

## An Analysis of the Turkish Translations of Jean Webster’s *Daddy-Long-Legs* from the Perspective of Systemic Affiliation

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The aim of this study is to analyze two Turkish translations of Jean Webster’s *Daddy-Long-Legs* (1912), which are *Örümcek Dede* (1973), translated by Esin Bürge, and *Uzun Bacaklı Baba* (2003), translated by Lütfiye Ekiz, in terms of their systemic affiliation to the children’s system. Zohar Shavit (1986) claims that due to the peripheral position of translated children’s literature in the literary polysystem, translators have the freedom to manipulate the texts. Contrary to adult’s books, manipulations are tolerated, and mostly required, to produce a translation that is deemed ‘good’ for child readers. In the present study, both target texts are examined in terms of their systemic affiliation, under the aspects of affiliation to existing models, the integrality of the text, the level of complexity of the text, ideological or evaluative adaptation, and stylistic norms. Since “the relationship between text and image” (Alvstad 2010) is an important feature of the children’s literature, illustrations in the translated texts are also analyzed. Gideon Toury’s “operational norms” (2012) are used as a methodological tool to investigate the manipulations in the two target texts. The results of the analysis have shown that *Örümcek Dede* was subjected to manipulation, and systemic affiliation was ensured via omissions, additions, and changes of the illustrations. On the other hand, *Uzun Bacaklı Baba* is affiliated to the target system only in terms of enriching children’s vocabulary and serving the didactic function. It is also considered that target audience was specified as children for *Örümcek Dede*, while *Uzun Bacaklı Baba* addresses children and young adults. Thus, it can be concluded that what is considered to be ‘good’ or ‘appropriate’ for children might vary for different target audiences.

Keywords: translated children’s literature; systemic affiliation; manipulation; Jean Webster; *Daddy-Long-Legs*

### 1. Introduction

In general terms, children’s literature refers to literary works produced for children and/or young adults. Literary works for children have been produced throughout the history (such as myths, folktales, fables), even though they have not always been specifically written for children, and it has gone through several phases all around the world and evolved into a

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specific type of literature produced for child readers. The definition of children's literature has been long-debated, since it involves a wide range of readers (infants, toddlers, school-aged children, young adults, adults, etc.), and the content of books for children is highly sensitive. Features, types, addressees, and functions of children's books, as well as the role/involvement of adult readers, authors, and publishers have been discussed by a number of scholars. Translation also plays a vital role in children's literature, as it enables transferring values and introducing different cultures to children. However, it can be claimed that translating children's books is highly problematic, since it has a wide range of audience, and alterations or adaptations are often required for cultural, pedagogical, and ideological reasons. It has also been argued that the line between adult literature and children's literature is blurred, and adults are among the readers of books written for children, such as *Harry Potter* books (cf. Reynolds 2011, 31). Therefore, translations of children's books are worth investigating, and translation scholars have been discussing the aforementioned issues in translated children's literature.

The present study<sup>1</sup> scrutinizes two different translations of the children's book titled *Daddy-Long-Legs* (1912) by Jean Webster, which are Turkish translations *Örümcek Dede*, translated by Esin Bürge in 1973, and *Uzun Bacaklı Baba*, translated by Lütfiye Ekiz in 2003. *Daddy-Long-Legs* is an epistolary novel about a girl who grew up in an orphanage and her journey at college. What makes this case particularly interesting is the fact that it tells the story of an eighteen-year-old college student, writing letters to an older man. Based on this fact, it is possible to label *Daddy-Long-Legs* as a 'young adult' book. However, it is widely acclaimed as a beloved 'children's' book in American literature, and it has been translated into many languages for both young adults and children.

### 1.1 About the Author and the Book

Alice Jane Chandler Webster (1876–1916), commonly known as Jean Webster, is an American writer born in New York. Her mother was grandniece of the great American author Mark Twain. Twain was also the business partner of her father, Charles Luther Webster, who was the owner of Charles L. Webster Publishing Company. Webster attended Vassar College from 1897 to 1901. During her years at college, she wrote for *Vassar Miscellany*. She was also

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hired as a special correspondent for the *Poughkeepsie Sunday Courier*, where she published her weekly columns. Upon her graduation, she worked as a freelance writer and novelist in New York. Throughout her career, Webster wrote eight novels and a number of unpublished plays and stories. She actively participated in social reform and supported the woman suffrage movement (O’Sullivan 2010, 261). During her years at Vassar College, she researched poverty in Italy and other issues related to social reform. In two of her novels about college life, *When Patty Went to College* and *Daddy-Long-Legs*, she was inspired by her years at college. Her political stance was also reflected in her literary works.

*Daddy-Long-Legs* tells the story of an eighteen-year-old girl named Jerusha Abbott, a talented writer aspiring to get college education. Jerusha lives in an orphanage named John Grier Home and takes care of little children. The director of the orphanage Mrs. Lippett informs her that she cannot stay there, as orphans are expected to leave when they turn sixteen. The board of trustees meets once a month to review the condition of the orphans and discuss their future. In one of these meetings, Jerusha’s essay titled “Blue Wednesday” catches the attention of one of the trustees. This mysterious philanthropist agrees to support Jerusha financially and pays for her college education, even though boys were encouraged to seek further education rather than girls in that period. In exchange, he demands that Jerusha write letters about what she has been up to but should not expect him to write her back. Once she starts studying at the college, she changes her name and calls herself “Judy.” The novel is a compilation of Jerusha’s letters to her anonymous benefactor. Jerusha only sees the shadow of a man with long, skinny legs and calls this mysterious man “Daddy-Long-Legs.” This man helps her improve her life in many ways: get a college education, meet people, make friends, pursue her dream of being a writer, and make money. She falls in love with Jervis Pendleton, the uncle of her friend Julia Pendleton. She does not meet her benefactor and becomes more and more curious as to who this mysterious man is. To her surprise, at the end of the novel, she finds out that her anonymous benefactor and the man she fell in love with are the same man: Jervis Pendleton. Although the plot summary might give the implication that it is simply a romance story, it is possible to say that it is political. Jerusha is an ambitious young woman improving herself through education, and she reflects her opinions on religion, socialism, and feminism, which would be considered highly controversial topics in the early twentieth century.

*Daddy-Long-Legs* (1912) and its sequel *Dear Enemy* (1915) are considered as Webster’s most prominent novels, and both were adapted into plays<sup>2</sup> and movies. *Daddy-Long-Legs* is about orphaned Jerusha Abbott’s life in college, and *Dear Enemy* tells the story of the protagonist after graduating from college, focusing on a variety of issues such as women’s right to vote, education of women, heredity, and institutional reforms. In her doctoral thesis titled “The Pure Products of America: Eugenics and Narrative in the Age of Sterilization,” Karen Ann Keely (1999) discusses Webster’s novel *Daddy-Long-Legs* from the perspective of eugenics, which was coined by Francis Galton in the late eighteenth century and defined as “the science which deals with all influences that improve the inborn qualities of a race; also with those that develop them to the utmost advantage” (1904, 1). As Keely notes, being a socialist and feminist, Webster shows “a strong social commitment to the downtrodden and disenfranchised” (1999, 21) in her works. She adds that Webster integrates a social conscience into an intriguing romantic story and, by doing so, helps shaping a new generation that is interested in social and political issues (ibid.). In another study, Keely underlines that the author believed in hereditarian reasoning and aimed at teaching eugenic family studies to her readers through her novels *Daddy-Long-Legs* and *Dear Enemy* (2004, 363–364).

Anne K. Phillips labels *Daddy-Long-Legs* as the “American Cinderella tale” and claims that it is the most famous and lasting example of epistolary novel style, which was popular in late nineteenth and early twentieth century (1999, 64). She adds that Webster emphasized “female voice” and “female education” and therefore produced a “college novel” (another popular literary genre at the time of its publication) in epistolary style (ibid.). In the mentioned period, “experts” were concerned about women getting higher education, as it would “interfere” with women’s reproduction and marital status (67). In response to these concerns, Webster aims at promoting “the benefits for women of the college experience” (68) with this novel. Considering that Webster thinks it is not only a possibility but also an obligation for women to get college education, Phillips defines this novel as “an important cultural marker” (79). Since the novel played the role of advocating women’s rights for higher education in the American society when it was published, the target readers were mostly adults. However, as Phillips points out, it is now “marketed solely as a children’s book” (64). To understand better why it is

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<sup>2</sup> For a study on theatre adaptation of *Daddy-Long-Legs*, see Thornton 2015.

considered as a children’s book today and how the concept of children’s literature has evolved, the discussions on children’s literature and its definitions need to be examined in detail.

## 2. Children’s Literature

Children’s literature is a highly sensitive field, since children are susceptible to the messages they get from books, and what should or should not be read by children is chosen meticulously. It is generally defined as “books that are good for children” (Lesnik-Oberstein 1996, 16). As Emer O’Sullivan explains, children’s literature addresses infants and young adults (aged between twelve to eighteen years), and children’s books come in many forms such as “picture books, pop-up books, anthologies, novels, merchandising tie-ins, novelizations, and multimedia texts” written in a variety of genres including “adventure stories, drama, science fiction, poetry, and information books” (2010, 1).

Its complex and sensitive nature has been the subject of numerous debates among scholars. Firstly, as Peter Hunt claims, the name ‘children’s literature’ could be considered as an “oxymoron,” since ‘children’ are associated with “immaturity,” while ‘literature’ is associated with reading and complexity of the texts (2011, 42). Furthermore, contrary to what the name implies, children do not participate in writing, publishing, translating, revising, recommending, and purchasing processes, which are all performed by adults (cf. O’Sullivan 2010; Neydim 2005; Karadağ 2018). Another adult-governed aspect of children’s literature is marketing products and deciding which product is right for a certain age group. Gillian Lathey states that the toy, fashion, and multimedia publishing industries are marketing their products for children under the groups of “pre-schooler,” “pre-teen,” and “young adult,” and the limits between these groups are not stable, as “the parameters of childhood vary historically and geographically” (2011, 199).

As Zohar Shavit points out, children’s literature was not regarded as a part of literature, and the focal point of research on children’s literature was its pedagogic and educational purposes until the mid-1970s (1986, ix). Therefore, as the literary value of children’s literature was neglected, researchers in the fields of education and psychology were mainly concerned with the definition of “a good book for a child,” influence of books on children, and in which ways books contribute to their development (ix–x). She stresses that, compared to the adult

literature, children's literature had an "inferior" status within the literary polysystem, with several constraints (ideological, educational, etc.) imposed on it (x–xi).

O'Sullivan claims that communication between children and adults is "unequal," which leads to a great difference between children's and adult literature:

Children's literature tries to bridge the distance between the unequal partners involved by adapting language, subject matter, and formal and thematic features to correspond to the children's stage of development and repertory of literary skills, and by considering the supposed interests and needs of the intended child readers. (2010, 4)

Similar to O'Sullivan, Perry Nodelman discusses the role of adults in production and asserts that children's literature presents presuppositions of adults: what they think children like and what they want children to need (2008, 242). He points out that adults produce texts for children, and this often results in binary oppositions in children's literature such as "innocence and experience," "freedom and safety," "knowledge and lack of knowledge," "didacticism and utopianism" (230). Furthermore, protagonists "almost always represent some strange combination of binary oppositions," such as orphans who need to rely on themselves and defend themselves as adults do (231).

Children's books might be deemed as 'simple' and 'easy to read.' On the contrary, writing for children is highly complicated, as there are many norms and constraints to be taken into consideration. Thus, Shavit claims that translated children's literature is "a convenient methodological tool for studying norms of writing" and stresses the importance of investigating them (1986, 112). To explore Shavit's claim further, general definitions of translated children's literature will be given in the following section.

## 2.1 Translated Children's Literature

Cecilia Alvstad points out that "translation of children's literature" is the common name of this field, since "translation for children" and "translating for children" might refer to target addressees rather than a textual feature (2010, 22). She suggests that translation of children's literature is distinguished by the following features: "adaptation of cultural context," "ideological manipulation," "dual readership," "features of orality," and "the relationship between text and image" (ibid.).

Alvstad (2010) claims that the culture-specific elements (proper names, historical background, flora and fauna, units of measurement, etc.) need to be adapted to child readers'



frame of reference. She stresses that the main purpose of cultural adaptation is to make the text understandable and interesting (22). On the other hand, O’Sullivan draws attention to the fact that the main purpose of translating children’s literature is to “enrich the children’s literature of the target language and to introduce children to foreign cultures” and underlines the need to find the balance between eliminating foreign elements to make it more comprehensible and preserving differences in the source text so it serves the purpose of enriching target culture (2005, 64).

Contrary to general assumption, children’s literature is highly ideological, and translated children’s literature can be used as “a tool of manipulation” (cf. Alimen 2015). Tiina Puurtinen (1998) claims that explicit presentations of ethical or moral principles might be considered as a sign of ideology. However, it is now rather implicit in Western literature, as children’s literature became less didactic, and assumptions and values of the writers lie under their linguistic choices (Puurtinen 1998, 529). Alvstad suggests that ideology is one of the reasons for adapting source text in accordance with the values of adults, and “ideological manipulations” can be regarded as forms of censorship (2010, 23). Stylistic changes are frequent in translation: informal speech and swear words can be altered. Simplification and elevation are other examples of stylistic manipulation. Since style is also associated with “issues related to language planning,” stylistic changes can also be considered as a type of ideological manipulation. Alvstad also raises the issue of ambiguity in children’s literature, which is common in adult literature but deemed “inappropriate” for children. As stylistic changes result in a change of literary devices, ambiguous narrative might be clearer in translated text (ibid.).

As previously discussed, adults are very dominant figures in children’s literature. Alvstad defines “dual readership” as “the only exclusive trait of children’s literature” (2010, 24). Shavit defines two separate addressees as adults and children and suggests that each of them realizes texts differently, as they have “different norms of realization” (1986, 70). Even though adults are not specified directly as addressees, they are the ones who produce or purchase children’s books, making them accessible to children (Alvstad 2010, 24). Children are not the sole intended readers, and therefore, values and tastes of adults are also taken into notice in translation of children’s books (ibid.). O’Sullivan discusses dual addressees of children’s book by giving examples from literary history and says that it was a common practice in the eighteenth and nineteenth centuries to express the intended addressee explicitly in paratexts

(i.e., forewords and afterwords) so the intermediaries would know that it is intended to be read by children (2005, 15).

Alvstad presumes that children’s books are generally written to be read out, and therefore, “features of orality” (such as sound, rhythm, rhyme, and wordplays) might cause a challenge for translators (2010, 24). They must decide whether to keep the sound or content and use source or target models of children’s songs and rhymes (ibid.). For example, fairy tales usually start with the expression “once upon a time” and end with “they lived happily after,” which are translated into existing expressions in the target language.

Riitta Oittinen stresses the importance of illustrations in children’s books and says that it is an underresearched aspect of children’s literature (2002, 5). Visuals are important elements of children’s books, and therefore, Alvstad underlines “the relationship between text and image” in translation (2010, 24). She asserts that visuals are used to support the story with images, but in some cases visuals and verbal elements may not tell the same story (25). In translation, the relationship between text and image may alter, and translations may tell a different story. In some cases, translators are not aware of which images will be used, and this causes a “mismatch” between text and image. Alvstad gives several reasons as to why images are changed in translated texts. New images may be used to update the translated book. Changing images is considered as a “cultural domestication” method, which enables translated text to be presented as an original text. In addition to these, the content of a book can be changed by changing images (ibid).

Translation is generally defined as a transfer process. Adopting Itamar Even-Zohar’s polysystem theory, Shavit (1986) suggests that it is a transfer of both texts and “systems.” Thus, she considers translation of children’s literature as translation of a text from the adult’s system into the children’s system (111–112). As previously stated, Shavit underlines the importance of studying translated texts, since they might enable us to understand the constraints enforced on them during the process of transfer. She claims that studying translated texts is more beneficial than studying original texts, as translational norms enable us to uncover under which constraints texts enter the children’s system (112).

Shavit argues that due to the peripheral position of children’s literature, translators of children’s books allow themselves “great liberties,” compared to translators of adult’s literature



(1986, 112). However, translators are allowed to manipulate (alter, expand, shorten, abridge, delete, etc.) texts as long as they operate under two principles:

an adjustment of the text to make it appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally “good for the child”; and an adjustment of plot, characterization, and language to prevailing society’s perceptions of the child’s ability to read and comprehend. (Shavit 1986, 113)

Shavit points out that the relationship between these two principles is hierarchal, and it might change during the course of history. While the first principle emphasizes the instrumentalization of children’s literature in education, which was dominant in the past, the second principle involves making the text readable and comprehensible, as currently dominant (Shavit 1986, 113). Nevertheless, for translated texts “to be affiliated with the children’s system,” translators must comply with (or not breach) these two principles (ibid.). As Shavit argues, the systemic affiliation of a text that enters the children’s system is comparable to that of a text that enters another peripheral system. In children’s literature, a model transferred from adult literature serves as an initial model rather than a subordinate model. She mentions fairy tales as an example and says that they were allowed to be read by children only after the Romantic school dismissed realism and embraced imagination in adult’s literature, which became “the prevailing norm” in children’s literature (114).

Shavit states that the children’s system is stratified into two primary subsystems as canonized and non-canonized and governed by certain constraints. Systemic affiliation of the non-canonized adult system and the children’s system might be similar, but they also differ, as there are two different constraints: it is commercial in the non-canonized adult system and educational in the canonized children’s system (Shavit 1986, 114–115). Shavit proposes five aspects of systemic constraints as follows: (i) “the affiliation of the text to existing models,” (ii) “the integrality of the text’s primary and secondary models,” (iii) “the degree of complexity and sophistication of the text,” (iv) “the adjustment of the text to ideological and didactic purposes,” (v) “the style of the text” (115).

Shavit explains the first aspect as altering the text by omitting or adding elements to make it compatible with existing models in the target system. Even though this practice was dismissed a long time ago in the adult canonized system, it is still common in children’s literature (Shavit 1986, 115). The second aspect is related to the “completeness” of the text. It is also common in the canonized children’s system to publish abridged versions of literary

works on the grounds that children are not able to read long texts (121–122). Contrary to canonized adult literature, children’s books are manipulated by omitting portions of the text and therefore simplifying it. In addition to systemic affiliation, Shavit adds two criteria, which are “the norms of morality accepted and demanded by the children’s system” and “the assumed level of the child’s comprehension” (122). She points out that omissions must be done carefully, keeping the two principles in mind. Translators manipulate texts by changing or deleting certain elements if they are not deemed as essential for the plot (122–123). Common examples of manipulations occur when the scenes are incomprehensible, taboo-breaking, satirical, or ironical (123–124). The third aspect is related to adjusting the length and complexity of the text and therefore producing a text where “less elements carry even fewer functions” (125). As previously stated, the didactic nature of children’s literature is dominant, and it is used as an education tool by adults. The fourth aspect, ideological or evaluative adaptation, entails producing a target text that serves the prominent ideological purpose in the target system, and Shavit states that translators change the entire text in some cases (126). The fifth aspect emphasizes “literariness” of children’s literature, which is associated with “a didactic concept,” and it is aimed to improve the child reader’s vocabulary (128).

### 3. Case Study

Based on Shavit’s views on systemic affiliation in translated children’s literature, the two translations of *Daddy-Long-Legs* are analyzed and presented under five aspects: affiliation to existing models, the integrity of the text, the level of complexity of the text, ideological or evaluative adaptation, and stylistic norms. Gideon Toury’s “operational norms” are used as a methodological tool. Toury defines operational norms as the decisions made during translation process and suggests that they determine how “linguistic material” is distributed in the text’s matrix and include “matricial norms” (alterations such as additions, omissions, changes of location, manipulating segmentations) and “textual linguistic norms” (selection of which linguistic material will replace the source material) (2012, 82).

Currently, there are seven different Turkish translations of *Daddy-Long-Legs*, published between 1931 and 2017. After an initial analysis, it was decided to limit the present study with two translations: *Örümcek Dede* (1973), translated by Esin Bürge, and *Uzun Bacaklı Baba* (2003), translated by Lütfiye Ekiz. Bürge’s translation was published by Milliyet Publishing

House in the “children’s book series.” On the other hand, Ekiz’s translation was published by Ütopya Publishing House in the “children’s and young adult’s book series.” Considering the difference in the target readership and publication dates, these two translations are selected to be analyzed descriptively to understand how translation strategies differ. In the analysis, *Örümcek Dede* and *Uzun Bacaklı Baba* will be respectively referred to as target text 1 (TT1) and target text 2 (TT2).

### 3.1 Affiliation to Existing Models

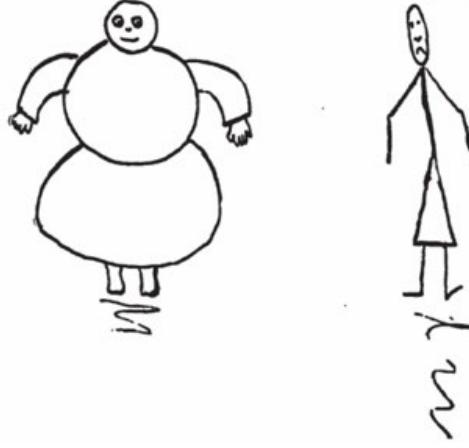
The first thing that catches the reader’s attention is the visuals of the source text and the target texts. In the source text, there are illustrations by Webster, and they are presented as drawings of the protagonist, Jerusha Abbott.<sup>3</sup> Jerusha sends these drawings to her benefactor, Jervis Pendleton (a.k.a. “daddy-long-legs”) along with the letters. The drawings are not ‘sophisticated’; Jerusha uses visuals to enrich her stories rather than showcasing her artistic skills. And most of them can be described as ‘stick figures,’ as seen below.

Figure 1. Daddy-long-legs (Webster 1912, 45)



<sup>3</sup> As previously stated, Jerusha changes her name and calls herself Judy. However, she is referred to as Jerusha throughout the analysis in the present study.

Figure 2. Jerusha's self-portraits (Webster 1912, 107)



The first one is a drawing of how Jerusha imagines daddy-long-legs looks like. The second one is a self-portrait of Jerusha. In her letter, she states that she gained weight and presents a before and after picture of herself.

In TT1, all of Webster's illustrations are omitted. Black and white stick figures are replaced with colorful, professional ones. Bürge's translation is illustrated by Aydın Erkmen, a famous painter and graphic designer who worked with Milliyet Publishing House and illustrated numerous book covers. On the cover of TT1, there is an illustration of a boy and a girl sitting under the Christmas tree, playing with their toys:

Figure 3. Front cover of *Örümcek Dede*



Although the protagonist of the book is a college girl, she is illustrated as a blonde little girl throughout the book. This might confuse the target reader since *Daddy-Long-Legs* is the story of an eighteen-year-old college girl. Contrary to what the illustrations represent, the readers are informed that it is about a young girl, not a school-aged child. What is more intriguing is that the book is presented as a “story of friendship between a young girl and an old man” on the back cover. This obviously is not an illustration of a “young girl,” but a school-aged child. Furthermore, the title of the source text is translated as *Örümcek Dede* in TT1, which can be back translated as ‘spider-grandpa.’ The age gap between Jerusha and Jervis is wider than it is in the source text; so wide that she calls him “grandpa” instead of “daddy” in TT1. Other books published under this series by Milliyet Publishing House are also presented to their readers with colorful images, and it is a common practice for publishers to use such illustrations. Therefore, it is possible to suggest that the publishing house decided to replace Webster’s stick figures with professional illustrations, and TT1 affiliated the images to the existing examples in the target system.

All of Webster’s illustrations are preserved in TT2, except for the front cover. On the front cover, illustrated by Bilgin Ersözlü, there is a young girl and the shadow of a man.

Figure 4. Front cover of *Uzun Bacaklı Baba*



In the story, Jerusha has no idea of what her “daddy” looks like, as she has only seen his shadow, and the cover references that. The young girl is looking at the shadow of the man,

as if she is admiring him. The logo of the publishing house and the title of the series, “Çocuk-İlk Gençlik” (Children-Young Adult), are placed on the lower left corner.

In the source text, there are many culture-specific elements (such as clothing items and food), and examples of how translators transferred them are presented below.

**ST:**

But, Daddy, if you’d been dressed in checked gingham all your life, you’d appreciate how I feel. (Webster 1912, 42)

**TT1:**

Ah, Dedeciğim. Yamalı basma elbiselerle gezmenin, onlarla insan içine çıkmanın ne demek olduğunu anlayamazsınız. (Webster 1973, 83)

(Oh, Grandpa. You could not understand what it means to be dressed in floral-print cotton dresses mended with patches in public.)<sup>4</sup>

**TT2:**

Ama babacığım, siz de tüm hayatınız boyunca kareli formalar giymiş olsaydınız ne hissettiğimi anlardınız. (Webster 2003, 32)

(But daddy, you would understand how I feel if you had worn checked uniforms all your life.)

‘Gingham’ is a cotton fabric, and the children in the orphanage are dressed in clothes made of gingham fabric with checked pattern. It is commonly used for school uniforms, and there are many examples of children or adults wearing it in popular culture. As it is commonly associated with people living in rural areas in the United States, Bürge prefers to replace “checked gingham” with a type of cotton dress commonly worn by rural people in Turkey. In the 1970s, school uniforms were black in Turkey, and it can be assumed that a child wearing checked uniforms would not be familiar to child readers. However, it is seen that Ekiz did not employ such strategy to make this clothing item familiar, and it should be noted that her translation was targeted at both children and young adults. It is possible to say that in the early 2000s, middle school and high school students commonly wore checked uniforms, and therefore, it was rather familiar to the readers.

Jerusha experiments with cooking, and she tells what she has learnt to her benefactor. She makes “doughnuts” (a.k.a. “donuts”), which is a popular type of sweet, fried dough.

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<sup>4</sup> Back translations belong to the authors unless otherwise stated.



**ST:**

P. S. I’ve learnt to make doughnuts. (Webster 1912, 100)

**TT1:**

Not: 1- Hamur açmasını ve lokma yapmasını öğrendim. (Webster 1973, 164)

(P.S. 1- I have learnt to spread the dough and make *lokma*.)

**TT2:**

Not: Şekerli çörek yapmayı öğrendim. (Webster 2003, 66)

(P.S. I have learnt to make sugar buns.)

As seen in TT1, Bürge replaces “doughnut” with “lokma,” which is a fried dough dipped in syrup. Furthermore, she adds another skill Jerusha learns, which is “to spread a dough.” In Turkey, it is not usual to make doughnuts at home, and popular chain donut stores were not available in the 1970s. However, the common practice is spreading dough to make pastries at home. Ekiz also replaces donut, but she prefers to use “şekerli çörek,” which can be roughly back translated as ‘sugar bun’ or a type of sweet cookie. Contrary to previous examples, it is seen that both translators attempted at replacing foreign elements with familiar ones.

### 3.2 Integrality of the Text

After leaving the orphanage, Jerusha finds herself in a completely different circle. She starts socializing with young men and attends events with her peers. In her letter, she tells how men and women partnered up at a dance:

**ST:**

Our functions commence early! We had the men’s cards all made out ahead of time, and after every dance, we’d leave them in groups, under the letter that stood for their names, so that they could be readily found by their next partners. Jimmie McBride, for example, would stand patiently under ‘M’ until he was claimed. (At least, he ought to have stood patiently, but he kept wandering off and getting mixed with ‘R’s’ and ‘S’s’ and all sorts of letters.) (Webster 1912, 207)

**TT1:**

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**TT2:**

Tüm erkeklerin kartlarını erkenden yazdırdık ve her danstan sonra, bir sonraki eşleri onları kolayca bulabilsin diye, isimlerinin baş harflerinin yazılı olduğu gruba bıraktık. Mesela Jimmie McBride’in, kendisiyle dans edecek biri çıkana kadar M harfinin

yanında sabırla beklemesi gerekiyordu (gerçi o, dolaşp R'lerle, S'lerle ve her türlü harfle karışp durdu ya neyse). (Webster 2003, 132)

(We printed all the men's cards way earlier, and after each dance, we left them to the group with their initials so that their next partner could easily find them. Jimmie McBride, for example, had to wait patiently next to the letter M until someone came out to dance with him [though he kept wandering around mingling with R's, S's, and all sorts of letters anyway].)

In TT1, the entire paragraph is omitted. It is obvious that the men and women are partnering up in hopes of finding themselves a spouse, and this aspect is eliminated in TT1. Jerusha starts observing relationships between men and women at these social events and comments on them in her letters:

**ST:**

I don't suppose it matters in the least whether they are stupid or not so long as they are pretty? One can't help thinking, though, how their conversation will bore their husbands, unless they are fortunate enough to obtain stupid husbands. I suppose that's quite possible; the world seems to be filled with stupid men; I've met a number this summer. (Webster 1912, 242–243)

**TT1:**

—

**TT2:**

Galiba güzel oldukları sürece aptal olmuşlar ya da olmamışlar, hiç fark etmiyor. Ama yine de insan, bunların sohbetlerinin kocalarını nasıl sıkacağına düşünmeden edemiyor; tabii aptal kocalar bulacak kadar şanslı değilse. Bulma şansları yüksek, çünkü dünya aptal erkeklerle dolu; bu yaz bir sürüsüyle karşılaştım. (Webster 2003, 152)

(I guess it doesn't matter if they are stupid or not as long as they are beautiful. But still, one cannot stop thinking about how their conversations will bore their husbands, unless they are lucky enough to find stupid husbands. They have a good chance of finding, because the world is full of stupid men; I have met a lot this summer.)

Jerusha explains that most of the men she met are superficial, and being intelligent is not a priority for them. Considering the social and historical context of the source text, her opinions on romantic relationships are rather unconventional. The affair between Jerusha and Jervis is an important aspect of the story line, even though the author did not prioritize telling a love story over the story of a young girl getting an education, earning money, improving herself intellectually, and defending women's rights. However, this aspect is eliminated in TT1, while it is preserved in TT2. For children, it might be inappropriate to read about how she criticizes her peers and their relationships. However, it might not be the case for young adults.

Bürge ensures that the readers are not aware of this love affair. Since Jerusha is illustrated as a child in TT1, Jervis is much older than her, and he can only be her “grandpa.” On the back cover of TT1, the plot summary is given as below:

**TT1:**

Yetimhanede yetişen çocukların iç dünyasını aksettiren ÖRÜMCEK DEDE, genç bir kızla yaşlı bir erkek arasındaki dostluk ve arkadaşlığın tatlı hikâyesidir. Kitabın bir özelliği de Judy’nin bütün hayatını kim olduğunu bilemediği ve Örümcek Dede adını verdiği bir dostuna mektuplarla anlatmasıdır. (Webster 1973)

(Narrating the inner world of the children raised in the orphanage, SPIDER-GRANDPA is the sweet story of a friendship between a young girl and an old man. Another feature of the book is that Judy tells her whole life through letters to an unknown man, whom she calls Spider-Grandpa.)

Contrary to TT1, Jervis is called “daddy” in TT2. An excerpt of the plot summary on the back cover of TT2 is given below:

**TT2:**

Oda arkadaşları, onu bilinmedik bir dünyaya doğru sürüklerler: sevgi dolu aileler, sosyetik partiler, balolar ve yakışıklı Jervis Pendleton’la gittikçe ilerleyen bir arkadaşlık ilişkisi... Judy, mektuplarında iç dünyasını ve sırlarını “Uzun Bacaklı Baba”ya açar, ancak kendisinden hiç cevap alamaz. Ta ki... (Webster 2003)

(Her roommates drag her into an unknown world: loving families, socialite parties, balls, and an escalating friendship with the handsome Jervis Pendleton... Judy opens up about her inner world and tells her secrets to “Daddy-Long-Legs,” but she never receives a response. Until...)

While the love story is omitted and the book is presented as an “innocent” story of friendship in TT1, it is not discarded in TT2. Since Jerusha’s “daddy” turns out to be Jervis Pendleton, which is the big twist of the book, the publishing house implies that an intriguing love story is told inside the book.

Jerusha’s final letter is a clear indication of the romance between her and Jervis. She finally meets her “daddy-long-legs” and finds out that her friend Julia’s Uncle Jervie and “daddy-long-legs” are the same man. In her love letter, she tells the story of how they met from her perspective and confesses her love to Jervis with a postscript, saying that it is her “first love letter”:

**ST:**

Yours, for ever and ever, Judy  
PS. This is the first love-letter I ever wrote. Isn’t it funny that I know how?  
THE END (Webster 1912, 304)

**TT1:**

Her zaman senin, *Judy*.  
BİTTİ (Webster 1973, 435)  
(Forever yours, *Judy*.  
THE END)

This postscript is omitted in TT1, but there is no omission in TT2. This postscript is important in terms of revealing Jerusha’s love and connecting *Daddy-Long-Legs* to its sequel *Dear Enemy*. In the sequel, Jerusha’s best friend Sallie McBride runs the orphanage and writes letters to Jervish and Jerusha, who are now a married couple.

Bürge interferes with the text’s integrality by omitting sentences or paragraphs about male–female relationships and romance. It should be added that the title is also changed, and therefore, the TT1 is presented as an “innocent” story of a friendship rather than a growing romance between a young girl and her benefactor. There are other examples of omissions in TT1 for various reasons, and they are discussed in the following sections.

### 3.3 Level of Complexity of the Text

Jerusha is eager to study, read books, and learn foreign languages during her studies at the college. As Jervis’s scholarship is conditional, Jerusha tells him that she is determined to be worthy of his generosity. She does nothing but focus on her Latin class and showcases her knowledge:

**ST:**

The prepositions a or ab, absque, coram, cum, de e or ex, prae, pro, sine, tenus, in, subter, sub and super govern the ablative. (Webster 1912, 240)

**TT1:**

—

**TT2:**

Edatlardan a veya ab, absque, coram, cum, de e veya ex, prae, pro, sine, tenus, in, subter, sub ve super; ismi ablatif yapar. (Webster 2003, 151)

(The prepositions *a* or *ab*, *absque*, *coram*, *cum*, *de* or *ex*, *prae*, *pro*, *sine*, *tenu*, *in*, *subter*, *sub*, and *super* make the noun ablative.)

In the excerpt above, there are prepositions in Latin, which are omitted in TT1. As Latin is not a living language, and a complex one, it might be difficult to follow and understand grammar rules for children. What Jerusha has learned in her Latin class has no significant contribution to the story, and the main point is that she is obeying her benefactor's wishes by studying hard. Therefore, it might be argued that such an omission was not a challenge for the translator to omit.

In addition to Latin, Jerusha studies French and starts using French expressions in her letters. During summer vacation, she has nowhere to go but the orphanage. The orphanage informs Jerusha that her benefactor offers her to stay at a farm, and Jerusha writes to thank him for his kindness:

**ST:**

*Cher Daddy-Jambes-Longes,*  
*Vous etes un brick!* (Webster 1912, 81)

**TT1:**

Sevgili örümcek dedeciğim,  
Siz çok iyi bir insansınız. (Webster 1973, 137)

(Dear Spider-Grandpa,  
You are a very nice person.)

**TT2:**

*Cher Jambes-Longes*<sup>1</sup> Babacığım,  
*Vous etes un* güvenilir dost!<sup>2</sup>

<sup>1</sup>Sevgili Uzun Bacaklı

<sup>2</sup>Siz güvenilir bir dostsunuz (Webster 2003, 56)

(*Cher Jambes-Longes*<sup>1</sup> Daddy,  
*Vous etes un* a reliable friend!<sup>2</sup>)

<sup>1</sup>Dear Long-Legs

<sup>2</sup>You are a reliable friend)

The French words are preserved, and the Turkish translations are given in footnotes in TT2. Footnotes are usually avoided in children's books based on the assumption that it might be complicated for children to follow the text and the footnotes at the same time. In TT1, all French expressions are translated into Turkish, and therefore, it is made less complex. Once

again, this difference in translation strategies points out to the difference in the target audience. For young adults, it might be easier to read footnotes, as their reading skills are rather improved.

### 3.4 Ideological or Evaluative Adaptation

Jerusha writes about issues such as religion and politics in her letters. Mr. and Mrs. Semple are working at the farm where she spends her summer. She goes to church with them one Sunday, and she is shocked about the hymn people are singing, in which God tells them “to sink in hell.” Finding it daunting, she writes to Jervis:

#### ST:

I find that it isn't safe to discuss religion with the Semples. Their God (whom they have inherited intact from their remote Puritan ancestors) is a narrow, irrational, unjust, mean, revengeful, bigoted Person. Thank heaven I don't inherit any God from anybody! I am free to make mine up as I wish Him. He's kind and sympathetic and imaginative and forgiving and understanding – and He has a sense of humor. (Webster 1912, 103)

#### TT1:

Dede'ciğim, biliyor musunuz ben Tanrı'yı nasıl düşünüyorum? Anlayışlı, bağışlamasını bilen, merhametli, hayal ve mizah gücü kuvvetli, neşeli, şakacı bir Tanrı var. Ama Semple'ların düşünceleri daha değişik. (Webster 1973, 167–168)

(Grandpa, do you know how I imagine God? There is a God who is understandable, forgiving, merciful, imaginative, endowed with a sense of humor, cheerful, and playful. However, the Semples' thoughts are quite different.)

#### TT2:

Semple'larla dini konuları konuşmayı biraz tehlikeli buluyorum. Onların Tanrısı (kendilerine uzak Puritan atalarından aynen miras kalmış) dar görüşlü, mantıksız, adaletsiz, cimri, intikam alan ve bağınaz bir Tanrı. Çok şükür bana kimsenin Tanrısı miras kalmadı! Onu kafamda istediğim gibi canlandırmakta özgürüm. Benim Tanrım nazik, sıcakkanlı, büyük bir hayal gücü olan, bağışlayıcı ve anlayışlı – ayrıca da esprili bir Tanrı. (Webster 2003, 68)

(I find it a little dangerous to talk religious issues with the Semples. Their God [inherited from their distant Puritan ancestors] is a parochial, irrational, unjust, stingy, vengeful, and bigoted God. Thank God I didn't inherit anyone's God! I am free to envision him in my head the way I want. My God is a kind, friendly, imaginative, forgiving, and understanding God – and also witty.)

Jerusha is very critical about Semples' beliefs and expresses that she is grateful for being free to think of God as she wishes. In TT1, Jerusha's negative opinions on Puritans' perception of God are omitted. Jerusha states that she has decided not to discuss about religion with Semples, but Bürge translated this sentence implicitly: she finds their religious beliefs



“different” and has no further comments. The emphasis on Jerusha’s “freedom” of how she imagines God is also omitted. Translating the protagonist’s views on religion can be tricky considering that parents are sensitive about the message their children might get. It is an abstract and confusing concept for children, which requires to be handled delicately. Therefore, it can be claimed that Bürge omitted Jerusha’s negative opinions to avoid conveying inappropriate messages to children. However, Ekiz did not employ such strategy, as seen in the excerpt.

Jerusha meets her roommate’s uncle Jervis Pendleton, whom she refers to as “Jervie,” and writes about this man in one of her letters. Her “daddy-long-legs” and “Jervie” are the same man, but she does not know it yet. She tells about how Jervie spends his money for “crazy reforms,” but Mrs. Pendleton, his sister, only cares about dressing up, wearing jewelry, and attending social events. Jerusha criticizes her for that and says Jervie is different from the rest of his family:

**ST:**

He’s a Socialist— except, thank Heaven, he doesn’t let his hair grow and wear red ties. . . . You know, I think I’ll be a Socialist, too. You wouldn’t mind, would you, Daddy? They’re quite different from Anarchists; they don’t believe in blowing people up. Probably I am one by rights; I belong to the proletariat. (Webster 1912, 214–215)

**TT1:**

—

**TT2:**

Sosyalistmiş – ama, çok şükür, hiç olmazsa saçlarını uzatıp kırmızı kravat takmıyormuş. . . . Biliyor musunuz, galiba ben de sosyalist olacağım. Bir şey demezsiniz, değil mi babacığım? Onlar anarşistlerden tamamen farklı; insanları havaya uçurmuyorlar. Belki de ben doğuştan sosyalistimdir; ne de olsa emekçi sınıftanım. (Webster 2003, 136–137)

(He is a Socialist – but, thank God, at least he doesn’t grow his hair or wear a red tie. . . . You know what, I think I will be a socialist, too. You won’t say anything, right Daddy? They are completely different from anarchists; they don’t blow people up. Maybe I am a born socialist; after all I am from the proletariat.)

Concepts such as socialism, anarchism, or social classes are abstract and hard to understand for children. Furthermore, it might be risky for both authors and translators to include political elements, and it is usually safer to avoid such issues in children’s books. Considering that TT1 was translated in 1973 and there was a tension between political groups in Turkey, it was highly likely for the publishing house or the translator to face sanctions. This might be the reason why the sentences about socialists, anarchists, and proletariat class are

omitted. And it must be added that the censorship was valid for both children's and adult's books during that period, and there are many cases of censorship in translated texts. However, TT2 was published under very different circumstances: it was translated in 2003, and socialism was neither a threat for the state nor a cause of censor anymore.

Jerusha is disappointed at her benefactor because he did not allow her to go to a camp. She questions why he ordered her to go to a farm instead. Yet, she is still grateful to have him in her life, as he is the best thing that happened to her:

**ST:**

So—I'll forgive you and be cheerful again. (Webster 1912, 167)

**TT1:**

Bundan böyle size surat asmayacağım gibi, yine eski neşeli ve güler yüzlü Judy olacağım. Hem siz benim büyüğümünüz. Büyüklere surat asmak çok ayıptır. (Webster 1973, 260)

(From now on, I won't sulk, I will be that happy and cheerful Judy again. Besides, you are older than me. It's so disgraceful to sulk at elderly.)

**TT2:**

Yani, sizi affedeceğim ve tekrar neşeli bir kız olacağım. (Webster 2003, 109)

(So, I will forgive you and be a cheerful girl again.)

Children are taught to respect their elders no matter what. Even though Jerusha cannot make sense of why Jervis did not allow her to go to the camp, she finds it in her heart to forgive him and changes her attitude. In TT1, Bürge adds two sentences, explaining that it is a disrespectful attitude and therefore teaching children to be well-mannered. However, the age difference is not mentioned in the source text or TT2.

### 3.5 Stylistic Norms

As previously explained, Jerusha is obliged to tell Jervis about her courses and what she has learned in exchange for the grant. Jerusha says that studying five branches at the same time is exhausting, since her professors have completely different approaches to studying. While her chemistry professor is detail-oriented, her history professor advises her not to do so and look at things from a wider perspective. She gives an example of her history professor's approach as follows:

**ST:**

If I say that William the Conqueror came over in 1492, and Columbus discovered America in 1100 or 1066 or whenever it was, that’s a mere detail that the Professor overlooks. (Webster 1912, 130)

**TT1:**

Ona: “Efendim, fatih William, 1492’de kral oldu”, desem ya da “Colombus Amerika’yı 1100’de veya 1066’da keşfetti” diye anlatsam hiçbir şekilde bu basit ayrıntının üzerinde yanlış mı doğru mu diye durmaz. (Webster 1973, 203)

(If I tell him “Sir, William the Conqueror became the king in 1492” or “Columbus discovered America in 1100 or 1066,” he will never dwell on this simple detail as wrong or right.)

**TT2:**

Fatih William 1492’de başa geçti<sup>1</sup> ya da Colombus Amerika’yı 1100 veya 1066’da her ne zamansa işte o zaman, keşfetti<sup>2</sup> desem, profesör bunları önemsiz bir detay olarak, fazla dikkate almıyor.

<sup>1</sup>I. William (1027-1087) Normandiya Dükü ve İngiltere kralı. 1066’da taç giymiş ve 1066-1087 yılları arasında tahtta kalmıştır. İngiltere’yi fethettiği için kendisine “Fatih” anlamına gelen “the Conqueror” denmiştir.

<sup>2</sup>Christopher Columbus (1451-1506) Amerika’yı keşfeden İtalyan kaşif. İspanya kraliçesi İsabella’nın yardımıyla başlattığı deniz yolculuğunda, 1492’de Amerika’yı keşfetmiştir. (Webster 2003, 85)

(If I tell him that William the Conqueror took the lead in 1492 or Columbus discovered America in 1100 or 1066, or whenever it was, he will consider them as trivial details and will not pay much attention.

<sup>1</sup>William I [1027-1087] was the Duke of Normandy and the King of England. He was crowned in 1066 and remained on the throne between 1066 and 1087. He was called “the Conqueror,” which means “someone who conquers,” since he conquered England.

<sup>2</sup>Christopher Columbus [1451-1506] was an Italian explorer who discovered America. On his sea voyage initiated with the help of Queen Isabella of Spain, in 1492 he discovered America.)

As seen in the excerpt from TT2, the historical events are explained in the footnotes. The first footnote provides historical background and explains why the king is called “the Conqueror,” and the second footnote explains who Christopher Columbus is. The didactic function of translated children’s literature is evident in TT2, but teaching children about Western historical figures might not have been prioritized in TT1.

The other function under stylistic norms is enriching children’s vocabulary. Jerusha uses a word she just learned in a sentence:

**ST:**

I have no faith in misanthropes. (Fine word! Just learned it.) You are not a misanthrope are you, Daddy? (Webster 1912, 83–84)

**TT1:**

Ha!.. Bir de şu var: ben, “Misanropi”ye inanmıyorum. (Ne garip sözcük, değil mi? Bugün öğrendim. İnsanlardan kaçmak demekmiş.) Bu bilgi dalına inancım da imanım da yok! İnşallah, siz bir “Misanrop” değilsinizdir. Ne dersiniz, “hayır, değil mi, Dede’ciğim?” (Webster 1973, 142–143)

(Oh!.. There is one more thing: I don’t believe in “Misanthropes.” [What a strange word, right? I have learned it today. It means running away from people.] I have no faith in this discipline! I hope you are not a “Misanthrope.” What would you say? “No, right, Grandpa?”)

**TT2:**

Münzeviliği de doğru bulmuyorum. (Güzel kelime! Yeni öğrendim.) Siz, insanlardan kaçan bir münzevi değilsiniz, değil mi babacığım? (Webster 2003, 58)

(I don’t approve reclusiveness. [Nice word! I have just learnt it.] You are not a recluse who runs away from people, right Daddy?)

Definition of the word “misanthrope” is added in both TT1 and TT2, but translators used different strategies to give its definition. While Bürge chooses to borrow the word as “misanropi” and give the definition in parentheses, Ekiz replaces it with the Turkish equivalent “münzevi” and adds the meaning of the word so the readers can understand more easily. It can be said that both translations teach a new word to their readers, as it is common in translated children’s literature.

#### 4. Discussion and Conclusion

In the present study, two different translated texts, *Örümcek Dede* and *Uzun Bacaklı Baba*, with different intended target audiences are examined, and thus, the impact of changes in the target audience on the translation of children’s literature is explored in terms of systemic affiliation. As a result of the analysis, it is observed that TT1 is affiliated to existing models. Bürge manipulated the source text’s integrality substantially by omitting chunks of paragraphs or shortening sentences, and she also simplified the text; therefore, she manipulated the main story line. She made alterations for ideological or evaluative reasons. In addition to the textual manipulations, images were also changed by the publishing house to make the translated text appropriate and appealing for the child readers. Therefore, it can be argued that TT1 is strongly

affiliated to the children’s system. On the other hand, Ekiz does not employ omission strategy, and it can be assumed that additions were made for didactic purposes such as teaching new words or subjects. It should be reiterated that TT2 is published in the young adult series, and the difference in the target audience results in minimizing the need for affiliation to the children’s system.

As mentioned by Alvstad (2010), changing images can be problematic since it requires further changes in the text. It can be claimed that Alvstad’s argument is valid for TT1. Even though Jerusha is illustrated as a little girl, she is a college student who is determined to be a respectable writer. She studies hard to achieve her goals, advocates women’s rights, criticizes the society, and rejects the idea of limiting herself with what she is expected to do. She eventually falls in love with the man who helps her get college education, supports her financially, and encourages her to become a writer. By omitting the illustrations and replacing them with images of a little girl, the main story line is manipulated, the love story is discarded, and the ‘innocence’ of the book (as emphasized on the back cover) is ensured. Even if the romance between Jerusha and Jervis is eliminated and the ending of the book is changed accordingly, there is still a mismatch of text and images. It is evident that Jerusha is older than how she is illustrated in TT1, as there is no manipulation in the text itself regarding her age.

Another issue about this case is the addressees of the source text and the target texts. Even though *Daddy-Long-Legs* is classified as a children’s book, it is up to debate whether the book is appropriate for the child reader. It has been more than a century since the book was published, and it was considered as a progressive literary work in terms of the author’s ‘feminist’ approach. In 1912, women were not allowed to vote or encouraged to pursue higher education opportunities in the United States. For this reason, Webster was appreciated for advocating these issues and guiding young American girls. *Daddy-Long-Legs* was critically acclaimed and positioned as a children’s book. However, Webster herself announced that she did not write it with child readers in mind. This can be discussed in terms of the “dual readership” feature of children’s literature, suggested by Alvstad (2010). It is possible to say that *Daddy-Long-Legs* carries a didactic message for both young American girls and their parents. In the two Turkish translations, this function varies as targeted audience changes. While Milliyet Publishing House publishes a text translated for child readers, Ütopya Publishing House includes children and young adults in their prospective readers. This results in diverging

translation strategies: Bürge manipulates the text and images to make it more ‘appropriate’ for the child readers. On the contrary, Ekiz does not resort to omission strategy, does not manipulate the story line, and adds footnotes for didactic purposes.

The notion of what is ‘appropriate’ or ‘good’ for children might change in terms of the intended target audience. There is no violent or explicit content, and the protagonist of the book is portrayed as an idealistic, determined, and hardworking college girl: this might be the reason why *Daddy-Long-Legs* stood the test of time, was acknowledged as a canonized work of children’s literature, and was translated into many languages. However, the function attributed to the source text varies in the target texts. In Bürge’s translation, the story of a young girl who listens to her benefactor, prioritizes her education, improves herself intellectually, and does not interact with the opposite sex is told. In contrast, Ekiz does not manipulate the text as Bürge did. Even if it is essentially an ‘innocent’ story, adjustments might be required in translating the book for different target readers. As a result of the analysis, it can be concluded that agents of translation (i.e., translators and publishing houses) have employed different strategies, and the understanding of what child readers should read changes in accordance with the targeted age groups in each translation. Thus, the results of the present case study showcase that children’s literature is not a monolithic construct, and variation in the age groups of the target audience might be the cause of substantial changes regarding translation decisions in terms of operational norms.



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