, Ceylan (2017) chose to use *"sinsi"*, which can be translated into English as "sneaky". According to TDK, *"sinsi"* means *"someone who does bad things secretly and cunningly"*[76]. Similar to *"rascally*", "sneaky" is also a negative characteristic, but the two words' interpretations differ. Furthermore, the *"a set of"* part in the sentence is omitted. In our view, Ceylan's (2017) use of the word *"alçaklar"*, which identifies a group of children, is the reason for this omission. As the subjects are plural, using another collective noun would have diminished the text's readability and understandability. Presumably, *source-text related norms* are the most dominant one among them in TT5 (2017).

When examining TT6 (2022), it becomes evident that this chapter has been completely removed from the book. This decision could be caused by the presence of harmful elements for children in this chapter, such as bad words, violence and political rivalry. We presume that *pedagogical norms* are dominant in TT6 (2022) because omitting the chapter prevents children from learning offensive words. Besides that, this omission prevents young target readers to learn other concepts mostly considered inappropriate for children, such as politics and hostility. However, lessons about values like respect, tolerance and justice in Jerry's speech are lost when this chapter is not included. In TT6 (2022), we assume that *pedagogical norms* are dominant. However, we assume that both *source-text related* and *didactic norms* are jeopardized.

[75] Retrieved March 26,2024 from sünepe ne demek TDK Sözlük Anlamı (sozluk.gov.tr)

[76] Retrieved March 26, 2024 from sinsi ne demek TDK SözlükAnlamı (sozluk.gov.tr) my translation

When we compare these translated versions with each other in terms of Desmidt's norms, we can state that *pedagogical* and *didactic norms* are dominant in TT1 (1973), TT2 (1979) and TT4 (2016). Particularly, *pedagogical norms* are significant in TT6 (2022) and they jeopardized *source-text related* and *didactic norms*. In TT1 (1973) and TT4 (2016), we assume that the translators achieved a delicate balance between *didactic* and *pedagogical norms*. In TT2 (1979), we can state that *didactic norms* are slightly more prominent than *pedagogical norms*. However, *source-text related norms* are quite dominant in TT3 (2008), and *pedagogical norms* are jeopardized because of lengthy sentences and excessive punctuation marks. *Source-text related norms* are also dominant in TT5 (2017), but Ceylan succeeded in finding a balance and taking *pedagogical norms* into consideration.

When considering all of these translations in terms of Venuti's *in/visibility* concepts, we assume that the flow of translated texts implies that the translators are invisible to target readers.

CONCLUSION

This study aimed to provide a broader perspective on the usage of translation strategies, translation norms and translators' working experiences and their potential impact on a translated text—and chose to analyze Anna Sewell's only novel, *Black Beauty*, to do so. By selecting six translated versions of *Black Beauty* from different time periods, we also sought to learn whether society's perspective on children was reflected or not in these various translations. In addition, we sought to learn whether translation norms and visibility of translators have changed based on time periods. Besides that, we analyzed how the translators dealt with specific parts of the novel while rendering it to children, as *Black Beauty* was originally written for adult readers. In our analysis, we used Isabelle Desmidt's norms and Lawrence Venuti's *in/visibility* concepts to analyze translated versions of *Black Beauty*. We will now discuss the analysis results. Before beginning the evaluation, it should be underlined that the data obtained from the analysis is only limited to the six chosen translated versions of *Black Beauty*.

Firstly, we analyzed the durability of the book covers. Our analysis shows that TT1's (1973) and TT2's (1979) covers have a greater durability than other translated versions due to their hardbacks and binding method. On the other hand, other translated versions' covers are softback, which means they are not as durable as TT1 (1973) and TT2 (1979), but the price of their covers is more economical. In addition they are bound using the perfect binding method, which provides less durability than the case binding method. Presumably, the durability of children's books was more important than being economical in the 1970s compared to the 2000s. We can suggest that *technical norms* are more prominent than *business norms* in the 1970s' versions of *Black Beauty*. On the other hand, *business norms* have become more significant in the 2000s.

Then, we analyzed the covers of the books. Our analysis suggests that the illustrations on the cover of the translated versions of *Black Beauty* have changed in size and color in chronological order. According to Desmidt's *business norms*, it is important to produce books at an economical price (Desmidt, 2014: 88). TT1 (1973) and TT2 (1979) illustrations are larger and have more vibrant colors than TT3 (2008), TT4 (2016) and TT6 (2022). Although the illustration for TT5 (2017) is brightly colored, it is smaller than that of TT1 (1973) and TT2 (1979). In this case, our suggestion for these six translated versions is that *technical* and *literary- aesthetic norms* are more prevalent in the 1970s, TT1 (1973) and TT2 (1979), than in the 2000s. On the other hand, we assume that *business norms* are dominant in the 2000s. In addition, in the frame of Venuti's in/visibility concepts, our data suggest that both translators of the texts belong to the 1970's are invisible as their covers do not include any information about the translators. On the other hand, visibility of the translators differs in the text belong to the 2000s. We have concluded that there is no connection between the translators' professional background and visibility of the translators. In addition, we have concluded that there is no connection between the publishing houses and visibility of the translators.

For the illustrations inside the translated versions, we conclude that there is no connection between the focus of the publishers and the year of publication. It is interesting to note that *business norms* are significantly dominant in all of the translated texts—TT1 (1973), TT4 (2016), and TT6 (2022)—that contain illustrations.

We can now focus on data obtained from the analysis about translation of pedagogical elements of the novel. Our data indicate that *pedagogical norms* in these translated versions are significantly dominant regardless of publishing time and translators' professional backgrounds. In some cases, *source-text related* or *literary-aesthetic norms* are dominant along with *pedagogical norms*. Our data suggest that *pedagogical norms* are dominant in TT1 (1973) and TT2 (1979), both of which were produced in 1970s. On the other hand, *literary-aesthetic norms* are dominant particularly in the translation of the songs for the translated texts belong to the 2000s. We have concluded that there is no connection between the translator's professional backgrounds and children's literature translation norms in the pedagogical elements of the novel.

After looking at the pedagogical elements, we focused on the didactic parts of the novel. We concluded that in these sections, some logical errors occurred due to an excessive use of modulation strategy to follow *didactic norms*. We also noticed that literal translation strategy mostly used in these parts while rendering them to young target readers. Another interesting thing to note that the omission strategy is commonly used in these parts of the novel. When we look at the data gathered from the analysis of translation of these didactic parts, we deduced that *didactic* and *pedagogic norms* are dominant in the translated texts belongs to the 1970s. In addition, the translators are inclined to follow a more target culture and language-oriented approach. On the other hand, dominant norms significantly change among the translated books belong to the 2000s. We deduced that translators inclined to follow more source culture and language-oriented approach. We did not find a direct relation between translators' professional backgrounds and children's literature translation norms in the didactic parts of the novel.

We then analyzed the translation of certain parts of the novel that contain inappropriate elements for children. Our data indicate that *didactic norms* are dominant in both translated versions that belong to the 1970s. Besides that, both translators, Kesim (1973) and Suveren (1979), were inclined to follow the target culture and language in translation. Meanwhile, dominant norms in the translated versions belong to the 2000s changed from example to example. But we can state that *pedagogical norms* are slightly more dominant than others. For the translation of these specific parts, we have concluded that there is no connection between translation norms and the translators' professional backgrounds.

We can now focus on translation strategies applied in the translated texts. The translators who have translated children's books before preferred to use the omission strategy often. Even though Öztürk (2016) translates books mostly for adult readers, she also uses the omission strategy frequently. We have noticed that Öztürk (2016) chose to use the same strategies as Kesim (1973) while translating *Black Beauty*. They both used the omission strategy in the same parts of the novel. On the other hand, Berktay (2008), who translates mostly for adults, preferred to use the literal translation strategy frequently. Therefore, we deduced that there is no direct connection between choice of translation strategies and the translators' professional

backgrounds. In addition, our data show that translation strategies do not differ basedon time periods. Our data also highlight that the literal translation of the idioms in the text led to logical errors. We also noticed that these logical errors occurred because the translators preferred to follow *didactic norms* while rendering some inappropriate parts of the novel to young readers.

In addition to Desmidt's norms, we have included Venuti's *in/visibility* concepts in our analysis. According to our data, the period of translation has a connection with the visibility of translators for *Black Beauty*. Our data show that the translators in the 1970s preferred to follow target culture and language norms. This led to an illusion and translated texts seemed like products of the target culture instead of being foreign. Particularly, this is the case for Kesim (1973). On the other hand, the translators in the 2000s are visible as they are inclined to follow the source text culture and language. Besides that, we have concluded that there is a connection between translators' visibility and their professional backgrounds. Our data show that the translators who mostly translated for adult readers, Berktay (2008) and Öztürk (2016), are more visible than the ones translated for children. Our data indicate that the translators who mostly translated for adults are visible in the translation of disturbing parts of the novel. Suveren (1979) and Öztürk (2016) are visible due to their word choices, while Berktay (2008) is visible because of her word choices and the different interpretations she made. We assume that these translators faced difficulties when they considered the cognitive, linguistic, and emotional development levels of the young target audience.

We can now look at the detailed data analysis and compare the publishing houses with each other. First, we must underline that Deniz Publishing House is no longer active. Deniz Publishing presented its version of *Black Beauty* to children with a "Çocuk Kitapları" label on the cover. We noticed no statement about the book being a "classic" and assume the novel was new for the target literary system in the 1970s. As Zohar Shavit emphasized before, translators can manipulate children's books to make them suitable for a particular society and for what is considered good and appropriate for children. Deniz Publishing allowed Nurcihan Kesim to manipulate the text by using

addition, omission, and modulation strategies. In addition, Kesim used a lot of religious concepts in her translations. Kesim somewhat domesticated the novel for a Turkish audience and conveyed the Christian concepts in the book by replacing them with Islamic ones. Deniz Publishing gave Kesim the freedom to introduce the text and make it popular for the target society. When we look at Altın Publishing House, we again notice that no statement refers to the work as a "classic" on the cover or inside the book. As Altın Publishing submitted translated version of the *Black Beauty* in the 1970s, this supports our assumption that *Black Beauty* was not well- known then, nor was it considered a classic during that period. To make the novel popular among target readers, Altın Publishing also gave Gülten Suveren the freedom to manipulate the text. Unlike Deniz Publishing, Altın Publishing was inclined to follow didactic norms and aimed to satisfy Turkish society by educating children to behave well in the translation—based on the target society's expectations about children's books. As for İşbank Cultural Publishing, the inscriptions "Orijinal Dilinden, Kısaltılmamış Çeviri" and "Çevirmenin ismi" on the book's cover inform target readers that what they are reading is a translated version of the novel. İşbank offered *Black Beauty* to target readers in three different versions. Two belong to the children's literature category, and one to adult literature. Therefore, we assume that İşbank aimed to introduce the novel to both children and adults. By adding the "Kısaltılmamış Çeviri" inscription, İşbank informs its readers that even though this is a children's book, it still involves all sorts of topics and themes, including violence, death, religious concepts, and the use of vulgar words. Therefore, Ayşe Berktay did not manipulate the text as much as the translators of the other five translated versions of *Black Beauty*. Regarding Fark Publishing House, no words such as "translation" or "translator" can be found within the novel or on the book's cover. Instead, Fark Publishing preferred to introduce the translator's name by using the word "Hazırlayan", which means "Preparer". However, Fark Publishing gave its translator, Derya Öztürk, the freedom to manipulate the novel to make it appropriate for children's cognitive, linguistic, and emotional development, as well as adjusting it according to Turkish society's viewpoint on what is suitable for children. As for Bilgi Publishing House, we notice a "Bilgi Yayınevi Çocuk Klasikleri" inscription on

the book's cover. Therefore, we can assume that Bilgi Publishing considered *Black Beauty* to be a "classic" for children. Even though there is no information related to the translator on its cover, the written inscription "İngilizceden Çeviren: Ceren Ceylan", meaning "Translated from English by: Ceren Ceylan", can be seen. Moreover, in the last pages of the book, a list titled "BİLGİ YAYINEVİ ÇOCUK KLASİKLERİ", which includes other children's books published by the publishing house, can be found. This list includes the book titles and their writers, indicating that Bilgi Publishing produces classics from other foreign countries for its target readers. In this case, we can state that Bilgi Publishing prefers to follow business norms. Lastly, looking at Mundi Publishing House, we can observe that *Black Beauty* is once again considered a "classic". This indicates that *Black Beauty* finally solidified its position in the target literary system. Additionally, Mundi Publishing presents information about the name of the translator and her educational background, information which is found inside the book on the third page, directly below information about the author. Mundi Publishing gave Berna Seden free rein to manipulate the text to make it suitable for Turkish society's viewpoint on children and the topics appropriate for young readers. In addition, Seden (2022) also adjusted certain parts of the novel to make it suitable for children's cognitive, linguistic, and emotional development. Mundi Publishing also used illustrations in a careful way, conveying positive incidents or emotions using larger images, while negative situations are presented in smaller forms. Here, Mundi Publishing followed didactic and pedagogical norms in a measured manner and found a delicate balance. This careful balance is probably because the Ministry of National Education has recently increased its control over children's books, promoting values such as respect, kindness, and helpfulness in the education system. To sum up, we assume that the publishing houses preferred to submit their translated version by following didactic norms, primarily to introduce the novel to the target audience and literary system. The Deniz and Altın Publishing houses gave their translators—Kesim and Suveren—the freedom to manipulate the text to match society's viewpoints on children and childhood. However, Deniz Publishing also considered pedagogical norms and created a balance between pedagogical and didactic norms.

On the other hand, the publishing houses in the 2000s tried to find a balance between pedagogical and didactic norms to avoid negative criticism from adults. At the same time, they had to also consider the increasing strict control of the Ministry of National Education over children's books.

Furthermore, our analysis suggests that reflection of society's viewpoint on children in these translated texts is observable. At the past, children considered as little versions of adults and it is observable in the translated texts belong to 1970s. In TT1 (1973), Kesim conveyed didactic lessons mostly using religion as a tool as if children could have understood abstract notions fully like adults. In TT2 (1979), bad behavior and punishments were excessively emphasized while conveying them to young target readers by word usage. Therefore, we suggest that *didactic norms* are prominent because preventing children from bad behaviors are highlighted in the translated texts belong to the 1970s. In today's world, children are not considered little versions of adults anymore. Instead, many studies have highlighted that childhood is one of the most crucial periods in a human's life. There are stages for each developmental period that may take children years to reach before attaining their full potential— that is, becoming an adult. Nowadays, adults consider using excessive religious concepts and frightening children by using punishment as a way to prevent bad behavior as inappropriate because these methods may have a negative impact on children's mental and emotional health. When we look at the translated versions in the 2000s, it is noticeable that most of the translators preferred to omit inappropriate parts and conveyed the punishment parts in a softer manner than the original because teachers and parents would have been aware of what is good or bad for their children's mental and emotional health. From our point of view, *didactic norms* are also prominent in the 2000s. However, *didactic norms* in the translated versions in the 2000s are different from the 1970s ones. While *didactic norms* emphasize preventing children from bad behaviors in the translated texts belong to the 1970s, they highlight being suitable for children's cognitive and emotional development in the translated texts belong to the 2000s. In addition, we can state that *pedagogical norms* and *didactic norms* have a delicate balance in some cases in the 2000s translated texts.

To conclude, we have analyzed *Black Beauty*'s six translated versions in terms of Isabelle Desmidt's norms and Lawrence Venuti's *in/visibility* concepts. We have compared them to each other by taking note their period. Our data were gathered by

analyzing these translated versions and showed that *didactic* and *pedagogical norms* are dominant in translated children's literature in both the 1970s and 2000s in the frame of the six translated versions of *Black Beauty*. The data also highlight that target culture and language are prominent in the 1970s, when this classic was a somewhat new addition to the target children's literature curriculum. Meanwhile, we assume that source culture and language are prominent in the translated versions belonging to the 2000s as this classic is known in the target children's literature. In addition, we concluded that the translators' working experience impacted the translation process because it influenced how they dealt with the difficulties that arose during the process and their understanding level of children's cognitive, linguistic, and emotional development—and this is observable in the translated text. Moreover, we focused on the publishing houses and concluded that all of them cared about the target society's viewpoint about children and gave their translators the freedom to manipulate the text to make it appropriate for the target culture. Here, we can clearly see how society's viewpoint on children in these translated texts is reflected. To sum up, we analyzed the six translated versions of *Black Beauty* and deduced that translating books for children requires special knowledge about young readers and the stages of their cognitive, linguistic, and emotional development. The translators had to manipulate the text using translation strategies in certain parts of the novel to make it suitable for the children's age and development levels. Moreover, we clearly see that translation strategies applied by these translators were affected by the target society's expectations about children's books. No matter what the translators' working experience was, they also took society's expectations and children's development levels into consideration. Therefore, we can clearly understand that the translation of children's books requires specialized knowledge and goes hand in hand with the field of child development.

BIBLIOGRAPHY

Adams, G., 2004 "Ancient and medieval texts**", International Companion Encyclopedia of Children's Literature** Peter Hunt (Ed.), p. 225-238 Second Edition Volume One, USA and Canada: Routledge.

Agibalova, Ye.,& Dolskoy G.,2004 **History of Middle Ages**. Natalia Belskaya (Trans.). Moscow: Progress Publishers.

Amberg, A., 2021 **"Romanticism and The Child. Depictions of Children". In the Poems "We are Seven" and "Anecdote for Fathers" by William Wordsworth**, GRIN Verlag.

Arı, B., 2021 "Dede Korkut Kitabına Eğitim ve Çocuk Eğitimi Açısından Bir Bakış." **Mustafa Kemal University Journal of Social Sciences Institute**, 18(47), p.56-68.

Arıcı, A.F., 2018 "Nasreddin Hodja Jokes with Their Educational Direction: A Content Analysis Study". 20(3). **Erzincan University Journal of Education Faculty**, p.601- 602. DOI: 10.17556/erziefd.481481

Ariés, P., 1962 **Centuries of Childhood: A Social History of Family Life**, Robert Baldick (Trans.), New York: Alfred A. Knopf.

Avcı, F., 2013 " Yirmi Birinci Yüzyılın Erken Çocukluk Dönemindeki Çocuklara Yansımaları ve Değişen Özellikleri.", **Smart Journal**, 7, p.3320-3335

Aygün, E. (2013) " Erken Cumhuriyet Dönemi Roman ve Hikayelerinde Bellek Sosyalizasyonu Çerçevesinde Çocuk Özne." **Journal of Karadeniz Communication Researches**, 3(1), p. 110-128

Berk, L.E., 2013 **Child Development**. Ninth Edition Pearson Education Inc.

Bilgi Publishing Retrieved November 18, 2023 from https://www.bilgiyayinevi.com.tr/

Bozkurt Yükçü, Ş., İzoğlu A., & Kangal, S.B., 2019 "Çocuk Edebiyatının Geldiği Son Nokta: Okul Öncesi Resimli E-Kitaplara Gelişimsel Bir Bakış.", **Journal of Early Childhood Studies**, 3(1),p.139,164.

Brownlie, S.,1994 "Investigating Norm", **Translation and The (Re)location of Meaning: Selected Papers of CETRA Research Seminars in Translation Studies** J.Vandaele (Ed.), p.7-22, Vol. 96

Cambridge Online Dictionary Retrieved from https://dictionary.cambridge.org/

Collins Online Dictionary Retrieved from Collins Online Dictionary | Definitions, Thesaurus and Translations (collinsdictionary.com)

Çelik, Ü., 2019 "Kelile ve Dimne ile Ezop Mukayesesi", **Karabatak Journal**, Vol. 46, p. 100-101.

Çetin, N., 2021 **Tanzimat Dönemi Türk Edebiyatı**, Ankara: İlbilge Publishing.

Çıkla, S., 2005 "Tanzimattan Günümüze Çocuk Edebiyatı ve Bazı Öneriler", **Hece Journal**, Year: 9, No. 104- 105, p.89-107.

Dayanç, M., 2012 "Milli Edebiyat Dönemi, Milliyetçi Edebiyat ve Milli Edebiyat Kavramı Üzerine Düşünceler", **Eskişehir Osmangazi University Journal of Social Sciences**. 13(1), p.393-420.

Demir, T.,&Özdemir, B., 2013 "Türkçe Eğitiminde Karagöz/Gölge Oyunları ile Değer Öğretimi", **Journal of Values Education**, 11(25). p. 57-89.

Desmidt, I., 2006 "A Prototypical Approach within Descriptive Translation Studies?", **Children's Literature in Translation Challenges and Strategies** Jan van Coille& Valter P. Verschueren (Eds.), p. 79-96 Routledge.

Desmidt, I., 2009 "Retranslation (Re)visited", **Meta Journal**, 54(4), p. 669-683.

Destebaşı, F., 2013 "Kültür Köprüsü: Uluslararası Çocuk Edebiyatı Eserlerinin Öğretim Materyali Olarak Kullanımı", **Journal of Research of Education and Teaching**, 2(3), p.297-325.

Dictionary Online Retrieved from Dictionary.com | Meanings & Definitions of English Words

Dumlu, A., & Şahin, M., Şahin, M., 2004 "Antik Mısırda Eğitim", **Academia Journal**, 93, p.1-11

Erbay, N.,2014 — "Hayriyye-i Nâbi, Lutfiyye ve Telamak Aynı Yüzyılların Farklı Kültürlerinden Çocuklara Ortak Nasihatler", **Ataturk University Journal of Turcology Research**, 51, p.171-185.

Erkul, Y., Altınkaya Nergis, D., & Vatansever, N., 2019 — "Gönül Suveren ve Gülten Suveren Kardeşler ve Çeviri Türkçe Popüler Edebiyat", **Söylem Philology (Translation Studies Special Edition)**, p.272-291

Ewers, H.-H.,2009 — **Fundamental Concepts of Children's Literature Research: Literary and Sociological Approaches**, Routledge.

Ewers., H.-H., 2013 — "Children's Literature in Europe at the Start of 20th Century and The Intellectual Place of Ivana Brlić-Mažuranić's Children's Story Ćudnovate zgode šegrta Hlapića", **Libri & Liberi**, 2(2), p.179-186.

Fark Publishing — Retrieved November 23, 2023 from http://farkyayinları.com

Gavin, A. E., 1962 — **Dark Horse: A Life of Anna Sewell**, UK: Sutton Publishing.

Geçgel, H.,& Sarıçan, E., 2011 — "Ömer Seyfettin'in Hikayelerinde Çocuk ve Eğitim Teması", **Uşak University Journal of Social Sciences**, 4(2), p.164-175. DOI: 10.15345/iojes.2017.01.014

Genette, G., 1961 — "Introduction to the Paratexts", **New Literary History**, 22(2), DOI: 10.2307/496037

Genette, G., 1997 — **Paratexts: Tresholds of Interpretation**, Jane Lewis (trans.) Cambridge: Cambridge University Press.

Gianoutsos, J., 2006 — "Locke and Rousseau: Early Childhood Education", **The Pulse Journal**, 4(1), p. 1-23.

Gray, D.D., 1998 — **Crime, Politics and Publishment in England, 1750-1794**, London: Bloomburg Academic.

Grenby, M. O., 2008 — **Children's Literature**, Edinburg: Edinburg University Press

Güngör, A., 2005 "Hıristiyanlıkta Puritan Anlayış ve Etkileri", **The Journal of Religious Studies**, 7(21), p. 1-23.

Horne, J.C., 2011 **History of Constructions of the Child in Early British Children's Literature**, Ashgate Publishing.

Hunt, P., 2004 " Preface", **International Encyclopedia of Children's Literature** Peter Hunt (Ed.), p. xviii-xx, Second Edition, USA and Canada: Routledge.

Inceoğlu, Ş.,2019 "The Image of Art and The Artist in Wilkie Collins No Name", **Pamukkale University Journal of Social Sciences**, 2(1), p.191-201.

Işbankası Cultural Publication Retrieved from http://www.iskultur.com.tr/about-us

Jenkins, R., 2016 **Victorian Children's Literature: Expecting Abjection Empathy&Power of Love**, Palgrave MacMillan.

Kanter, B., 2015 "Sosyolojik Kaygılar Bağlamında Çocuk Edebiyatı", **II. Uluslararası Çocuk ve Gençlik Edebiyatı Sempozyumu**, p.15-20.

Kanter, B., 2022 "Meşrutiyet Dönemi Çocuk Edebiyatı ve Halil Hamid'in Çocuğa Yönelik Eserleri", **Journal of Turkish Language and Literature**, 62(1), p.121-141.

Karadoğan, U.C., 2019 " " Çocuk ve Çocukluk" Kavramlarının Tarihsel Süreçte Değerlendirilmesi", **Children and Civilization Journal**, 4(7), p.195-226.

Kellet, M., 2010 Children's Experiences of Education, In Karen Littleton, **International Handbook of Psychology in Education**, Karen Littleton, Clara Wood & Judith Kleine Staarman (Eds.), p.456-498 UK: Emerald Publishing Limited.

Kline, D.T., 2003 — Medieval Children's Literature: Problems, Possibilities, Parameters**, Medieval Literature For Children** David T. Kline (Ed.), p. 1-11 New York & London: Routledge.

Knuth, R., 2012 — **Children's Literature and British Identity: Imagining A People and A Nation**, Plymouth: Scarecrow Press.

Koch, P., 2011 — "God Made This Fire For Our Comfort", **Puritan Children's Literature in Context** Susan Bales Ridgely (Ed.), p.202-219, New York: New York University Press.

Koyuncuoğlu, A., 2021 — "Çocuk Edebiyatı'nın Dünya'daki ve Türkiye'deki Tarihsel Gelişimi", **Journal of Sport, Education and Children**, 1(1), p.1-16. DOI: 10.5505/sec.2021.25743

Kökçü, Y., 2015 — "İlk Dönem Çocuk Şiir Kitaplarının Biçim ve İçerik Açısından Karşılaştırılması", **TEKE Journal**,4(4),p.1616-1638. DOI:10.7884/teke.510

Kummuz, Y., 2018 — "Altın Işık", **Journal of Turkey Education**, 3(2), p. 66-71.

Kuş, B., 2013 — "Milli Lisan Anlayışının Ömer Seyfettin'in Hikayelerindeki Yansımaları", **Journal of Atatürk University Turkish Researches Institute**, (49), p.183-203.

Kümmerling-Meibauer, B., 2008 — Images of Childhood in Romantic's Children's Literature, **Romantic Prose Fiction** Gerald Gillespie, Manfred Engel & Bernard Dieterle (Eds.), p.183-203, John Ben j amins.

Lamb, E., 2012 — Children Read for Their Peasantness: Books for Schoolchildren in the Seventeenth Century, **The Child in British Literature: Literary Constructions of Childhood, Medieval to Contemporary** Adrienne E. Gavin(Ed.), Palgrave MacMillan

Lathey, G., 2006 — Introduction, **The Translation of Children's Literature: A Reader** Gillian Lathey (Ed.), p.1-12, Clevedon: Multilingual Matters.

Lathey, G., 2010 — **The Role of Translators in Children's Literature: InvisibleStorytellers**, Routledge.

MacBlain, S., 2018 — **Learning Theories for Early Years Practice**, Sage Publishing.

Lin, W.-y., 2003 — The Role of Social and Personal Factors in the Chinese Vi View of Education, **Progress in Asian Social Psychology: Conceptual and Empirical Contributions** Kuo-Shu Yang, Paul B. Pedersen & Ikuo Daibo (Eds.) p. 111-134.

Longman Online Dictionary — Retrieved from https://www.ldoceonline.com/

MacBlain, S., 2018 — **Learning Theories for Early Years Practice**, Sage Publishing.

McCulloh, F., 2011 — **Children's Literature in Contexts**, London & New York: Continuum International Publishing Group.

McGillis, R., 2011 — Children's & Young Adult Literature, **The Encyclopedia of Twentieth-Century Fiction** Brian Schaffer (Ed.), p.71-74, New York: Blackwell

Meriam-Webster Online Dictionary — Retrieved from https://www.merriam-webster.com/

Michels, T., 2018 — Age, Status and Reading in the Eighteenth Century, **Literary Cultures and Eighteenth-Century Childhoods** Andrew O'Malley (Ed.), p.15-34, London: Palgrave Macmillan.

Modzeleski, W., 2017 — Abused Handicapped Children in the Criminal Justice System, **Special Children, Special Risks: The Maltreatment of Children with Disabilities** James Garbarino Patrick E. Brookhouser & Karen J. Authier (Eds.), p. 195-209, Routledge.

Mundi Publishing — Retrieved from https://www.canyayinlari.com/mundi

Neydim, N., 1989 — "Çocuk ve Gençlik Edebiyatı Tarihine Sosyolojik Değişimler Açısından Genel Bir Bakış**", Çoluk Çocuk Journal**,1, p. 30-31.

Neydim, N., 2020 — "Çocuk edebiyatı klasiklerinde çeviri yaklaşımları: Uyarlama, yeniden yazma, kültürel müdahale", **Rumeli Journal of the Language and Literature Studies**, 19, p. 851-858. DOI: 10.29000/rumelide.752864

Nikolajeva, M., 2005 — **Aesthetic Approaches to Children's Literature: An Introduction**, Scarecrow Press.

Oittinen, R., 2000 — **Translating for Children**, New York & London: Garland Publishing.

O'Malley, A., 2003 **The Making of Modern Child: Children's Literature In the Late Eighteenth-Century**, Great Britain: Routledge.

O'Malley, A., 2018 Introduction: Eighteenth-Century Childhoods and Literary Cultures, **Literary Cultures and Eighteenth Century Childhoods** Andrew O'Malley (Ed.),p.1-11, Palgrave MacMillan.

Orhan, G., 2020 "Şehnaz Tahir Gürçağlar, Kelimelerin Kıyısında: Türkiyede Kadın Çevirmenler (Derleme), İstanbul İthaki Yayınları, 2019, 378 Sayfa", **Aurum Journal of Social Sciences**, 5(1), p.89-91.

Orme, N., 2005 **Childhood in Medieval England, c.500-1500** Retrieved March 4, 2023 from https://representingchildhood.pitt.edu/pdf/MedChild.pdf

O'Sullivan, E., 2002 "Comparing Children's Literature" **GFLJournal**, 2, p.33-55.

O'Sullivan, E., 2003 "Narratology Meets Translation Studies, or, The Voice Of the Translator in Children's Literature", **Meta Journals des traducteurs**, 48 (1-2), p.197-207. DOI:10.7202/006967ar

O'Sullivan, E., 2010 Historical Dictionary of Children's Literature, Plymouth UK: Scarecrow Press.

Van Oudenhovan, N., & Wazir, R., 2006 **Newly Emerging Needs of Children: An Exploration**, Antwerp: Garant.

Paloposki, O., & Koskinen, K., 2004 A Thousand and One Translation. Revisiting Retranslation, **Claims, Changes and Challenges in Translation Studies** Gyde Hansen Kirsten Malmkjær and Daniel Gile(Eds.), p.27-38, John Benjamin Publishing Company.

Parayno, S.M., 1997 — **Children's Literature**, Revisited Edition, Qatha Publishing.

Perry, B.E., 1962 — "Demetrius of Phalerum and The Aesopic Fables", **Transactions and Proceedings of the American Philological Association**,93, p.287-346. DOI:10.2307/283766

Prickett, S., 2005 — **Victorian Fantasy**, USA: Baylor University Press.

Reiss,R.H., 1972 — **George MacDonald**, USA: Twayne Publishers.

Sewell, A., 1894 — **Black Beauty: His Grooms and Companions. "The Uncle Tom's Cabin" of the Horse**, J.Hovendon & Company Retrieved from Black_Beauty Original Novel.pdf

Sewell, A., 1973 — **Kara Güzel**, Nurcihan Kesim (Trans.), İstanbul: Deniz Publishing.

Sewell, A., 1979 — **Siyah İnci**, Gülten Suveren (Trans.), Altın Publishing.

Sewell, A., 2008 — **Siyah İnci**, Ayşe Berktay (Trans.), İş Bank Cultural Publishing.

Sewell, A., 2016 — **Siyah İnci**, Derya Öztürk (Trans.), Fark Çocuk Publishing.

Sewell, A., 2017 — **Siyah İnci**, Ceren Ceylan (Trans.), Bilgi Publishing.

Sewell, A., 2022 **Siyah İnci**, Berna Seden (Trans.), Mundi Publishing. interpreting.

Shavit, Z., 1981 "Translation of Children's Literature as a Function of Its Position in the Literary Polysystem", **Poetics Today**, 2(4), p.171-179. DOI: 10.2307/1772495.

Shavit, Z., 1986 **Poetics of Children's Literature**, Athens: University of Georgia Press.

Shavit, Z., 2006 Translation of Children's Literature, **The Translation of Children's Literature: A Reader** Gillian Lathey (Ed.), p.25-40, Clevedon: Multilingual Matters.

Short, K.G., 2018 "What's Trending in the Children's Literature and Why It Matters", **Language Arts Journal**,95(5), p.287-295.

Smale, I.E., 2023 **Women, Theology and Evangelical Children's Literature**,1780-1900, Palgrave.

Spurr, J., 1998 **English Puritanism 1603-1689**, Basingstoke: Palgrave MacMillan.

Şahin, L., 2012 "Geçmişten Günümüze Çocuk İşçiliği", **Social Sciences Research Journal**, 7(2), p.103-118.

Şirin, M.R., 2019 **Çocuk, Çocukluk ve Çocuk Edebiyatı**,İstanbul: Uçan AtPublishing.

Tahir-Gürçağlar, Ş., 2002 What Texts Don't Tell: The Uses of the Paratexts in Translation Research**, Crosscultural Transgression** Theo Hermans (Ed.), p.44-60, Manchester: St. Jerome.

Tahir-Gürçağlar Ş., 2011 Gulliver Travels In Turkey: Retranslation and Intertextuality, **Crossing Textual Boundaries in International Children's Literature** Lance Weldly (Ed.), p.44-58, New Castle Upon Tyne: Cambridge Scholar Publishing.

Talairach, L., 2021 **Animals, Museum Culture and Children's Literature in Nineteenth-Century Britain: Curious Besties**, Cham: Palgrave MacMillan.

Takami, Y.,2004 "Mary Louisa Molesworth and Victorian Children's Fiction", **The Semiannual Periodical of the Faculty of Foreign Languages**, 61, p.225-253.

Taş, S., 2018 "Going Beyond The Paratextual Presence: Translators' Different Roles in Target Texts", **International Journal of Language Academy**, 6, p.148-160. DOI: 10.18033/ijla.3862

T.C. Milli Eğitim Bakanlığı,2011 **Çocuk Gelişimi ve Eğitimi. Aile Ve Çocuk.** Retrieved from 08084654_aileveocuk.pdf (meb.k12.tr)

Thiel, E.,2008 **The Fantasy of Family: Nineteenth- Century Children's Literature and the Myth of the Domestic Ideal**, New York: Routledge.

Toury, G., 1995 **Descriptive Translation Studies and Beyond**, John Benjamins Publishing.

Townsend, G. F.,1867 **Three Hundred Æsop's Fables**, London: George Routledge and Sons.

Turan, D., 2021 "Yazınsal Onomastik Ve Çocuk Yazının Çevirisinde Kişi Adlarının Çevrilebilirliği Üzerine", **Selçuk University of Journal of Faculty of Letters**, (45), p.101-122.

Tüfekçi-Can, D., 2014 **Çocuk Edebiyatı Giriş**, Konya: Eğitim Publishing.

Türkiye Bibliyografyası Retrieved from https://eyayinlar.mkutup.gov.tr/

Ungan, S.,2006 "Fabl Türünün Çocuk Edebiyatındaki Yeri ve Günümüzde Bu Türden Yararlanma Olanakları", **Dumlupınar University Journal of Social Sciences**, (14), p.105-114.

Ungan, S., & Çanak, F.,2014 "Geçmişten Günümüze Türkiye'de Süreli Çocuk Yayınları", **Journal of Language and Literature Education**, 10, p. 184-198.

Venuti, L., 1986 "The Translator's Invisibility", **Criticism**, 28(2), p. 179-212.

Venuti, L.,2003 "Retranslations: The Creation of Value", **Bucknell Review**, 47(1), p.25-38.

Villalpando, C., 2016 "The Culture of Children and the Permanence of Alice in Wonderland", **Audeamus-University of California Honors Journal**, p.10-19.

Vinay, J.P., & Darbelnet, J.,2013 **Comparative Stylistics of French and English, A Methodology For Translation**, Juan C. Sager and M.J.Hamel (Trans. and Eds.), Amsterdam/Philadelphia: John Benjamins Publishing Company

Wooden, W.W., 1986 **Children's Literature of the English Renaissance**, Jeanie Watson (Ed.), The University Press of Kentucky.

Yazıcılar, A., 2018 "Duygusu Var Ama Asil Değil: Romantizm**", Genç Journal** Retrieved from https://gencdergisi.com/13286-duygusu-var-ama-asil-degil-romantizm.html

Yılmaz, E., 2017 "Osmanlıcılıktan Türk Milliyetçiliğine Bir Çocuk Dergisi: Çocuk Dünyası (1913-1914)", **TİD**, 32(1), p. 209-232.

Zafirovski, M., 2010 **The Enlightenment and Its Effects On Modern Society**, New York: Springer.

Zhang, D., (2020) **Language Through Translation: Exploring Alice in Chao Yuen-ren's Chinese 'Wonderland'**, UK: Cambridge Scholars Publishing.