

## Translating children literature: a Bermanian analysis of the Turkish translation of Charles Dickens's *A Christmas Carol*

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**APA:** Karabulut, E.; Erguvan, M. (2020). Translating children literature: a Bermanian analysis of the Turkish translation of Charles Dickens's *A Christmas Carol*. *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*, (19), 765-779. DOI: 10.29000/rumelide.752810.

### Abstract

Translation of children literature can be considered a newly emerging and developing sub-field of translation studies. The systematic inquiry into translation strategies that can be applied in the process of translating children books seems to have got underway recently. Many scholars such as Riitta Oittinen, Tiina Puurtinen, Zohar Shavit, and Göte Klingberg have provided their own insights about what sort of challenges await a translator of children literature considering that his/her target readers are children. Perhaps the most prominent challenge is to tailor the target text as to the needs, expectations, knowledge, and limited experiences of children. In this light, the present research intends to make a textual analysis for the translation of Charles Dickens's novella *A Christmas Carol* which was translated from English into Turkish without abridgment and from its original language by Çiçek Eriş in 2010 through the approach of Negative Analytic (1985) developed by Antoine Berman. Accordingly, this study argues that Berman's approach may be offered as a methodological framework for the translation of children literature. In order to problematize this argument, twelve examples selected from the source and target texts have been elucidated by means of the deforming tendencies of Berman and they have been critically discussed from the perspective of children literature. The findings obtained from the analysis have revealed that Berman's Negative Analytic partly fills the lack of methodological rigour in this sub-field and it would provide appropriate tools to investigate and evaluate the strategies used in translating children literature in a systematic and comprehensive way.

**Keywords:** Translation of children literature, Antoine Berman, negative analytic, deforming tendencies

## Charles Dickens' in *A Christmas Carol* başlıklı eserinin Türkçe çevirisinin çocuk edebiyatı çevirisi bağlamında Berman metodolojisine göre analizi

### Öz

Çocuk edebiyatı çevirisi çeviribilim alanında günümüzde yürütülen araştırmaların henüz ortaya çıkan ve gelişmekte olan bir alt dalı olarak düşünülebilir. Çocuk kitaplarının çevirisi ile ilgili olarak çeviri sürecinde uygulanabilecek stratejilerle ilgili olarak sistematik bir araştırma yapılması ise son zamanlarda gündeme gelen bir konudur. Hedef kitlenin çocuklar olması sebebiyle çevirmenin ne tür zorluklarla karşılaşabileceği ile ilgili Riitta Oittinen, Tiina Puurtinen, Zohar Shavit ve Göte

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Klingberg gibi birçok kuramcı kullanılabilecek stratejiler hakkında farklı görüşler öne sürmüştür. Buna göre, çevirmenin karşılaştığı en büyük zorluk da çoğu zaman çocukların ihtiyaçları, beklentileri, sınırlı deneyim ve bilgilerine göre erek metni çocuklara uygun hale getirmektir. Bu çalışma, 2010 yılında Çiçek Eriş tarafından *Bir Yılbaşı Öyküsü* başlığıyla İngilizceden Türkçeye orijinal dilinden ve kısaltılmadan çevrilen ve İş Çocuk Kütüphanesi tarafından yayımlanan Charles Dickens'ın *A Christmas Carol* adlı romanının çevirisini Antoine Berman tarafından geliştirilen Çeviri Analitiği (1985) aracılığıyla metinsel olarak incelemektedir. Bu noktadan hareketle, bu çalışma, Berman'ın Çeviri Analitiği'nin (1985) çocuk edebiyatı kapsamında yöntemsel bir çerçeve olarak kullanılabileceğini öne sürmektedir. Bu argümanı sorunsallaştırmak amacıyla, kaynak ve erek metinden seçilen on iki örnek Berman'ın deforme edici eğilimleri ile açıklanmış ve çocuk edebiyatı çevirisi kapsamında eleştirel olarak değerlendirilmiştir. Analiz sonucunda elde edilen bulgular, Berman'ın Çeviri Analitiği'nin, çocuk edebiyatı alanındaki yöntemsel titizlik eksikliğini kısmen kapattığı görülmüş ve bu alanda kullanılan stratejileri sistematik ve anlaşılır bir şekilde incelemek ve değerlendirmek için uygun yöntemler sağladığı ortaya çıkarılmıştır.

**Anahtar kelimeler:** Çocuk edebiyatı çevirisi, Antoine Berman, çeviri analitiği, deforme edici eğilimler

## Introduction

Literature review conducted within the scope of this research has revealed that there is a range of definitions of children literature put forward by various researchers. Barbara Wall's definition for instance suggests that "if a story is written to children, then it is for children, even though it may also be for adults" (Wall, 1991, 2). Another definition is provided by Riitta Oittinen who views children literature as "literature produced and intended for children or as literature read by children" (Oittinen, 2000, 61). Concerning this matter, she also makes the following explanation:

There is a little concensus on the definition of child, childhood and children's literature. The definition ... is always a question of point of view and situation: childhood can be considered a social or cultural issue: it can be seen from the child's or adult's angle...I see children's literature as literature read silently by children and aloud to children. (Oittinen, 1993, 11)

As for Eithne O'Connell, as a literary genre, children literature targets two different groups of readers, with the first group constituting children and the other formed of adults who are editors, publishers, parents, educators, academics, critics. This means that the latter group has the capacity of deciding what to write, publish, and praise (O'Connell, 1999, 209). In children literature, it is the adults who choose the literary style in writing, decide what to publish, and sell without allowing for children to decide their own reading. Then, the relation between the adults and children is asymmetric because their communication structures are inherently not equal (Aida, 2015, 16). Alongside O'Connell, Zohar Shavit refers to children literature by highlighting its uncanonical situation. Shavit considers children literature "cinderella of literary studies" which is regarded as inferior like women and women's literature since it addresses to children and is not classified as "high art" (Shavit, 1994, 5). Hence, it can be suggested that it often digresses from the conventional literary norms, which leads children literature to remain uncanonical (O'Connell, 1999, 210-211), to adopt a secondary status in the literary system thus far (Alla, 2015, 15) and to be considered an inferior sub-field since it addresses to a minor group of people in society, the children.

Final remarks that this part of the research has included come from Tiina Puurtinen who states that children literature differentiates from the other genres regarding a number of functions it fulfills and the diverse socio-cultural constraints under which it operates. She disputes that children literature belongs simultaneously to the literary system and the social-educational system. That is to say, it is not only read for entertainment, recreation, and literary experience but also used as a tool for education and socialization (Puurtinen, 1995, 17). This dual character undoubtedly influences both the writing and the translation of children literature which is in a web of relationships with literary, social, and educational norms turning it into a fascinating and fruitful sub-field (cited in O'Connell 2006, 19). That's why, as Puurtinen argues, it is crucial to keep in mind the child readers' special characteristics, abilities of comprehension and reading, life experiences, and world knowledge in order not to drag them into difficult and boring books which may make them feel foreign in the process of reading (Puurtinen, 1994, 83). All the facts mentioned above are also valid for the translation of children literature, which requires the translators to pay attention to these key points<sup>3</sup>.

### Historical background of translation of children literature

Based on our survey of the selected scholarly works carried out about the translation of children literature, this part seeks to picture a general overlook by focusing on some different approaches of scholars in the fields. There has been an ongoing dispute about what strategies to be deployed in the translation of children's books. It is possible to argue that children literature translation is a relatively young area which started to arouse interest in the last four decades. In this period, some theories gave way to the strategies, approaches, and norms in children literature translation. Going back in time, the approaches proposed by Hans Vermeer and Katherina Reiss, Itamar Even Zohar, Zohar Shavit are deemed as the prominent ones in the field of translation of children literature (Xeni, 2011, 9). In this regard, this sub-section intends to briefly explain some of the approaches pointed out above.

Among these, it appears that Vermeer's and Reiss's Skopos Theory has shifted the purpose from the source-oriented approach to the target-oriented translation approach in translation studies. Reiss identifies three factors which often result in deviations from the source text in translated children's books: (1) "children's imperfect linguistic competence, (2) the avoidance of breaking taboos which educationally minded adults might want to uphold, (3) the limited world knowledge of young readers" (Tabbert, 2002, 314). Given Reiss's assumptions, it is revealed that the translator of children literature is relatively free to make modifications by concentrating on the target reader, the children. Another approach which is applied to the translation of children literature by Shavit<sup>4</sup> is Itamar Even-Zohar's polysystem theory which emerged in the 1970s. Adopting a target-oriented approach in the translation of children literature, Shavit lists five ways through which a text can be manipulated in children literature translation: (i) affiliation to the existing models, (ii) distorting the text integrality by shortening the text and making a less complicated text (iii) changing the level of complexity of the text through simple and simplified models (such as deleting too sophisticated elements) (iv) ideological adaptation (v) adaptation to stylistic norms by applying high style with the didactic concept of literature (Shavit, 1981, 172). She further focuses on the text's integrality which refers to the keeping the fullness of the text. According to her, deletions in the process of translation largely destruct the text integrality, which particularly occurs when adult books are adapted to the child's level of

3 In the Turkish context, there are also several academic works conducted by translation studies scholars. See, for instance, Karadağ, A. B. (2018), Kansu-Yetkiner, N. (2010, 2011, 2014, 2016), Kansu-Yetkiner, N., Duman D., Avşaroğlu M. (2018), Kansu-Yetkiner, N., Duman D., Avşaroğlu M. (2018b), Erten, A. (2015).

4 For the related study, see Shavit, Z. (1999).

comprehension. She gives various examples from *Gulliver's Travels*, *Alice in Wonderland* and *Tom Sawyer*. For instance, the findings obtained from her analysis of the translation of Tom Sawyer demonstrate that the translators omitted some parts in consideration of the fact that it is tough for children to grasp the author's ironical and philophizing style of writing (Shavit 1981, 174-175). Shavit further states that translators of the children literature may feel free to make some modifications in translation on the condition that they consider the principles mentioned below:

- 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, italics added)

It is at this point necessary to highlight that the first criterion is embedded within the children literature as an intermediary for education and it has been dominant for a while. However, adjusting the text to the child's level of comprehension has become more dominant recently (Shavit, 1981, 172). In parallel with Shavit, Oittinen is also in favour of making modifications in the target text:

Anything can be adapted. Names can be domesticated, the setting localized; genres, historical events, cultural or religious rites or beliefs can be adapted for future readers of texts. In Finland we domesticate for Finns, in the United States for American citizens; we domesticate for children, for minority cultures, for political ideals, for religious beliefs. (Oittinen, 2000, 99) <sup>5</sup>

Apart from this point of view, there have been some several researchers such as Lathey and Klingberg who differ from Shavit, Thomson- Wohlgemuth, Puurtinen and Oittinen and adopt foreignizing strategies in the translation of children literature. As an example, Lathey seems not to be pessimistic about children's abilities to understand the foreign elements related to the source language and culture, noting that it is pleasant for children to discover the sound and shape of unfamiliar names. As Lathey suggests, once the narrative is interesting for them, they will keen on reading them without any disturbance; otherwise, they will never stimulate their interest (Lathey, 2006, 7-8). In conformity with Lathey's perspective, Klingberg argues that unless it is necessary, the translator should avoid cultural context adaptation and manipulating all the text (1986, 17).

As our investigation of previous studies on the translation of children literature has revealed, even though there appear some scholars supporting the foreignization approach, the translation of children literature most often adopts target-oriented approaches and strategies addressing the needs, abilities, and skills of children. It has also been made evident that foreign elements interrupting the smooth reading of them are often omitted and the target text to be created is tailored pursuant to the features specified above.

In the light of the discussions provided in this part, this study aims at suggesting a different approach to the research on translation of children literature by resting on Berman's Negative Analytic as a methodological framework. With this suggestion in mind, Berman's twelve deforming tendencies, which offer a detailed classification to the translation, will be used as a methodological apparatus in this study. To that end, Charles Dickens's novella *A Christmas Carol* and its Turkish translation *Bir Yılbaşı Öyküsü* which was translated by İş Çocuk Kütüphanesi by Çiçek Eriş have been chosen as a case study on the grounds that they provide a lot of representative examples for the argument made in this research. Translation of children literature undoubtedly consists of a variety of components to be analyzed such as censorship, ideology and the like. However, this study aims to make just a textual

5 For more studies on the shared opinion, see also Thomson- Wohlgemuth, G. (1998); Puurtinen, T. (2006).

analysis with regard to the preferred source text, *A Christmas Carol* and its Turkish Translation *Bir Yılbaşı Öyküsü*. The subsequent part of this research sets out to analyze the translation strategies employed in the Turkish translation of *A Christmas Carol* in the light of the tendencies developed by Berman. To this aim, Bermanian perspective will be given a place in the next part of this study.

### The case study: *A Christmas Carol* and its Turkish translation *Bir Yılbaşı Öyküsü* from a Bermanian perspective

Berman depicts translation as a “trial of the foreign”, which makes a bridge between the selfsame and foreign. This means that it is a trial for the target culture to encounter the foreign culture. He also suggests that, it is a trial for the foreign since it comes out of its roots, its own source language to ascertain its original kernel (Berman, 2004, 284). Another argument made by Berman is the fact that the practice of translation is exposed to various textual deformations, which hinder it from being a “trial of the foreign”. Berman proposes twelve different tendencies that lead translation to digress from its fundamental objective (Berman, 2004, 286). That's why Berman calls his analytic as the negative analytic of translation and briefly explains his approach to translation as following:

The negative analytic is primarily concerned with ethnocentric, annexationist translations and hypertextual translations (pastiche, imitation, adaptation, free rewriting), where the play of deforming forces is freely exercised. Every translator is inescapably exposed to this play of forces, even if he (or she) is animated by another aim. (Berman, 2004, 286)

As Berman suggests, the tendencies proposed by him are universal and have nothing to do with the cultural, social norms, or literary norms specific to a culture. In Berman's words, “[a]ll the tendencies noted in the analytic lead to the same result: the production of a text that is more ‘clear’, more ‘elegant’, more ‘fluent’, more ‘pure’ than the original.” He also views them as destructing the letter in favor of meaning (Berman, 2004, 296-297). So, it is possible to come a conclusion that Berman is favor of the foreignness of texts (2004, 286). In this light, the main concern of the following parts of this sub-section is to concisely define Berman's tendencies and to problematize the examples obtained from the corpus of examples obtained from the analysis of the Turkish translation of *A Christmas Carol*.

The first of these tendencies, **rationalization** briefly concerns the deformation of syntactical structures of the original. It includes changing the punctuation, reorganizing the sentences, and sequences of sentences with regard to a discursive order. Besides, it makes the concreteness of the source text to go away and abstractness welcome by translating the nouns as verbs or vice versa and choosing more general one between two nouns (Berman 2004, 289-290).

**Table 1:** Example 1

Source Text	Target Text
It was clothed in one simple green robe, or mantle, bordered with white fur. This garment hung so loosely on the figure, that its capacious breast was bare, as if disdaining to be warded or concealed by any artifice. Its feet, observable beneath the ample folds of the garment, were also bare; <b>and</b> on its head it wore no other covering than a holly wreath, set here <b>and</b> there with shining icicles. Its dark brown curls were long <b>and</b> free; free as its genial face, its sparkling eye, its open hand, its cheery voice, its unconstrained demeanour,	Koyu yeşil bir cübbe giymişti <b>ve</b> beyaz bir kürkü de vardı. Bu kıyafet üstünden sarkıyordu. Göğsünü kapatmaya tenezzül etmiyormuş gibiydi, o yüzden göğsü açıkta kalmıştı. Kıyafetinin mebzul katının altından buz sarkıtları olan bir çobanpüskülü tacından başka bir şey yoktu. Koyu kahverengi bukleleri hayat dolu yüzüne, parlak gözlerine dökülüyordu. Neşeli bir sesi, serbest tavırları <b>ve</b> şen bir hali vardı. Belinde çok eski görünen bir kın asılıydı, ama içinde kılıç yoktu <b>ve</b>

**and** its joyful air. Girded round its middle was an antique scabbard; but no sword was in it, **and** the ancient sheath was eaten up with rust. (p. 62)

In the example given above, Dickens describes the “Ghost of Christmas Present”. He frequently uses commas, semi colons, and the subordination “and” in the novella which make the sentences sometimes extremely long. It has been seen that the translator didn’t use as many punctuations and the subordination “and” as the author used in the source text. Even though this preference of the translator deforms the style of the author, it has been presumed that the translator preferred to shorten the sentences in this way due to the fact that it seems clearer and simple to understand for the Turkish children in order not to discourage them with the long and complicated sentences.

According to Berman, the strategy of **clarification** is another tendency adopted by the translators. Every translation includes a certain degree of explicitation in two ways: (1) revealing something that is concealed in the text or (2) aiming to make something clearer that is not wanted to be made clear. He states that paraphrasing and explanatory translation can be put under the category of clarification (Berman, 2004, 290-291). Footnotes, prefaces, epilogues are under the category of clarification.

**Table 2:** Example 2

Source Text	Target Text
It was strange, too, that, Scrooge remained unaltered in his outward form, the Ghost grew older, clearly older. Scrooge had observed this change, but never spoke of it until they left a children’s <b>Twelfth-Night party</b> when, looking at the Spirit as they stood together in an open place, he noticed that its hair was grey. (p. 86)	Bir de görünüş olarak hiç değişmemiş görünmesine rağmen, hayalet açıkça giderek yaşlanıyordu. Scrooge bu değişimi görmüştü, fakat <b>Noel tatilinin son gününde yapılan kutlamaya</b> katıldıklarında saçının beyazlamış olduğunu fark ettiğinde bundan bahsedebildi. (p. 1)

This excerpt is a part of Scrooge’s conversation with the Ghost of Christmas Present. The Ghost shows Scrooge some sections from the life of him and his familiar ones. “Twelfth-Night” is defined in Cambridge Dictionary as “strictly, the evening of 5 January, the eve of the Epiphany and formerly the twelfth and last day of Christmas festivities“. Here, the “Twelfth-Night party” which is a culture-specific item belonging to the Christianity was clarified by the translator in the target text supposing that it would not be understandable to the Turkish children. The translator has probably presumed that Turkish children might not probably care about the religious side of Christmas and thus, the translator explained it by the tendency of clarification but by deleting the function of Twelfth-Night, which recreates an acceptable text in the target culture.

The third tendency proposed by Berman is **expansion**, which refers to translations’ tendency of being longer than the source text. In some cases, however, it deconstructs the rhythmic flow of the text and its own mode of clarity (Berman, 2004, 290).

**Table 3:** Example 3

Source Text	Target Text
“What’s odds, then? What odds, Mrs. Dilber? Said the woman. <b>Every person has a right to take of themselves.</b> He always did. (p. 95)	“Şansa bak şu kör olasıca şansa, Bayan Dilber,” ded, kadın. <b>“Herkesin kendi başının çaresine bakması, çıkarımı gözetmesi gerekir.</b> O adam hep böyle yapardı!” (p. 65)

This example consists of the conversation between the laundress woman and Mrs. Dilber about Scrooge. The translator translated “has a right to take care of themselves” as “kendi başının çaresine bakması, çıkarımı gözetmesi” by making it longer with extra saying. This can be deemed as an example for expansion.

**Ennoblement**, as another tendency, is called as “poetization” in poetry and “rhetorization” in prose. Rhetorization includes making “elegant sentences” like a rewriting, a stylistic exercise on the original text. It makes the text more “readable” and “brilliant” so that the meaning seems elevated. Berman states that the opposite of ennoblement is popularization which requires updated and popular language instead of using the dated one (Berman, 2004, 290-291).

**Table 4:** Example 4

Source Text	Target Text
“When I live in such a world of fools as this? Merry Christmas! <b>Out upon merry Christmas!</b> (p. 15)	“Bunca aptalla dolu bir dünyada yaşıyorum ya. Mutlu Noellermiş! <b>Noelleri batasicalar!</b> (p. 4)

Scrooge expresses his disbelief in a merry Christmas here. It is an example of popularization which is dealt under the category of ennoblement. In this example, a popular language was used with the correspondence “Noelleri batasicalar!” It is a colloquial used in the target text and is a demonstration of a target text reader-oriented approach which makes the text more readable and fluent for the children.

The fifth tendency developed by Berman, **qualitative impoverishment** is related to the usage of terms and expressions in translation which has the sonorous richness, the “iconic” richness of the original ones. Iconic refers to the creation of an image, that is to say; if a term is iconic, it creates an image in mind. Berman implies that some words lose their original form and sound when translated and that refers to the qualitative impoverishment (Berman, 2004, 291).

**Table 5:** Example 5

Source Text	Target Text
Oh! But he was a <b>tight-fisted hand at the grindstone</b> , Scrooge! A <b>squeezing, wrenching, grasping, scraping, clutching, covetous</b> old sinner! <b>Hard and sharp</b> as flint, from which no steel had ever struck out generous fire; <b>secret</b> , and <b>self-contained</b> , and <b>solitary as an oyster</b> . (p. 12)	Ah o Scrooge ne kadar da <b>eli sıkı</b> bir adamdı. <b>Hırslı</b> olduğu kadar, <b>bir midye gibi içine kapanıktı</b> . (p.2)

This tendency deals with the translation of a word or an expression with a failure to transmit its sonorous or iconic richness. In this example, the adjectives used to describe Scrooge’s character have all strong consonants like “p, t, k, ch, f, th, s, sh, h” by creating an iconic richness in the source text. These strong consonants give some clues about Scrooge’s cold and stiff character. For adults, it would arouse curiosity to realize this iconic richness. However, the translator just used one adjective to describe him and didn’t not reecho the sounds in the target text. It has been estimated that the translator didn’t pay attention to the iconic richness of the adjectives because of her thought that Turkish children would not give importance to such a long description of Scrooge’s character with lots of adjectives with an intensive iconic richness.

As for Berman, the next tendency is **quantitative impoverishment** which refers to the lexical loss. A signified may consist of a few signifiers. However, in translation, the translator does not regard this multiplicity of signifiers by utilizing less signifiers and so creating a lexical loss. Berman states that this loss is usually covered with expansion by adding extra articles and relatives that do not exist in the original. As a result, the translation seems “poorer and longer” (Berman, 2004, 291-292).

**Table 6:** Example 6

Source Text	Target Text
“And the <b>Union workhouses?</b> ” demanded Scrooge. “Are they still in operation?” (p. 18)	“Peki ya <b>darülacezeler?</b> ” diye sordu Scrooge. “ Hala çalışıyorlar değil mi?” (p. 7)

In the example given above, “workhouse” is defined in Cambridge Dictionary as “a building where very poor people in Britain used to work, in the past, in exchange for food and shelter” and it is defined in Oxford Dictionary as “(in the UK) a public institution in which the destitute of a parish received board and lodging in return for work”. In the target text, it was translated as “darülaceze” where people do not work in exchange for food and shelter. Apart from this example, it is also possible to see another similar translation which exists on page 85 as “In Almshouse, hospital, and gaol, in misery’s every refuge, where vain man in his little brief authority had not made fast the door, and barred the Spirit out, he left his blessing and taught Scrooge his precepts. The translator preferred to translate it on page 58 as “Darülacezede, hastanede, cezaevlerinde yani mutsuzluğun her köşeden insanın üstüne atladığı yerlerde gezinen hayalet, en ufak delikten içeri sızıyor insanlara inayeti dokunuyor, Scrooge’a iyi ahlak öğretiyordu.” In Cambridge Dictionary, almshouse is defined as “a private house built in the past where old or poor people could live without having to pay rent”. Darülaceze is defined in TDK as “Düşkünlerevi”. Given this background, it has been possible to argue that the translator made a generalization which falls under the category of quantitative impoverishment because the translator used only one signifier instead of two in the source text. By this way, the translator destructed also the underlying networks of the workhouse in the UK in Victorian Times but recreated a clear translation with the usage of a more familiar signifier for the Turkish children instead of two signifiers by simplifying the confusing background content of the signifiers even if it led to a deviation in meaning. Workhouses are described as following after the Poor Law Act in 1834:

...no cash support whatever would henceforth be given out - whatever the hardship or the season - and the old gifts in kind (food, shoes, blankets) which could help a family survive together, were now disallowed. The only option would be hard work, forced labour, and only inside the workhouse (which meant entering there to live, full time) in exchange for a thin subsistence. Homes were broken up, belongings sold, families separated. (Richardson, 2014)

Dickens wrote his novella to satirize the Victorian Era and in the light of this background information in the mind, it has been possible to conclude that the translator destructed it. However, in compliance with what Shavit argues on the omission of some parts in the analysis of the translation of Tom Sawyer with the consideration of the fact that it is tough for children to grasp the author’s ironical style of writing (Shavit, 1981, 174-175), it can be noted that, from the perspective of children, they all can be accepted.

**Table 7:** Example 7

Source Text	Target Text

**Adres** | **Adress**  
 Kırklareli Üniversitesi, Fen Edebiyat Fakültesi, Türk Dili ve Edebiyatı Bölümü, Kayalı Kampüsü-Kırklareli/TÜRKİYE | Kırklareli University, Faculty of Arts and Sciences, Department of Turkish Language and Literature, Kayalı Campus-Kırklareli/TURKEY  
**e-posta:** editor@rumelide.com | **e-mail:** editor@rumelide.com

A scrap of gold or silver (p. 16)

üç kuruş para (p. 5)

Dickens uses lots of different currencies in the novella which belong to the currency used now and the currency used in the Victorian era. Fleming explains the currency as below:

Pound: Equalling 240 pence, or 80 threepence, or 40 sixpence, or 20 shillings, or 10 florins, or 8 half-crowns, or 4 crowns

Half a crown: First issued in 1526 as a small gold coin, during Victoria's reign it was silver, had a 32 mm diameter, and equalled 2 shillings and 6 pence, or 30 pence (one eighth of a pound).

Shilling: Made of silver with a value of 12 pence and a 24 mm diameter.

Sixpence (tanner, half shilling): Made of silver.

Farthing: Worth a quarter of a penny. (Fleming, 2014)

As seen in the example, the currency was translated the same as “para, üç kuruş” in the target text. However, it is possible to add such more examples to this list with some other different currencies in the source text being translated more or less in the same way in the target text again. To give an example, “...fined five shillings” on page 20 was translated as “para cezası” (p. 9), “I was to stop half-a-crown” on page 21 as “maaşından kessem” (p. 9), “full five and six pence” on page 74 as “azıcık para” (p. 50), “fifteen shillings” on page 17 as “üç kuruş para” (p. 6), “a few pounds” on page 50 as “üç beş kuruş” (p. 33), “six pence” on page 96 as “üç kuruş” (p. 66), “knock off half-a-crown” on page 96 as “paranın yarısı” (p. 66), and “not a farthing less” on page 114 as “üç kuruş” (p. 79). The currency is hard to understand since it is complicated. Instead of using different signifiers in the target text, the translator used less, and, so it can be categorized under the destruction of quantitative impoverishment. In parallel with the opinion of Oittinen as “Anything can be adapted. Names can be domesticated, the setting localized; genres, historical events, cultural or religious rites or beliefs can be adapted” (Oittinen, 2000, 99) and regarding the examples highlighted above, it seems obvious that such a preference of the translator by disregarding the multiplicity of the currency used by Dickens may be more appropriate for the children.

Another tendency to be listed in Berman's Negative Analytic is **destruction of rhythms**. Berman claims that the novel can be as rhythmic as poetry. He gives the example of translation of Faulkner with his usage of twenty two punctuations instead of four in the original which in the end destroy the rhythm of the original (Berman 2004, 292).

**Table 8:** Example 8

Source Text	Target Text
<p><b>Not</b> a latent echo in the house, <b>not</b> a squeak and scuffle from the mice behind the panelling, <b>not</b> a drip from the half-thawed water-spout in the dull yard behind, <b>not a sigh among the leafless boughs of one despondent poplar, not the idle swinging of an empty store-house door, no, not a clicking in the fire,</b> but fell upon the heart of Scrooge with a softening influence, and gave a freer passage to his tears. (p. 42)</p>	<p>Evde <b>ne</b> bir ses <b>ne</b> bir nefes vardı. Yer karolarının altından <b>ne</b> bir farenin çıtırtısı geliyor, <b>ne</b> de arkadaki boş bahçedeki su hortumundan bir damlama sesi duyuluyordu. <b>Kavağın çıplak dallarından çıt çıkmıyor, boş bir depo kapısı bile gıcırdamıyordu. Ateş bile çatırdamıyordu.</b> Scrooge giderek gönlünün ağırlaştığını hissetti ve ağlamaya başladı. (p. 26-27)</p>

This is a description of the house in which Scrooge saw a boy, himself sitting. In the example, Dickens creates a rhythm with the usage of “not” and linking the sentences with comma which lead to a final

long sentence to describe a tranquil house where he lived. The translator composed separate sentences instead of one. In this way, the children were not drowned in this pool of complicated and long sentence. The translator tried to give the rhythm of “not” as translating it “ne”. However, it was unfortunately deconstructed towards the end of the paragraph making the sentences directly negative, which destructs the rhythm formed by Dickens. It has been presumed that if the translator had preserved the rhythm in the source text by creating a poetical flow, children could have much more enjoyed it. Besides, the translator has been presumed to make such a preference in order not to repeat “ne” in all sentences. It can be said that even if she destructs the integrity of the rhythms, she tries to provide the integrity firstly by using “ne” and later by making the verb negative.

The eighth tendency, **destruction of underlying networks of signification** is related to a network of linkage among the signifiers. All the signifiers in the original have a network of linkage which makes sense together as a subtext. When this network is broken by the translator, the destruction of underlying networks of signification occurs (Berman, 2004, 292-293).

**Table 9:** Example 9

Source Text	Target Text
“ <b>The Treadmill and the Poor Law</b> are still in full vigour, then?” said Scrooge. (p. 18)	“Öyleyse <b>yoksullara yardım yasası</b> da hala yürürlükte, değil mi?” (p. 7)

This is a part of the dialogue between Scrooge and the two men who come to collect donations for the poor. Scrooge asks some questions to them to understand why he needs to help them. In the end, Scrooge as a selfish man scolds them and gives nothing. Here, “the Treadmill” is a way of punishment for the poor in Victorian Era. As seen, it was omitted in the target text. “Poor Law” and “Treadmill” are associated with each other, and also they have a linkage with Scrooge’s view of point against the poor. Except this, as it is known that Dickens wrote this novella as a social critic, it didn’t seem plausible to omit “Treadmill” in target text if it hadn’t been translated for the adults. As Shavit suggests deletions destruct the text integrality, but it is the common case when adult books are adapted to the child’s level of comprehension (1981, 174-175). Hence, from the perspective of children, it is plausible so as not to create a confusion in their mind with this historical background because they don’t read it as a satirical novella. They just read it as a story.

**The destruction of linguistic patternings** comes as the next tendency. The systematic nature of the text is not only related to the metaphors, signifiers but also to the sentence types and constructions. The abovementioned tendencies like rationalization, clarification, and expansion lead the systematic nature of the text to be destroyed. As a consequence, the translation is more “homogenous than the original, more incoherent and inconsistent” (Berman, 2004, 293).

**Table 10:** Example 10

Source Text	Target Text
<b>A Christmas Carol</b> (p. 21)	<b>Bir yılbaşı şarkısı</b> (p. 9)
<b>A Christmas Carol</b> (Title)	<b>Bir yılbaşı öyküsü</b>
<b>Christmas</b> (p. 15)	<b>Noel</b> (p. 5)

“Christmas Carol” is repeated in some pages in the novella which leads this example to be included under the destruction of linguistic patternings. “Carol” is defined in Cambridge Dictionary as “a religious folk song or popular hymn, particularly one associated with Christmas.” The correspondence of it is “ilahi” in Turkish. However, the translator translated it as “Yılbaşı şarkısı” in the text and “Bir yılbaşı Öyküsü” as the title in the target text. Moreover, “Christmas” was translated as “Noel” in the translated text. It has been presumed that this different usage for the same word springs from the will of the translator to make the title more functional for the children. However, translation of “carol” as “ilahi” would also be familiar to the children. Here, the religious aspect is ignored. When it comes to the difference between “christmas” and “new year”, “christmas” is defined in TDK “the day dated December 25<sup>th</sup> on which Christians celebrate the birthday of” and “new year” is defined “the first day of the month January.” In fact, translating “Christmas” differently creates inconsistency, but it is estimated that the translator avoided explaining the difference by using a more familiar one in Turkish culture due to the risk of children’s being interrupted in reading by this difference. Considering all of these points, with due regard to Oittinen’s explanation about being flexible in terms of domestication (Oittinen, 2000, 99), it can be noted that the translator domesticated for the Turkish children in this example.

**The destruction of vernacular networks or their exoticization**, another tendency, comprises of the translation of vernacular. Each prose is embedded in vernacular language. The general tendency to keep the vernacular in translation is to exocitize them. It is possible to talk about two ways for exoticization: (1) adding italics to emphasize the vernacular and (2) making additions for more authenticity. Exoticization may well go on with popularization by utilizing a local vernacular instead of the foreign one. However, as the translation of the vernacular is rooted well in the culture and so difficult to translate, this act turns into a ridiculous one (Berman, 2004, 294).

**Table 11:** Example 11

Source Text	Target Text
"Well! never mind so long as you are come," said Mrs. Cratchit. <b>"Sit ye down before the fire, my dear, and have a warm, Lord bless ye!"</b> (p.69)	"Her neyse sonunda geldin ya, önemli olan da o," dedi Bayan Cratchit. <b>"Ateşin önüne otur güzelim, ısın biraz."</b> (p.46) poor lower class dialect

Vernacular is the language spoken by a particular group or in a particular area. This tendency is observed when the vernacular is omitted or neutralized. Berman suggests the exoticization of the vernacular in order to transmit the foreign, the local color to the target readers by making them italicizing or using the equivalent. In this example, Mrs. Cratchit’s usage as “ye” demonstrates the social distinction satirized by Dickens. This is the everyday language, bad grammar used by Dickens in his novels. She comes from poor lower class, and it is possible to observe her social status in her language as a dialect (Üstün Kaya, 2009, 83). This use of dialect was omitted by the translator in the target text probably due to the fact that the target readers are children and it is not something crucial that children need to know.

The last tendency, **the destruction of expressions and idioms** is related to the effacement of the translation of proverbs, idioms and expressions. Translation of proverbs, idioms and expressions that are embedded in a culture with their equivalents in target language is deemed as ethnocentrism by Berman due to the fact that it is like assailing the foreign (Berman, 2004, 295).

**Table 12:** Example 12

## Source Text

## Target Text

**It is a judgement on him.** I wish had him here. I'd give him a piece of mind to feast upon, and I hope, he'd have **a good appetite** for it (p. 96)

**Ektiğini biçti.** Keşke burada olsaydı da ona birkaç laf etseydim. Bakalım **laflarım yenilip yutulabiliyor muymuş?** (p. 65)

This is a part from the conversation between the laundress and Mrs. Dilber about Scrooge when the Ghost of Christmas Future shows some sections from Scrooge's future life. "It is a judgement on him" is an expression in English used in speaking. The translator translated it with a corresponding idiom "Ektiğini biçti". Using its equivalent is deemed as deconstruction and ethnocentrism by Berman. It could be translated literally as "Yaptıklarının sonucu bu" as suggested by Berman. "Have a good appetite" is an expression used in English to wish some a delicious meal. This expression was translated with an equivalent idiom in Turkish instead of translating it as literally. It could be translated as "Umarım laflarım için iyi bir iştahı vardır". Such a translation with equivalent familiar idioms in Turkish helps Turkish children read a more smooth text.

As it has been mentioned in the earlier parts of this study, the examples have been analyzed according to the Berman's eleven deforming tendencies with the hope to offer a new insight into the translation of children literature. The examples extracted from the case studies have led us to observe the results which are to be mentioned in the conclusion part.

### Conclusion

This study seeks to critically examine the Turkish translation of Charles Dickens's novella *A Christmas Carol* through the Antoine Berman's Negative Analytic within the framework of the translation of children literature. Through the case study that it has delved into, it intends to offer a new insight to the translation of children literature by suggesting Berman's Negative Analytic as the methodological framework.

As it has been indicated, *A Christmas Carol* was written by the author for adults; however, it was translated by İş Çocuk Kütüphanesi for the children from its original language and without shortening as it was marked on the cover of the novella. In this research, we have conducted a comparative textual analysis on two texts and discussed in depth the examples obtained from this analysis in consideration of the eleven deforming tendencies proposed by Berman within the framework of children literature translation.

Following the evaluation of examples extracted from the source text and its Turkish translation through Berman's deforming tendencies within the translation of children literature, it has been found out that quantitative impoverishment and rationalization were the strategies mostly applied by the translator and the translator followed a target-oriented approach considering the skills and abilities of the children by applying most of the tendencies except "effacement of superimposition of languages". It has been predicted that the translator followed such a strategy with a conscious attitude by possibly thinking some kind of specific considerations about children as follows:

The literary competence of every child depends on his or her individual affective and cognitive development, influenced by factors of the maturing process and his or her social background, education, etc... In discussion of children's literature in translation, particularly important factors are the young readers' 'knowledge of the world', non-literary schemata and repertories that contribute to an understanding on the content level, and their ability to deal with the aesthetic and

fictional construct of literature. Some studies on the development of literary understanding in children have been undertaken, for instance on the development of an awareness of fiction, the ability to generalize and abstract, understanding of the use of indirect speech, the reconstruction of viewpoints and feelings, and the development of moral understanding. (O'Sullivan, 2005, 79)

Furthermore, present study has disclosed that a Bermanian perspective enables the translation process of children literature be analyzed in depth, whereby one can argue that this perspective may be employed as a methodological framework within this field of inquiry. It can be suggested that, from the perspective of Berman, the translator can be viewed as free to omit some parts presumed to be hard to understand. He/she can also clarify, make additions, tailor long and complex sentences in conformity with the linguistic abilities of children. By doing so, the translator is presumed to create in most of the examples a more familiar, understandable, clear, acceptable text regarding the needs, level of language and comprehension, knowledge and abilities, and age group of children in the target culture.

Overall, this study has taken only a small step by suggesting a Bermanian framework as the methodology to the analysis of children literature. It is the hope of the authors of this study that the preliminary findings obtained from this study will serve as a guidance to the future researchers who are likely to apply a Bermanian perspective as the methodological framework for analyzing the translation process of children literature. Hence, the study may be a reference to them in that they can enrich it with their own experiences, which in the big picture help the investigations in the translation of children literature improve.

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