

Translation In Early Turkish-German Illustrated Books For The Children Of Guest Workers: The Case Of Jugend&Volk Verlag

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Abstract

This study lies at the intersection of narrative theory, multimodality, and materiality studies. It is argued that the intricate relations among linguistic, non-verbal, and multimodal elements acting as core modes and sub-modes in illustrated books contribute to a better understanding of the meaning-making process shaped by various probable conceptions of translation in illustrated books for children. This study focuses on the series of illustrated books for the children of guest workers published by Jugend&Volk Verlag between 1972 and 1974 in Federal Germany. The corpus-based inquiry aims to explore the composition, operation, and correlations of the various modes of illustrated books for children. It is further discussed how translation conceptions based on the distinction of mode and medium serve to understand transfer mechanisms operating in the illustrated books for children. In doing so, it is proposed to integrate narrative and material elements in the multimodal analysis, thereby providing a multifaceted perspective on illustrated books. It is found out that illustrated books could be conceptualized as intramodal, intermodal, and intramedial translations with several modalities contradicting and/or complementing one another on various levels, which contributes to grasping distinct meaning-making processes emerging out of the complex interactions in the illustrated books.

Keywords: multimodality, illustrated books, translation, children of guest workers, German-speaking countries

Konuk İşçi Çocuklarına Yönelik Erken Dönem Türkçe-Almanca Resimli Kitaplarda Çeviri:
Jugend&Volk Yayınevi Örneği

Öz

Bu çalışma, anlatı kuramı, çokmodluluk ve maddi unsur çalışmalarının kesişim noktasında yer almaktadır. Çocuklara yönelik resimli kitaplarda ana modlar ve alt modlar olarak rol oynayan dilsel, sözlü-olmayan ve çokmodlu unsurların, sözü edilen resimli kitaplardaki çeşitli -olası- çeviri kavramsallaştırmalarının şekillendirdiği anlam oluşturma sürecinin daha iyi anlaşılmasına katkıda bulunduğu iddia edilmektedir. Bu çalışma, 1972 ile 1974 yılları arasında Federal Almanya'da Jugend&Volk Verlag tarafından konuk işçilerin çocukları için yayımlanan resimli kitap serisine odaklanmaktadır. Bütüncü temelli araştırma, çocuklar için resimli kitaplarda yer alan çeşitli modların bileşimini, işleyişini ve ilişkilerini keşfetmeyi amaçlamaktadır. Ayrıca, mod ve ortam

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ayırımına dayanan çeviri kavramsallaştırmasının, çocuklara yönelik resimli kitaplarda işleyen transfer mekanizmalarını anlamaya nasıl hizmet ettiği tartışılmaktadır. Bu tartışma yürütülürken, çokmodlu incelemeye anlatı ve maddi unsurlarının eklenmesi önerilerek resimli kitaplara çok yönlü bir bakış açısı geliştirilmeye çalışılmaktadır. Resimli kitapların, çeşitli seviyelerde birbirleriyle çelişen ve/veya uyuşan çeşitli modlarla birlikte mod-ıç, modlar-arası ve araç-ıç çeviriler olarak kavramsallaştırılabileceği ve bu durumun, resimli kitaplardaki karmaşık etkileşimlerin sonucunda ortaya çıkan farklı anlam oluşturma süreçlerini kavramaya katkıda bulunduğu tespit edilmiştir.

Anahtar sözcükler: çokmodluluk, resimli kitaplar, çeviri, konuk işçi çocukları, Almanca konuşulan ülkeler

INTRODUCTION

The watershed moment of the literary relations between “foreign” languages and German-speaking countries goes back to the “foreign” labor migration flooding to Federal Germany after the Second World War. “Guest worker” (*Gastarbeiter*) was the name given to those working migrants who were actively recruited by the German state between 1955 and 1973. The labor recruitment agreements were respectively signed with Spain (1960), Greece (1960), Turkey (1961), Morocco (1963), South Korea (1963), Portugal (1964), Tunisia (1965) and Yugoslavia (1968).¹ The period when Germany actively recruited foreign workers is divided into two parts. First period lasted from 1955 to 1973. The second period can be described between 1973 and 1981, when Germany stopped the active recruitment of foreign workers and the guest workers started to bring their spouses and children to Germany (Dinç, 2015). These social changes paved the way for initiating discussions on the integration of different communities into Western German society. The target audience of social integration was prominently children of guest workers.

In the preface to the anthology “*Gastarbeiterkinder aus der Türkei: zwischen Eingliederung und Rückkehr*,” Helmut Birkenfeld (1982, p. 7) asserts that Turkish guest workers’ children represent “die größte Problemgruppe” (largest problematic group)² among foreign pupils in Western Germany. The obstacles hindering the integration of Turkish children and adolescents include disparities in familial traditions, commitment to the Islamic faith, a significant population, and the use of Turkish, a markedly distinct language in the European context. The large scale of disparities between the community of Turkish guest workers and Western German society reflects the high degree of vulnerability and alienation of Turkish community in Federal Germany. Among the diverse communities of guest workers, children in these communities represent a particularly vulnerable group facing numerous social challenges in their daily lives. For that reason, their integration into the Western German educational system was deemed essential. To address all these problems faced by the children of guest workers, Jugend&Volk Verlag, the social-democrat publishing house based in Vienna and carrying out its publishing activities in Munich, initiated a series of illustrated books in five languages, such as Greek, Italian, Serbo-Croatian, Spanish and

¹“Labour recruitment agreement”, Virtuelles Migrations Museum, <https://virtuelles-migrations-museum.org/en/Glossar/labour-recruitment-agreement/>, Accessed on November 7, 2024.

² All the translations are mine unless otherwise is stated.

Turkish, which are the mother tongues of the children of guest workers in Federal Germany. This study focuses on the textual, visual, and material features of the illustrated books published in the language pair Turkish-German, which can be typically regarded as early examples of Turkish-German illustrated books in German-speaking countries.

There is a vast body of research on literary interactions between German and Turkish literatures with a focus on migrant literature and intercultural space emerged as a result of hybridization in terms of linguistic and cultural aspects, all of which is of utmost interest to adult literature (Ackermann and Weinrich, 1986; Durzak and Kuruyazıcı, 2004; Kuruyazıcı, 2001; Asutay, 2021). The studies dealing with children's and young adult literature for Turkish-speaking children and youth mostly focus on the literary works of authors of Turkish origin (Graf, Kleine and Kölling, 2011; Turan, 2016; Pekbak and Asutay, 2018; Özyer, 1995, 2001) by tackling the subjects of bilinguality, particularities of children's and young adult literatures in Germany and Türkiye (Özyer, 1987), culture-specific elements in monolingual or bilingual stories and novels (Özyer, 2013). However, there is a scant attention devoted to picture books and/or illustrated books for Turkish-speaking children in German-speaking countries. Nuran Özyer (1983), a renowned German philologist, called a plea for analyzing the illustrated books for children published by Jugend&Volk Verlag in her article entitled "Türkiye and Turkish people in children's literature of German Federal Republic", which has not yet been addressed in the field of children's literature.

The corpus-based enquiry seeks to discuss the ways the different modes of illustrated books for children are composed, how they operate, and the correlations among them, which serves for observing multi-layered conceptions of translation in the series of illustrated books published by Jugend&Volk Verlag between 1972 and 1974.

1. IN THE DISGUISE OF BILINGUAL BOOKS: (RE)POSITIONING ILLUSTRATED BOOKS AS TRANSLATION

The short-lived series of Jugend&Volk Verlag for the children of guest workers in Federal Germany is discussed in terms of its bilingual and translational properties in which it is embedded.

The series includes nine titles³, each of which consists of one-page long text and one-page illustration in the double page spread. The equal distribution of text and image in the numerical sense doesn't comply with the prototypical definition of picturebook, in which the story is mainly "told with images, and the words have a secondary role" (Oittinen, 2020, p. 15). Rather, the story is told through words and the images play a secondary and complimentary role to the text, which is the reason for calling the titles in this study as illustrated books. The number of pages in these illustrated books is restricted to twenty-four. The texts in the illustrated books are published in two languages, which paves the way for regarding the illustrated books as bilingual. Moreover, the bilingual properties of the titles are highlighted on the front covers by positioning the non-German titles at the top, followed by the German titles (see Figure 1).

³ The illustrated book entitled *Utku und der stärkste Mann der Welt* by Yüksel Pazarkaya has not been included in this study since it was not available at the International Youth Library in Munich and the German National Library in Frankfurt am Main.



Figure 1. The front cover of *Kirmizi Kurdeleli Emine/Simonetta mit der roten Schleife* by Irmela Brender

The tendency to present the books as bilingual is supported by placing their translational aspect in the copyright page, which attracts less attention from the audience. The seemingly implicit property of translation in these books is formally traced in the German catalogues of children's literature. The compilation of illustrated children's books published in German language between 1945 and 1975 (Weismann, 1980), bilingual books, including the titles to be analyzed in this study, are listed as original German titles (p. 37; p. 125; p. 211; p. 224; p. 236; p. 244; p. 292). These books are thus positioned as purely German works in the German literature. In this comprehensive compilation, the list of translators only includes those who have translated works from different

languages into German and does not include the translators of bilingual books. However, on the copyright pages of the illustrated books in the series all the translators are credited along with the illustrators and/or artists (see Figure 2). The expression used for the textual transfer between German and other foreign language texts is "ins Türkische übersetzt von..." (translated by... into Turkish), which signify the sequential processing between German and other foreign languages employed in the series.

It means that the German text acts as the source text, while the non-German text is implicitly labelled as translation. This complies with the traditional conception of translation proper (Jakobson, 1959/2000); nevertheless, the distinct characteristics of illustrated books create complex transfer mechanisms transgressing the definite borders of linguistic signs in their multimodal environment. Additionally, the tripartite model proposed by Roman Jakobson (ibid) is widely discussed for not discerning the complexity of translation processes by limiting it to singular aspect of the transfer mechanisms in the form of verbal and/or non-verbal sign systems (Torop, 2008; Kaindl, 2013). The concept of intersemiotic translation is meticulously revisited in translation studies dealing with multimodal text



Figure 2. The copyright page of *Üsttekiler/Die da oben* by Pavlos Bakojannis

productions such as film adaptations (Cattrysse, 1992), state adaptations (Brodie and Cole, 2017; Sağlam, 2022), and song translation and adaptation (Okuyayuz, 2016) by challenging the assumed opposition between verbal and non-verbal sign systems through establishing links between these sign systems and various multimedia forms in a given culture. The discussions on revisiting the intersemiotic translation pertaining to multimodality are of great relevance in children's literature. Considering the unique characteristics of children's literature and its diverse genres, it is essential to adopt a tailored approach for a thorough analysis of the distinct features of these cultural products, as discussed in the following section.

2. THEORETICAL FRAMEWORK

Research on translating children's literature has shifted from linguistic point of view (Klingberg, 1986) and systemic thinking (Shavit, 1986) to analyzing multimodal properties of texts such as visual and aural elements besides linguistic elements (Oittinen, Ketola and Garavini, 2018). Picturebook studies and/or studies on illustrated books for children draw heavily on the interplay between word, image, and sound (Oittinen and Pitkäsalo, 2018) and individual element of texts such as photography (Druker and Kümmerling-Meibauer, 2023), and deal with the cross-over features that make texts reach across a variety of age groups (Beckett, 2009). Through a translational perspective, the subjects of investigations on illustrated and/or picturebooks for children span from re-illustration as translation (Weissbrod and Kohn, 2015) and the changing image of children (van Meerbergen, 2024) to translation of aural features (Dinçkan, 2017; Arzik-Erzurumlu, 2021) and written language in combination with pictures (O'Sullivan, 2003; Karadağ, 2018; Vardar Okur, 2018), change of target audience by repurposing adult texts for children through translation (Carvalho, 2021), and transcreation (Ketola, 2018), which prioritizes the meaning transfers through visual elements and thus suggests the creative (re)writing practices extending beyond translation proper in the Jakobsonian sense. It is evident that the existing literature predominantly examines singular modes of picturebooks and illustrated books either in isolation or in relation to one other mode, such as the interplay between linguistic and pictorial elements. However, there is a lack of association of these features with the various elements that significantly influence the meaning-making process in picturebooks and illustrated books. Picturebooks and/or illustrated books as multimodal texts "are not only written or oral texts that combine visual, acoustic and linguistic elements, but also those texts that are accompanied by multimodal elements like typography and layout" (Kaindl, 2013, p. 257). Drawing on this encompassing definition, this study offers a fine-grained look at the multimodal analysis of linguistic and visual modes in illustrated books for children by integrating material and narrative elements in the analysis. As it has already been ascertained, two distinct research lines demonstrate material features surrounding cultural products outside (Littau, 2006) and narrative elements (Rimmon-Kenan, 2002) comprising the inner part of cultural products are playing distinctive roles in the construction of meaning-making processes operating in and out of cultural products. Besides, from the multimodal perspective, modes "blend, shift and mix in possibly myriad ways" and it is only through "a multi-faceted and integrated analysis on all levels of text, which is susceptible to the dynamic processes of various modes that meaning-making can be

reconstructed” (Stöckl, 2004, p. 27). This study, which suggests combining new elements with the multimodal analysis, is thus expected to provide a multi-faceted and integrated analysis on several levels of the text.

According to the multimodal framework for translation (Kaindl, 2013; 2020), the translation process integrates numerous modalities, distinguished by classifications of mode and medium. Translation can occur within a single modality (verbal-verbal, image-image, etc.) or between different modalities (verbal-image, image-verbal, etc.). Modes can be linguistic, visual, or aural, and are inseparably connected to the medium. As Kaindl (2020, p. 56) noted, media, like modes, are “culturally constructed mediation devices that influence both the selection and functioning of modes”. Transfers transcend not only mode barriers but also media boundaries, such as translating a book into another book or a novel into a comic. Therefore, the distinction between mode and medium is needed to bring the transfer mechanisms from the translational perspective to the light. All these transfer activities are conceptualized as intramedial, intermedial, intramodal, and intermodal translations. “While intramodal translation involves translating within a modality (verbal-verbal, image-image, etc.), intermodal translation exceeds modality limits” such as “translation of a verbal instruction manual into a pictorial representation” (Kaindl, 2020, p. 60). As of the medial level, “intramedial transfers refer to processes where the medium remains unchanged”; whereas intermedial translations denote to “a change of medium” (ibid, p. 60). Despite proposing a conceptual framework dealing with the differing aspects of transfer activities in detail, Kaindl doesn’t elaborate on how to analyze multimodal elements in relation to translations.

Hartmut Stöckl (2004) differentiates several modes by the different sensory channels via which signs can be perceived and meaning made by communicators. Thus, there is justification to subdivide visual, auditory, tactile, olfactory, and gustative sign (-mode). He further makes distinction between core modes, peripheral modes and sub-modes by focusing on the modes related to visual and auditory sensory channels. The core modes consist of language, image, music, and sound. The first one is sub-divided into written language and spoken language, which are further broken down into other sub-modes such as topics, grammatical units, syntax, type size, font etc. The second is further divided into color, size, perspective, gesture, and body language, whereas rhythm, volume, intonation, pausing, melody, speed etc. are sub-modes of music and sound.

According to Stöckl (ibid), there are two ways by which the linguistic and the visual mode can converge in a text. Initially, a verbal text can attain image qualities through typography and layout. In this case a peripheral mode (typography) of a medial variant (writing/language) is used for a partial transfer from one core mode (language) to another (image). Secondly, and this is the more prevalent option, “a verbal text is combined with an image” (ibid, p. 19). The two core modes are semantically and formally integrated, allowing each mode strategically to utilize its sub-modes, so revealing the distinct semiotic potential of each mode and “contributing to an overall communicative gestalt” (ibid, p. 19). In this study, the interactions between linguistic and visual modes along with the convergences and disparities they create throughout the illustrated books are demonstrated in combination with narrative and material elements constituting the cultural products.

2.1. Combining Linguistic and Visual Modes with Narrative and Material Elements

The corpus of this study comprises illustrated books written and illustrated for children of guest workers in German and Turkish between 1972 and 1974 in Federal Germany. On the title pages of the books, translators are credited along with the illustrators and/or artists. This shows that the books are firstly written in German, which is followed by their Turkish translations. The combination of texts with illustrations and images necessitates an examination of the transfer mechanisms that function beyond the textual and linguistic levels in the context of Turkish and German. For this aim, the core modes of language and image and their sub-modes are revisited in this study, by highlighting the lacuna pertaining to narrative and material elements in the multimodal analysis, which are vital constituents of meaning-making and reception processes operating between and within a range of modalities. Therefore, it is offered that narrative and material elements might be incorporated into multimodal analysis of meaning-making transfers by drawing on the modal scheme offered by Stöckl (ibid).

Upon examining the individual specificities of the illustrated books for children included in the study, a slight adjustment to the core modes and their sub-modes has been deemed to be necessary to tackle the corpus in a comprehensive manner. The core modes employed in the analysis consist of written language, image, and design. Written language as a core mode is investigated in relation with its sub-modes, including narrative elements, linguistic elements, syntax, and punctuation. Image as second core mode is tackled in relation with its sub-mode narrative elements, while design, which is offered as a third core mode in the study, is dealt with in relation with its two sub-modes, binding, and layout.

3. MULTIMODAL ANALYSIS OF ILLUSTRATED BOOKS FOR CHILDREN

This section provides the multimodal analysis of the corpus including eight illustrated books published in German and Turkish by Jugend&Volk Verlag for children of guest workers between 1972 and 1974 in Federal Germany.

The distinction between medium and mode is operationalized to reflect on the complex transfer mechanisms in the creative process of the illustrated books. The section is concluded with a multi-faceted tackling the intersectional relationships among the core modes and their sub-modes to refine the translational perspective that is presented in the following sub-sections.

3.1. Medium

The medium is book format illustrated by several illustrators. The nine titles were published between 1972 and 1974 in Munich, Federal Germany. The stories were originally written in German and then translated into the languages of guest workers, which are Greek, Italian, Spanish, Serbo-Croatian and Turkish. The target and source texts were juxtaposed on one page, the page across the story was illustrated by illustrators mostly from German-speaking countries. Therefore, the illustrated book stands as an intramedial translation, which doesn't require any change on the medium. The aim of publishing such a short-lived series for the children of guest workers was twofold: one was to cater the linguistic needs of children of guest workers both for German and their mother tongue, which is didactic in nature; the other was to tackle the integration issues pertaining

to the communities of guest workers in Federal Germany (Özyer, 2014). Modes and sub-modes illustrate how these societal issues were dealt with on linguistic and pictorial levels.

3.2. Modes: Core Modes and Sub-modes

Modes are categorized into core modes and their sub-modes. The first core mode is written language, which consists of narrative elements, language usage, syntax, and punctuation. The second core mode is image, which is composed of narrative elements as sub-mode. The last core mode, which is suggested in this study, is design, which consists of binding and layout.

3.2.1. Written Language Mode and Its Sub-modes

The written language mode consists of several sub-modes such as narrative elements (protagonist, setting, theme, resolution), linguistic features, syntax, and punctuation.

The stories analyzed in this study can be categorized into four groups in terms of the characteristics of their protagonist. First category is the stories in which “foreign” and/or “guest child” is starring as protagonist. Second category is the stories in which German child is portrayed as protagonist. Third category is the story in which the Western European child is appearing as protagonist, while the last category is the story in which the adult is starring as protagonist.

Out of nine titles, five illustrated books present “foreign” and/or “guest child” as the protagonist of the story. In these stories, foreign names are selected for naming the protagonist to create a sense of foreignization in line with the narrative in German such as Tina (Gelbhaar, 1972), Sandro (Ekker, 1972, 1973, 1974), and Simonetta (one of the co-protagonists) (Brender, 1972), while all those protagonists are respectively named as Ayşe, Mehmet, and Emine in Turkish translations. The preference of the Turkish proper names resonates congruously with their common usage among Turkish community. Along with Simonetta, a boy called Klaus is the co-protagonist of the narrative, who belongs to different community of guest workers and/or immigrants than that of the protagonist. Thus, in Turkish translation, his name is kept intact to preserve the foreignness of the character (Brender, 1972). This attitude is observed in the cases of Sylvia, Roland, Klein, Sabine, Oliver, and Claudia, who are among other characters in the narratives (Gelbhaar, 1972; Ekker, 1972, 1973, 1974).

The second factor of the narrative elements is the setting. The settings in the narratives vary from school and neighborhood, where the children are living, to workplace. The stories with the girl protagonists are set at school, home, and any social place such as a friend’s home or store in the neighborhood (Brender, 1972; Gelbhaar, 1972), whereas the stories with the boy protagonists take place at neighborhood and workplace (Ekker, 1972, 1973, 1974), where the “foreign” and/or “guest” boys spend the most of their time in the daily life.

The third factor of the narrative elements is theme, which varies across the stories. The theme in the story of Emine (Brender, 1972) is that speaking German is the only acceptable way to be one of “them” among peers at school and to be “German” in larger society even if there are irreconcilable differences between “German” and “Turkish” peoples in terms of physical appearance and cultural characteristics. The theme of Ayşe’s story (Gelbhaar, 1972) is that German people are fair to all people living in the country and being a part of German society is achieved through learning and speaking German. The story of Mehmet (Ekker, 1972) displays an ideal “foreign” child who

endeavors to learn German even amidst a car accident involving German drivers engaged in a dispute in the German language (Figure 16). The theme of this story is that children should see the sunny side of poor conditions of guest workers in Germany and music unite all people no matter what their social and cultural background is. The theme of Kimsenin Mehmet için Zamanı Yok (Ekker, 1973) presents the foreignness that a child of guest worker experiences in his daily life as a playful activity that can be explored. The theme of Mehmet Bir Arkadaş Buluyor (Ekker, 1974) displays how significant the education is for the children of guest workers to be integrated into the German society.

The resolution in all the stories signifies that one should learn and speak German and to be schooled in the German education system if s/he proceeds to live in Federal Germany. The linguistic features of all narratives are simple, straight and based on real-life experiences in daily life. No matter how real-life experiences all these narratives are based on, especially in the narrative with the non-Turkish protagonist, the depiction of Turkish characters is provided through highlighting the differences between Turkish and German and other guest worker communities in terms of both linguistic, cultural, and financial aspects in German linguistic mode (Brender, 1972). For instance; “Klaus durfte nicht spielen bei den Häusern ohne Balkon. Die Eltern hatten es ihm verboten. Sie sagten, Gesindel wohne dort” (Brender, 1972, p. 8).⁴ The word “gesindel” denotes a great deal of differences cutting across linguistic, cultural, and economic status of Turkish and other guest worker communities in the given society, which ends up with a clear hierarchization between Turkish community and various communities including non-Turkish guest workers and larger entities of German society. The similar discriminatory attitude towards Turkish guest workers is observed in the story of Mehmet (Ekker, 1973, p. n.y.): “Gastarbeiter, das sind Leute, die die niedrigen und dreckigen Arbeiten machen, die wir nicht machen wollen. Sie haben nichts gelernt. Sie sind dumm und lassen sich ausbeuten”.⁵ Although this expression is uttered by the mother of Roland, who is already a guest worker in Federal Germany, it is noteworthy to reflect the negative gaze of a member of different guest worker communities at Turkish community.

Out of nine titles, the illustrated book entitled Üsttekiler/Die da oben (Bakojannis, 1973) presents the German child as the protagonist of the story. It provides a point of view of a German child called Monika from working class family, who tries to understand the social discrimination and injustices that are encountered by the children of guest workers (represented by the Turkish child called Selim) at school and she questions all these problems with her father at home. Therefore, the setting swings between home and school. The narrative presents a harsh critical analysis of social inequality between social classes by drawing on the similarities between the discriminatory practices experienced by working classes all together (German workers and guest workers). On the other hand, it re-produces the asymmetrical hierarchy among social classes by making German worker

⁴ Its Turkish translation reads as “Klaus’un bu balkonsuz evlerin civarında oynaması yasaktı. Büyükləri, «Olmaz» demişlerdi, “«Basit insanlar oturuyor orada».” Its English translation is as follows: Klaus was not allowed to play near those houses without balconies. His parents had forbidden it. They said that riff-raffs were living out there.

⁵ Its Turkish translation reads as follows “[...] yabancı işçiler, bunlar basit ve pis, bizim yapmak istemediğimiz işleri yapan kişiler. Onlar hiçbir şey öğrenmemişler. Akılsızlar ve kendilerini sömürtüyorlar”. Its English translation is as follows: Guest workers, those are people who do the inferior and dirty jobs that we don’t want to do. They haven’t learned anything. They are stupid and let themselves be exploited.

feeling pity for the Turkish child and his family on discursive level. For example, Monika mentions Selim and his family as “Armen” [zavallılar in Turkish; poor in English] in a pathetic tone (Bakojannis, 1973, p. 18). The father called Oscar warns his daughter Monika against the life-long negative consequence of dropping out of school by referring to working classes as concrete examples as follows: “Wenn du nicht genug lernst, dann machen die da oben mit dir, was sie wollen. [...] Du arbeitest für sie, und dann sind sie so gemein, dich als Straßenkehrer oder Gastarbeiter zu beschimpfen” (Bakojannis, 1973, p. 22)⁶. Although Oscar is a street sweeper himself and he makes a direct link between his social class and the guest worker communities, the moral superiority is attributed to the “German” child and/or her father throughout the narrative. Monika is the only child playing with Selim in her classroom even if she is punished with low grades by her teacher. Therefore, this narrative attitude implicitly hampers the unity of different working classes by recreating an asymmetrical differentiation among them. The theme of the narrative centers around the fact that one should be educated and think independently from what other people dictate upon oneself to be free. Its resolution suggests a fundamental human right that propagates all human are equal no matter what their ethnicity is and no matter which language they speak.

Out of nine titles, the illustrated book entitled Sihirbaz Karlo/Zauber Carlo (Schweiggert, 1974) presents the Western European child as the protagonist of the story. The protagonist called Carlo dreams about a magical land where he doesn’t understand even a word of the people. The setting is transformed from home into a magical country, which is narrated in the style of fairytale. The theme of the story underlines that speaking a foreign language doesn’t mean to leave the national identity and all the guests and foreigners should be welcomed in a country. The resolution the story presents is that the protagonist wakes up in his bed and goes to the German school.

Out of nine titles, the illustrated book entitled Köyde Bir Tapir/Ein Tapir im Dorf (Wölfel and Anrich-Wölfel, 1973) presents the adult character as the protagonist of the story. It tells the story of an unfamiliar animal bought by a family living in a village and several unpleasant events are unfolding following the arrival of this animal to the village. The narrative takes place mostly in a village and very briefly in a city center. The theme of the story displays that an unknown and/or foreign being is not welcomed by locals and being unknown creates confusion among people. The resolution strongly advocates for an unclear end, which results in the fact that the family must move from the village along with their unusual animal.

Other sub-mode of written language is linguistic features. In the stories, in which the guest workers’ children are protagonist and/or co-protagonist, a simple, literal, and straightforward language is employed (Gelbhaar, 1972; Brender, 1972; Ekker, 1972, 1973, 1974) without resorting to any symbolisms and metaphors. This specific language use rightfully resonates with the main aim of these books, which is to teach the children of guest workers German language. On the other hand, in the stories, in which the German child, the Western-European child and an adult figure are protagonists, the degree of figurative and abstract language use is incrementally increased from

⁶ Its Turkish translation reads as follows “Çok şey öğrenmezsen, üsttekiler seni istedikleri kullanırlar. [...] Hem sen onlara çalışırsın, hem de sana çöpçü, misafir işçi diye hakaret ederler üstelik”. Its English translation is as follows: If you don’t study enough, then they up there will do whatever they want with you. [...] You work for them, and then they are so mean as to insult you as a street sweeper or guest worker.

being low symbolic language, to moderately and highly symbolic language (Bakojannis, 1973; Schweiggert, 1974; Wölfel and Anrich-Wölfel, 1973). To illustrate this point, the expression “die da oben” (Bakojannis, 1973) denotes literally the people living at the upper levels of the building and metaphorically the people from high social class and God. Additionally, the story narrating the conflict between two peoples -“Koyunkafalılar/die Schafkopfleute” and “Baykuşistan Krallığı/Kaiserreich Eulalien” (Schweiggert, 1974). The former represents the host country, German society, metaphorically, while the latter symbolizes the country of the origin of guest worker communities. Moreover, the animal called tapir symbolizes foreignness and guest worker communities that is perceived as outsider by larger society (Wölfel and Anrich-Wölfel, 1973). The prominent feature of Turkish translations is the frequent use of the colloquial language and sayings. For example; “Allaha ısmarladık” (Wölfel and Anrich-Wölfel 1973, p. 10) for “Auf Wiedersehen”, “tabana kuvvet kaçmak” (Schweiggert, 1974, p. 8) for “so schnell sie nur können”, “inşallah” (Ekker, 1973, p. 10) for “hoffentlich”, “Allahtan” (Ekker, 1974, p. 10) for “zum Glück”, “Allah kahretsin” (Schweiggert, 1974, p. 4) for “Donnerwetter”, “kadın kısmı evde oturmalıdır” (Wölfel and Anrich-Wölfel, 1973, p. 2) for “Weiber gehören ins Haus”, “aç ağzını be salak” (Brender, 1972, p. 12) for “mach den Mund auf, du Doofe”, “oyun havası çal” (Ekker, 1972, p. 22) for “etwas zum Tanzen” and “korkma sakın emi” (Ekker, 1972, p. 6) for “Du brauchst keine Angst zu haben” are preferred in the Turkish translations.

On the other hand, there are some cases in which German syntax is literally preserved in Turkish translation, which violates the rules of Turkish language. The syntactic mimicry can be observed in the following examples: “İpini çözdüm ve cehennemin dibine kovaladım, ağlın arka kapısından” (Wölfel and Anrich-Wölfel, 1973, p. 18) for “ich habe ihn losgebunden und zum Teufel gejagt, hinten aus dem Stall”, “İşte böyle diyorlar şimdi, bu insanlar” (Wölfel and Anrich-Wölfel, 1973, p. 24) for “Das sagen sie jetzt, die Leute” and “Ve ağaçların dediğini ve kuşların ve balıkların ve midyelerin” (Ekker, 1973, p. n.y.) for “Und was die Baume sagen und die Vögel und die Fische und die Muscheln” are used in the Turkish translations.

In similar vein, the punctuation marks of German language are closely applied throughout all the Turkish translations. The striking example is the use of the quotation mark in German, which is different from that of Turkish. Instead of the quotation mark used in Turkish [“ ”], the one used in German [, ”] is all used in the translations except for Emine (Brender, 1972), Ayşe (Gelbhaar, 1972) and Mehmet (Ekker, 1973). In these exceptions, the quotation mark appears like [« »], which is not used in Turkish.

3.2.2. Image Mode and Its Sub-mode

The image mode is related to how the characters or other narrative elements are portrayed in visual sense. It consists of a narrative sub-mode, by which three thematic categories such as physical appearance, key scenes visualizing the linguistic narrative, and the orientalist mindset can be discerned. Two titles (Schweiggert, 1974; Wölfel and Anrich-Wölfel, 1973) are not directly relevant for the image mode analysis due to its moderate and highly symbolic narrative. The remaining seven illustrated books with a realist storyline will be the focus of analysis in this section.

The images accompanying the story of Ayşe (Gelbhaar, 1972) reflect the protagonist as having black hair and dark eyes, wearing modern outfits, whereas German children are portrayed as having blonde hair and light eyes, which is a common trope in all the illustrated books (Figure 3, 4, 5, 6, 10). The parents of Ayşe are portrayed as short in terms of physical feature and modern looking individuals since both are working.



Figure 3. Ayşe and her parents



Figure 4. Claudia and Ayşe

The images accompanying the story of Emine (Brender, 1972) reflect Emine, one of the co-protagonists in the story, as having black hair, dark eyes and wearing neat and modern outfits (Figure 5), while other protagonist called Claus has blonde hair (Figure 6).



Figure 5. Emine in modern outfits



Figure 6. Claus, a child from another community of guest workers

The facial expressions of Emine appears disappointed and sad on the front cover, which is considerably meaningful since she doesn't speak German at the beginning of the story (Figure 1). Additionally, Emine's mother is portrayed in traditional rural clothes with a headscarf. She is also accompanied by her five children wearing decent clothes, which is in congruence with those of Emine (Figure 7).



Figure 7. The mother and siblings of Emine

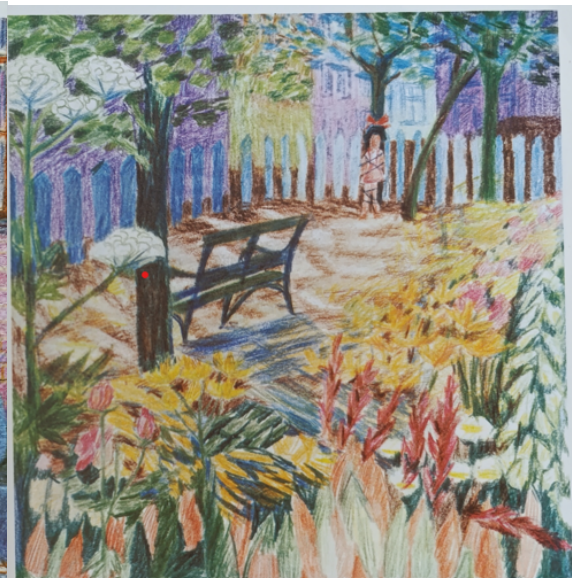


Figure 8. Emine tied to a tree trunk during the play

Another image displays Emine, who is tied to a tree trunk in an elegant home garden during the play due to her inability to speak German and is forgotten by other children celebrating the birthday of Claus (Figure 8). The last image shows Emine as smiling and happy, which marks the moment when Emine starts speaking German (Figure 9).



Figure 9. Smiling Emine

The images in the illustrated book entitled *Mehmedin Yolculuğu/Sandro fährt zu seinem Vater* (Ekker, 1972) depict the protagonist and other Turkish people as having black hair, dark eyes, black moustache, while German people are depicted as having blonde hair. The depictions of other children of guest workers that Mehmet meets in the apartment vary greatly to illustrate the ethnical diversity of children of guest workers (Figure 10).



Figure 10. Mehmet, at the center, and German and other children of guest workers

The images accompanying the story of Mehmet (Ekker, 1973) show the protagonist in colorful, entertaining, and abstract settings in which he experiences his daily life since he has not yet been enrolled at school (Figure 11).



Figure 11. Mehmet entertains himself



Figure 12. The mother of Roland shows the door to Mehmet

Another image showcases the mother of a friend of Mehmet called Roland shouts fiercely at Mehmet and shows him the door (Figure 12). The last image depicts Mehmet, his family, his friend Roland, and Roland's mother as happy and content (Figure 13).



Figure 13. Happy ending

The first image in Mehmet Bir Arkadaş Buluyor/Sandro findet einen Freund (Ekker, 1974) displays the bunkbed that Mehmet and his family are sleeping at. The scene is illustrated in a very colorful and optimistic way, which holds some potential to contradict with the harsh reality of derogatory living conditions under which Turkish guest worker community had to undergo (Figure 14).



Figure 14. The single room Mehmet and his parents stay Figure 15. The stereotypical physical appearances

In this story, the stereotypical images are projected in terms of the physical appearances of the characters as in other illustrated books (Figure 15). A panther figure in Figure 15 represents a new character, whose nickname is Panther (his real name Ergün) in the book. He is working at a petrol station, who is from the native country of Mehmet and subsequently becomes a friend of Mehmet. Another key scene in the visual narrative is that Mehmet is involved in a car accident as he is rushing to meet his new friend (Figure 16).



Figure 16. A vehicle collides with Mehmet

The images in *Üsttekiler/Die da oben* (Bakojannis, 1973) reflect the typical image of a German child with long blonde hair and light complexion, while the children of guest workers wear black hair, which is depicted as smiling since Monika is playing with them (Figure 17).



Figure 17. Monika playing with other children



Figure 18. Elite couple throwing a scornful look at Monika's father

One of the key visual scenes in the story displays a scornful look of a couple from the upper class towards Monika's father working as street sweeper, which emerges as a strong indicator of class discrimination towards the working class (Figure 18). Lastly, a man with moustache and fez (a traditional Turkish-Ottoman hat), is depicted as carrying a huge pile of fruits with a very large wheelbarrow under sun (Figure 19) It needs to be underlined that this character is not involved in the linguistic mode and utterly reveals a prototypical perception of Western European towards Turkish people in Türkiye, which is shaped by the orientalist mindset.



Figure 19. The image representing Turkish people in Türkiye

3.2.3. Design Mode and Its Sub-modes

Design mode denotes to material features of illustrated books for children of guest workers. It consists of two sub-modes that are binding and layout.

Binding method used in all illustrated books is metal spiral binding, known also as coil binding, which involves inserting a plastic coil through the spine of the book. Spiral binding offers several advantages in that it provides the ability to fully rotate pages 360 degrees without damaging the spine and, thus, the books might be easily handled by children from various age groups. It also allows the book to lay flat when opened, making it ideal for having a close look at the illustrations and the texts at the same time. On the other hand, the illustrated books might be difficult to stack or store due to the spiral coil protruding from the book. This might also make the book less durable in time. Taking the fact that spiral binding was the lesser-used binding method in children's books during the 1970s in Federal Germany and that the publishing house preferred this specific binding method only for these children's books analyzed in this study into account, it can be ascertained that the spiral binding of the series for the children of guest workers carries a strong parallelism to the subject matter, which is the permanent and/or temporary stay of guest workers. Although producing narratives for children of guest workers in German and their mother tongues implies an active handling of pressing social problems and hostility faced by children, the sub-mode of design mode points the provisional character of the situation, which results in the fast publication and short-lived series.

Layout refers to the way in which text and illustrations fit on each page of children's book. In the illustrated books, there is a simple arrangement being composed of text and image page. On the left pages Turkish and German texts are respectively juxtaposed in the form of two separate columns, while on the right pages the illustrations are inserted into the book. Images depict a specific scene from the narrative. For that reason, the compositional balance is wholly in favor of the written language mode when compared to the image mode. Providing Turkish translations before German text implies the prioritization of "foreign" language in the series.

3.3. Interface Between Modes in Turkish Translation and German Text

The intersectional relationships among three core modes and their sub-modes reflect a very complex trope, which need to be discussed in the multi-faceted way.

Written language mode and its sub-modes are operating in a specific level of tension that is resulted from the asymmetrical relations in-between Turkish translations and German texts. This is clearly observed in the narrative elements as sub-modes, which produce conflicting relations on the linguistic and discursive level. The stylistic preference, e.g., the formal and/or literary quality of language, suggests a marked stratification through which the narratives are accorded to the assumed linguistic and didacticism-driven needs of the children of guest workers by the representation of the host country, which is in this case the publishing house and/or author. This stratification results in a clear hierarchization among various communities of guest workers in which Turkish guest workers and their children are placed at a lower rank among other guest workers due to higher level of disparity between Turkish culture and the culture of host country (Brender, 1972; Ekker, 1973; Bakojannis, 1973; Schweiggert, 1974). Even if colloquial language and cultural sayings are used throughout the Turkish translations to a noticeable degree, the syntax of German language is followed, and the punctuation marks as used in German are apparent in Turkish translations to a greater degree. The former attitude signifies the prioritization and value of the cultural and linguistic elements belonging to the target audience to a certain extent, the latter implies to a certain degree of undervaluation and negligence of the elements in question in terms of stylistic aspects. The opposing attitudes emerged out of the interaction between the sub-modes create a tension throughout the book, which needs to be elaborated on by forming links with other core modes and their sub-modes.

The conflict within the linguistic mode is sustained when it comes into contact with the image mode. The images portray a specific scene and/or character from the narrative and, thereby, provides a scant expression of the written language core mode and a definite expression of the image mode itself. On the pictorial level, the images present a clear-cut framing regarding to the narrative, which limits the possible meaning-making processes of the images. Although the narratives are realist and based on sociocultural facts of the communities of guest workers, the meanings produced by the image mode transcend beyond the realities in a variety of ways. The depiction of the girl protagonists is very positive and modern-looking, which is in direct contrast with the depiction of her families as poor and sad. Moreover, the image mode (Bakojannis, 1973) illustrates an Orientalist depiction of Turkish man wearing traditional cloth and fez, which were not common among the Turkish public in the 1970s. On the other hand, it should be noted that the image mode operates as a complimentary tool to support the didactic content of the written language. The girl protagonist called Emine is portrayed as sad and anxious looking child in the image mode, which goes in parallel with the written language, in which she is a silenced character because she doesn't speak German at all (Brender, 1972). At the end of the story when Emine starts speaking German, she is portrayed as happy and smiling child in the image mode, which clearly supports the primary linguistic message of the narrative.

Design mode and its sub-modes contribute to the meaning-making processes produced by the illustrated books altogether by bringing their material properties forward to be integrated into the

analysis. The core mode and its sub-modes imply the temporariness of the situation and the emergency handling of the social problems faced by the fragile groups in question by engaging with the fast publication process. This creates a sharp contrast with some of the narratives, which conclude with a wishful thinking in the form of decision to stay permanently in Federal Germany or a Turkish father deciding to participate in German language course (Gelbhaar, 1972; Brender, 1972). On the other hand, it remains aligned in relation with other narratives, which concludes with a blurry end and/or conditional optimism (Egger, 1972, 1973, 1974).

4. MULTIMODAL CONCEPTION OF TRANSLATION IN ILLUSTRATED BOOKS

The illustrated book series for children of guest workers is concurrently shaped by the conceptions of intramedial, intramodal and intermodal translation (Kaindl, 2013).

The fact that Turkish translations and German source texts are juxtaposed on the same page with the illustrations across the pages signifies transfer mechanisms operating within the same medium, which is called as intramedial translation. On the linguistic, pictorial and material level, the transfer procedures are furthered between the same core modes and/or sub-modes, which is called intramodal translation. The predominant transfer mechanism occurs between the written language modes of both languages. As of the sub-modes of the written language, narrative elements are used for the didactic message to be accorded to the target audience, which is an imaginary projection of the authors of the host country partially based on their observations and expectations regarding the guest workers and their future. The treatment of language in the narratives differs based on the particular group of guest workers. The narratives featuring an adult, a German child, and a Western European child consistently utilize moderate to highly symbolic language, allowing for multiple interpretations. In contrast, narratives with a Turkish child as the protagonist or co-protagonist employ plain language to depict the protagonists' daily experiences. The linguistic stratification aligns with the hierarchical structure established among various groups of guest workers, wherein the Turkish community is depicted as more remote from the host culture, resulting in a dual sense of alienation as represented on the narrative level of both languages. The image and design modes along with their sub-modes arise from the intricate interactions among all modes as active components in the meaning-making process within illustrated books. They contribute to the reconstruction of meaning by producers and the interpretation of that meaning by recipients. The intramodal translation is further complicated by the visual and textual interactions among different sub-modes in terms of meaning-making transfers, which is called intermodal translation. Written language having a primary role and illustrations having a secondary role in the meaning-making process of the books make illustrations as supplementary and derivative form from written language, which results in meaning transfer mechanisms operating mainly between the written language and image mode. It is noteworthy that image mode is expanding and concretizing the linguistic potentials of language mode by resorting to orientalist clichés and stereotypic projections of the host country about Turkish people.

CONCLUDING REMARKS

The illustrated book series for children of guest workers in Federal Germany represents a brief but significant early initiative by the social democrat publishing house, Jugend&Volk, designed to address the linguistic and educational needs of these children in both German and their native languages. The overarching aim is anticipated to be achieved through the practice of translation, which primarily results from dynamic interactions between mode and medium across various levels. In this case study, the fact that the medium is not changed suggests that placing the Turkish translation alongside the German source might be considered a result of intramedial translation. The transfers among modalities, including intramodal and intermodal translation, reveal a marked differentiation. Intramodal translation is influenced by a balance between the target and host cultures, while intermodal translation tends to promote host cultural values and preconceived notions regarding the target audience. This dynamic is ultimately expected to lead to the integration of guest workers into the host society. In doing so, the Turkish community is portrayed as double-alineated figures both in the intramodal and intermodal translations. It is, thus, safe to ascertain that narrative elements of written language and image modes clearly reflect the “deficit-syndrome” (Brunner, 2004), later to be called as “wounds of living together” (ibid).

The written language mode and its sub mode of narrative apparently suggest the transient nature of life experienced by guest worker communities in Federal Germany and/or a conditional resolution that involves reconciling with the expectations of the host society. The settings (re)produce the gender-based roles especially in the case of boys in the sub-mode of narrative. However, the sub-mode of narrative promotes the empowerment of girls through education while addressing the ambivalent status of boys regarding schooling, who had to engage in the workforce due to their families’ economic needs and/or personal/familial preference. The sub-mode of language reveals the use of colloquial Turkish, which is challenged by the persistent superiority of German language against Turkish in the sub-mode of syntax. Additionally, it is determined that the sub-mode of language has diversified usages according to the target audience. The narratives employ literal and daily language, featuring non-Western European child(ren) as protagonists. Conversely, the narratives utilize figurative language, featuring a German child and an adult as the protagonists. The latter contains various levels of symbols and metaphors. The different approaches to language use in the narratives are based on a preconceived notion that non-Western Europeans require communication through direct and simple language, thereby (re)producing the asymmetrical power dynamics between Western and non-Western groups. The efforts to engage with the target audience and facilitate the integration of guest worker communities may conflict with the preference for less durable material design, the hierarchical distinctions among various guest worker groups, the stereotypical representation of physical appearances of guest workers and their children, the orientalist mindset towards the Turkish people in Türkiye, and the strong pedagogical messages embedded in the narratives.

The meanings derived from such analyses represent both a reconstruction of the meaning deployed by the producers and an interpretation of the meanings construable by the recipients. It is thus essential to broaden the translational perspective on the subject of analysis by acknowledging

the importance and relevance of the surrounding and constitutive elements of any cultural product for complex transfer mechanisms.

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Selim İleri Romancılığı

Günce Yayınları

FEMİNİST EDEBİYAT KURAMI BAĞLAMINDA

GÜLTEN AKIN ŞİİRİ

GÖKAY DURMUŞ

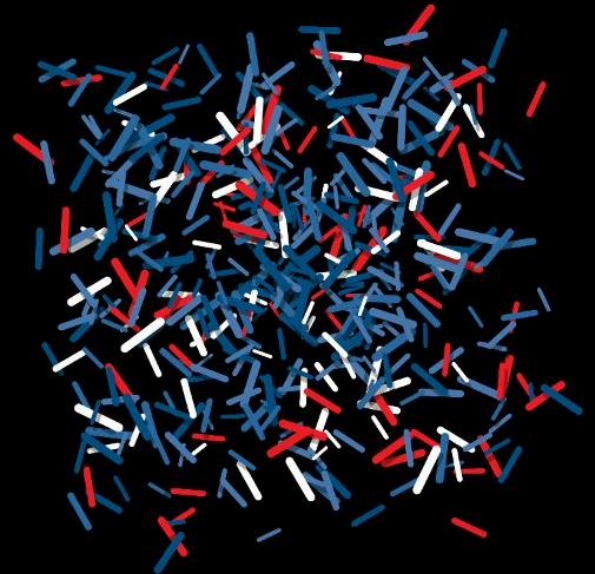


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FRANSIZCA VE TÜRKÇENİN SÖZDİZİMİ

KARŞITSAL VE DAĞILIMSAL BİR ÇÖZÜMLEME

Dr. Yusuf Topaloğlu



Günce Yayınları