Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

Translation and Interpreting in English Programme

TRANSLATING FOOD ITEMS IN CHILDREN'S LITERATURE: A CASE STUDY ON DAV PILKEY'S *CAPTAIN UNDERPANTS* SERIES

Merve DEMİR

Master's Thesis

Ankara, 2019

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KABUL VE ONAY

Merve Demir tarafından hazırlanan "Translating Food Items in Children's Literature: A Case Study on Dav Pilkey's *Captain Underpants* Series" başlıklı bu çalışma, 19.06.2019 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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In loving memory of my amazing father, my eternal witness Zekai Demir.

Your spirit will forever dwell in my heart.

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ÖZET

DEMİR, Merve. *Çocuk Edebiyatında Yiyecek Ögelerin Çevirisi: Dav Pilkey'in Kaptan Düşükdon Serisi Üzerine Bir Çalışma*. Yüksek Lisans Tezi, Ankara, 2019.

Çocuk edebiyatında en sık karşılaşılan unsurlardan biri yiyecek ögeleridir. Bu ögeler, çocuklara yönelik edebi eserlerde genellikle simgeseldir ve bu eserlerde çeşitli rollere bürünebilmekte ve farklı amaçlar doğrultusunda kullanılabilmektedir. Dolayısıyla, çocuk edebiyatının kırılgan yapısı göz önünde bulundurulduğunda, çocuk kitaplarında yer alan yiyecek ögelerinin çevirisi çevirmenler için oldukça büyük zorluklar oluşturmaktadır. Bu noktadan hareketle bu çalışma, Türkçe'ye İpek Demir ve Pınar Gönen tarafından aktarılan Dav Pilkey'e ait *Kaptan Düşükdon* serisindeki yiyecek ögelerinin çevirilerine odaklanmaktadır. Çalışmanın öncelikli amacı, çevirmenlerin *Kaptan Düşükdon* serisinde yer alan yiyecek ögelerinin aktarımında yararlandıkları çeviri stratejilerini incelemek ve çevirmenlerin aldıkları kararlarının arkasında yatan olası nedenler ile çeviri davranışlarındaki sıklıkları ortaya koymaktır. Çalışmanın bir diğer amacı ise, söz konusu kitap serisindeki yiyecek ögelerinin kaynak metinlerdeki işlev ve amaçlarının erek metinlerde korunup korunmadığını irdelemektir. Bu doğrultuda, çeviri analizi öncesinde öncelikle söz konusu kitap serisinde yiyecek ögelerinin hangi özelliklere, işlevlere ve rollere sahip olduğu incelenmiştir. Daha sonra, toplam 57 yiyecek ögesinin çevirileri Davies'in (2003) ileri sürdüğü çeviri stratejileri ışığında sınıflandırılmıştır. Çevirmenlerin aldıkları kararların incelemesinde Toury'nin (1995) erek odaklı yaklaşımı ve kabul edilebilirlik ile yeterlilik normları kuramsal çerçeveyi oluşturmuştur. Sonuç itibariyle, yiyecek ögelerinin çevirisinde her iki çevirmenin de erek odaklı bir yaklaşım sergilediği ve böylelikle çevirilerin kabul edilebilirlik kutbuna daha yakın oldukları gözlemlenmiştir. Ancak, çalışmada yiyecek ögelerinin kaynak metinlerde sahip olduğu bazı işlev ve amaçlarının çeviri metinlerde kayba uğradığı görülmüştür.

Anahtar Sözcükler

Çocuk edebiyatı, çocuk edebiyatı çevirisi, erek odaklı yaklaşım, Toury'nin normları, çeviri stratejileri, yiyecek ögeleri, Dav Pilkey, *Kaptan Düşükdon* serisi.

ABSTRACT

DEMİR, Merve. *Translating Food Items in Children's Literature: A Case Study On Dav Pilkey's Captain Underpants Series*. Master's Thesis, Ankara, 2019.

Being one of the most prevalent components of children's literature, food items are often symbolic and they can play various roles and can be used for different purposes in literary works for children. Therefore, translating food items in children's literature holds great challenges for translators when the fragile nature of children's literature is taken into account. In this regard, this study primarily focuses on the Turkish translations of food items in Dav Pilkey's *Captain Underpants* series translated by İpek Demir and Pınar Gönen. It aims to investigate the translation strategies employed by the translators while dealing with the food items in Dav Pilkey's *Captain Underpants* series along with the possible reasons behind their decisions, and to reveal the regularities in the translational decisions by the translators. Secondarily, it aims to find out whether the intended functions and purposes of the food items in the original texts are maintained in the target texts. To this end, the study first explores the general characteristics, functions and roles that food items possess throughout the series before conducting the translation analysis. Then, the translations of a total of 57 food items are analyzed in the light of Davies' (2003) categorization of translation strategies. The translational decisions by the translators are criticized within the theoretical framework of Toury's (1995) target-oriented approach and norms of acceptability and adequacy. As a result, the study reveals that both translators have adopted a target-oriented approach when transferring food items. Thus, it is possible to state that their translations are nearer to the pole of acceptability. However, the study also finds that some of the intended functions and purposes of the food items in the source texts have been lost in the translated texts.

Keywords

Children's literature, translation of children's literature, target-oriented approach, Toury's norms, translation strategies, food items, Dav Pilkey, The *Captain Underpants* series.

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LIST OF ABBREVIATIONS

CSI Culture Specific Item

CU1 The Adventures of Captain Underpants

CU2 Captain Underpants and the Attack of the Talking Toilets

CU3 Captain Underpants and the Invasion of the Incredibly Naughty Cafeteria Ladies from Outer Space (and the Subsequent Assault of the Equally Evil Lunchroom Zombie Nerds)

CU4 Captain Underpants and the Perilous Plot of Professor Poopypants

CU5 Captain Underpants and the Wrath of the Wicked Wedgie Woman

CU6 Captain Underpants and the Big, Bad Battle of the Bionic Booger Boy, Part 1: The Night of the Nasty Nostril Nuggets

CU7 Captain Underpants and the Big, Bad Battle of the Bionic Booger Boy, Part 2: The Revenge of the Ridiculous Robo-Boogers

CU8 Captain Underpants and the Preposterous Plight of the Purple Potty People

CU9 Captain Underpants and the Terrifying Re-Turn of Tippy Tinkletrousers

CU10 Captain Underpants and the Revolting Revenge of the Radioactive Robo-Boxers

CU11 Captain Underpants and the Tyrannical Retaliation of the Turbo Toilet 2000

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KD2 Kaptan Düşükdon ve Konuşan Tuvaletlerin Saldırısı

KD3 Kaptan Düşükdon ve Dünya Dışından Gelen İnanılamayacak Kadar Yaramaz Aşçı Kadınların Saldırısı (ve Aynı Derecede Korkunç Zombi İneklerin Bunu İzleyen Saldırısı)

KD4 Kaptan Düşükdon ve Profesör Paçalıdon'un Hain Planları

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KD10	Kaptan Düşükdon ve Radyoaktif Robotdonların İğrenç İntikamı
KD11	Kaptan Düşükdon ve Turbo Tuvalet 2000'in İntikamı
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ST	Source Text
TT	Target Text

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INTRODUCTION

I. GENERAL REMARKS

Children, the adults of tomorrow, constitute a significant component of the society they live in. Regarded as the most important period of one's life, childhood is when children begin to build their ideas and skills that they will carry into adulthood. Being one of the most eminent bridges through which children are presented the real world, children's literature is undoubtedly highly influential on children and their development. Although there have been various debates on what children's literature include and how it differs from adults' literature, it is, broadly speaking, "either literature produced and intended for children or as literature read by children" (Oittinen, 2000, p. 61). Despite the importance children's books hold in shaping children's world, children's literature, however, has been regarded as an uninteresting field of study for many years by adults who seem to consider it as occupying a place at the periphery of the literary system. Not surprisingly, translation of literature for children, thus, has experienced a similar lack of academic interest.

Being long neglected until 1970s within the realm of translation studies, the translation of literature for children has started to draw attention, and has been widely discussed by many scholars since then. Differing from adult's literature in many ways, children's literature does not solely act as a tool for entertainment for children but also serves for educational, social and ideological purposes. Therefore, it is not surprising that translating children's books poses specific constraints for translators. Also, when children's limited world knowledge and lack of experience are considered, translators are exposed to various problems and decisions in order to meet their target readers' special needs and to provide a text that children can comprehend.

One of the biggest constraints that translators encounter is when transferring food items in children's books. Being a fundamental element of children's literature, food is always symbolic in literary works for children, and it can play various roles and can be used for different purposes (Daniel, 2006; Keeling and Pollard, 2009). As food choices are mainly culture-bound, it is crucial for translators to identify what a certain food item represent in the source text while transferring it into another language. Also, the translators must take

into consideration the allusions and associations as well as the humorous and didactic functions that they can have.

Although translation of children's books has been drawing much academic interest today, very few studies have been carried out to investigate translation of food items in children's literature. Considering the prevalence and importance of food items in children's books, the issue is worth exploring. To that end, the present study dwells on the translation of food items in Dav Pilkey's famous *Captain Underpants* series. Selling more than 80 million copies around the world and being translated into over 20 languages, the *Captain Underpants* series is among the most successful works of contemporary children's literature. Also, it has been recently filmed by DreamWorks Animation, and a TV series based on the books is being streamed on Netflix. Telling the adventures of George and Harold, two best-friends who created their own super-hero, Captain Underpants, in their own comic book, each book of the series is loaded with comics, illustrations, humor and pranks which children are amused by. Among the reasons why the *Captain Underpants* series is chosen for this thesis are that the books are worldwide popular among children and that they offer various examples of food items and that food plays various important roles throughout the series.

Purpose of the Study

The present study primarily aims to determine what challenges are encountered by the translators when dealing with the food items included in Dav Pilkey's *Captain Underpants* series, to analyze the translation strategies used by the translators while transferring these food items, to reveal the justifications and motivations behind the translators' decisions, and to uncover the behavioral regularities that the translators exhibit. Secondarily, the study intends to discuss whether the function and purpose of the food items in the original are maintained in the Turkish translations. Therefore, in order to achieve these goals, the present study firstly investigates which translation strategies introduced by Davies (2003) have been adopted by the translators during the transfer of food items in *Captain Underpants* series into Turkish. Then, it tries to determine whether the translations are closer to the pole of adequacy or acceptability (Toury, 1995). Lastly,

it seeks an answer whether the intended functions and purposes of the food items are reflected as in the original.

Research Questions

In accordance with the purposes of the present thesis, it is aimed to find answers to the following questions:

1. What might be the challenges faced by the translators when dealing with the food items in Dav Pilkey's *Captain Underpants* series?
2. Which translation strategies proposed by Davies (2003) are utilized by the translators during the transfer of food items in the *Captain Underpants* series into Turkish? What are the justifications and motivations behind the translators' decisions?
3. Are the translations produced by the translators closer to the pole of adequacy or acceptability?
4. Given the intended functions and purposes of food items included in the series, to what extent are those functions and purposes maintained in the target texts?

Methodology

For the purpose of this thesis, a descriptive study is to be conducted on the *"Captain Underpants"* series penned by Dav Pilkey. Gideon Toury's target-oriented theory and translation norms will constitute the theoretical framework for the analysis of the translations. In order to analyze the translation strategies utilized by the translators while transferring food items, the translation procedures put forward by Eirlys E. Davies (2003) will be used: preservation, addition, omission, globalization, localization, transformation and creation. The decisions made by the translators during the treatment of food items will be scrutinized in the light of Toury's (1995) norms of acceptability and adequacy.

Limitations

The present study merely focuses on the Turkish translations of Dav Pilkey's *Captain Underpants* series which include twelve books. The co-translators İpek Demir and Petek Demir transferred the first book into Turkish, and the next nine books were translated solely by İpek Demir and the last two books of the series were translated into Turkish by Pınar Gönen. All the books of the series have been published by Altın Kitaplar Publishing House and no other translations by other publishing houses have been published. Thus, a comparative analysis will not be conducted.

The examples extracted from the series in order to conduct the study are analyzed under the translation strategies by Davies (2003) and the results are only limited to the books chosen for the purpose of the present thesis. Thus, the results might vary in case the study is conducted by another taxonomy of translation strategies within a different theoretical framework.

Organization of the Study

The present thesis is divided into three chapters. The first chapter provides background information about the definition of children's literature and its historical development in the Western world, and discusses the prevalence and importance of food in children's literature.

The second chapter focuses on the translation of children's literature. First, specific features of the translation of children's literature will be presented. After providing background information about the translation of children's literature, a review of theoretical approaches to the translation of children's literature by many scholars will be explained with a particular emphasis on Toury's target-oriented approach and translational norms which will be used for the purpose of this study. In the last part of this chapter, translation of food items in children's literature will be touched upon.

The third chapter will dwell on the case study. First, brief information about the author and the translators will be provided. Then, general information about the books and plot summaries of the books will be presented in order to draw a clearer picture. Before analyzing the translation of food items in the *Captain Underpants* series, the chapter will

discuss the functions and purposes of food items included in the series. Then, the translation analysis will be performed within the framework of the study.

CHAPTER 1: CHILDREN'S LITERATURE

1.1. DEFINITION OF CHILDREN'S LITERATURE

For several years, scholars and critics have studied and attempted to define the concept of children's literature since the very beginning of its recognition as a domain. However, finding a suitable definition for children's literature has been a major challenge for those who seek to determine the boundaries of the concept. As Weinreich states it has been "an area of research and an endless debate that is as old as research into children's literature itself." (as cited in Nodelman, 2008, p.136). In this sense, Epstein (2012) states that there seems no consensus between scholars on how to determine whether a text is written for children and if it is, what that would signify in terms of objects of the text and its form, style and content (p. 1).

Some scholars avoided defining children's literature owing to the fact that "the 'magic' of children's literature eludes definition" (Smith, 1979, p. 12) and neither children nor their literature can be defined easily (Glazer and Williams, 1979, p. 10). The reason why these writers reject defining children's literature stems from the belief that definition is governed by sense and reasoning whereas childhood is contrarily "a time of innocence, the glory of which is exactly its irrationality, the lack of knowledge and understanding that presumably offers insight into a greater wisdom" (Nodelman, 2008, p. 147).

In line with this belief, Lesnik-Oberstein (1996) points out that 'child' as a concept poses as much equal problems of definition as the word 'children's literature' does (p. 16). Accordingly, Hunt (2005) adds that the concept of childhood shifts with time and place (p. 4). Thus, it is possible to argue that the notion of childhood has also been a persistent problem for children's literature since it may have varying meanings for different people in different cultures. As Epstein (2012) puts it, differing perceptions of the notion of childhood have highly influenced what children's literature is (p. 2).

While some scholars insisted that children's literature is intrinsically indefinable, others posed many questions aiming to identify the boundaries of children's literature and to determine how children's books differ from adult literature. In this regard, Lesnik-Oberstein (1996) asks some explicit questions:

> "But is a children's book a book written by children, or for children? And crucially: what does it mean to write a book 'for' children? If it is a book written 'for' children, is it then still a children's book if it is (only) read by adults? What of 'adult' books read also by children—are they 'children's literature'?" (p. 15).

Given these questions, she asserts that the definition of children's literature is interrelated with a particular reader audience, and therefore, it is underpinned by purpose, that is, children's literature wishes for being a specific field to be able to connect with its purposefully intended audience (Lesnik-Oberstein, 1996, p. 15). Likewise, Hunt (2005) mentions that books intended for children differ from adult literature in the sense that:

> "They are written for a different audience, with different skills, different needs, and different ways of reading; equally, children experience texts in ways which are often unknowable, but which many of us strongly suspect to be very rich and complex. If we judge children's books (even if we do it unconsciously) by the same value systems as we use for adult books – in comparison with which they are bound by definition to emerge as lesser – then we give ourselves unnecessary problems." (p. 3)

In line with these ideas, one can simply define the concept of children's literature as any kind of literary work that the child reader prefers to read. In this regard, Oittinen (2000) gives a brief but concise definition focusing on children as readers, and states that "children's literature can be seen as either literature produced and intended for children or as literature read by children" (p.61). Based on this definition, children's literature can be inferred to include any literary work read by children regardless of the author's intention. However, Klingberg strongly argues that children's literature includes any literary work specifically intended for the child reader (as cited in Oittinen, 2000, p. 61). Similarly, O'Sullivan (2005) describes children's literature as literary work being written primarily for the young reader by adults, and excludes the literary work produced by children themselves (p. 13).

Given these points, Epstein (2012) discusses children's literature as being more reader oriented and further points out that adult literature is defined basing on the genre and topic whereas literary work for children is classified by age, style or topic and, thus, this can promise the possibility that children's literature might function differently than that of adult literature (p. 3).

When the function of children's literature is considered, one can speculate that it is manifold. Oittinen (2000) states that "seen from a very wide perspective, children's literature could be anything that a child finds interesting" (p. 62). Therefore, it is

important to consider child readers' interests and tastes while selecting and producing literary work for children. Accordingly, Nodelman (2008) notes that literature aims to offer readers pleasure and "the books adults appropriately label as children's literature must surely be the ones children will actually enjoy reading" (p. 151).

In their attempts to find a clearer definition for children's literature and its intentions, some scholars draw attention to children's needs beyond pleasure, such as education. It goes without saying that didacticism is more or less recognizable in children's books either in an explicit or implicit way (Puurtinen, 1998, p.2). Since children are widely regarded as innocent and inexperienced beings by adults, adults feel the necessity to teach them. From this perspective, the fundamental function of children's literature is educative (Nodelman, 2008, p. 157).

There seems to be a consensus on didacticism among many scholars. Hunt (1994) believes that:

> "It is arguably impossible for a children's book (especially one being read by a child) not to be educational or influential in some way; it cannot help but reflect an ideology and, by extension, didacticism. All books must teach something, and because the checks and balances available to the mature reader are missing in the child reader, the children's writer often feels obliged to supply them." (p.3)

In line with these statements, Puurtinen (1998) describes children's literature as having dual character and being affiliated with both literary and social-educational systems. According to Puurtinen (1998), children's books are not solely read for pleasure, but they function as a pedagogical, social and ideological device as well (p.17).

From this point of view, one cannot deny the fact that adults have a huge influence over children's literature. According to Nodelman (2008), literature for children and its characteristics are shaped around the ideas of adults, and thus, it is apparent that adults operate in various levels of the children's literature system (p. 148). Therefore, O'Sullivan (2005) defines children's literature basing on the level of actions and actors included rather than on the level of the specific textual features. He also points out that adults are the authorities assigning literary works to children and conveying the prevailing values, ethics and standards (p. 12). Sarland (2005) notes that there is an imbalance of power between young readers and adults who act in several roles in all levels of the literary communication (pp. 30-31). Indicating the asymmetrical communication between adults

and child readers, O' Sullivan (2005) holds the view that one can describe children's literature as literature which is needed to conform to the desires and abilities of its audience (p. 13)

In addition to the roles adults have in children's literature as intermediaries or authorities, one must take into account that adults can also constitute the audience of literature for children (O'Sullivan, 2005, p.15). That's why, children's literature is said to exhibit dual addressee. According to Shavit (1986), the status of literary work for children is 'ambivalent' since they formally belong to children's literature system, but also they are read by adults who belong to another system (adult literature) (p.64). In this sense, *The Little Prince* (1943), *Alice's Adventures in Wonderland* (1865) and *Watership Down* (1972) are some examples classified as having a diffuse status and a dual structuring (Shavit, 1986, p. 66). She points out that ambivalent texts differ from other texts in terms of having two implied addressees, a real audience and a pseudo one, who will realize the text differently as a result of being familiar with different realization norms. Therefore, "the child, the official reader of the text, is not meant to realize it fully and is much more an excuse for the text rather than its genuine addressee" (Shavit, 1986, p. 70).

Another attempt to define children's literature has been more descriptive, in which some scholars benefit from the main characteristics of literary work for children in order to define the genre. In this sense, Oittinen (2000) points out that children's books are generally intended to be read loud out and often contain illustrations (p. 5). McDowell offers a more detailed distinction:

> ''Children's books are generally shorter; they tend to favour an active rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; the story develops within a clear-cut moral schematism which much adult fiction ignores; children's books tend to be optimistic rather than depressive; language is child-oriented; plots are of a distinctive order, probability is often disregarded; and one could go on endlessly talking of magic, and fantasy, and simplicity, and adventure" (as cited in Hunt, 1996, p. 51).

Some other scholars attempted to define the genre according to the age groups. Dilidüzgün (2012) posits that one can define children's literature as literary work aiming at the individuals between ages 4 and 12 and that consider child reader's comprehension level and their language and educational needs as well (pp. 18-19). Sever (2008) sets the

age range higher, and states that children's literature comprises the term beginning from the early childhood until the adolescence period. She also argues that the genre enriches children's world of emotion and imagination by linguistic and visual messages in line with their language development and comprehension levels (p. 17)

Based on these definitions above, it is possible to assert that the genre is novel in the sense that it is uniquely defined by its readership, intentions and aims. Also, it is worthy of consideration that all these definitions by scholars are based on their own perceptions of childhood and adulthood. For the purpose of this thesis, Wall provides a distinctive definition below:

> "If a story is written to children, then it is for children, even though it may also be for adults. If a story is not written to children, then it does not form part of the genre writing for children, even if the author, or publisher, hopes it will appeal to children" (as cited in Oittinen, 2000, p. 63)

1.2. THE DEVELOPMENT OF CHILDREN'S LITERATURE IN THE WESTERN WORLD

Children's literature, cannot be fully comprehended without delving into the history of the genre. Since the concept has experienced many changes from century to century around society's attitudes about children, it is vital to map the history of the field in order to have a deeper insight into the genre.

In essence, all literature started not with writing but with oral practice instead, and children's literature inevitably shared the same fate as well. In early times, there was no distinction between adult literature and literature for the young reader, and thus, their minds were inevitably nourished by adult literature.

In ancient Greece, children were regarded as weak, morally insufficient and mentally incompetent beings, and were mostly classified with women, slaves and animals (Golden, 2015, p. 5). As a result of the marginalization of children at this period, the people of those times did not feel any obligation to produce texts specifically intended for children (Nodelman, 2008, p. 100). Therefore, children had to listen and enjoy the same traditional narratives such as tales, myths, lullabies, stories, rhymes, songs and so on with adults (Erten, 2011, p. 19). Passing on the oral literature, the storytellers in the clans acted as the responsible actors of protecting the cultural heritage and moral values. Among the most

eminent works of the Ancient Greece enjoyed by children were Homer's epic poems, the *Illiad* and the *Odysey*, along with Aesop's *Fables* which still remains as a favorite until today (Russell, 1997, pp. 4-7).

When it comes to Ancient Rome (from around 50 BC to AD 500) that borrowed much from Ancient Greece in terms of culture and civilization, children of Rome were not only delighted in Homer's epic poems but also the imaginative work of Ovid's *Metamorphoses*, which is a compilation of mythological and legendary stories, and Virgil's *Aeneid,* an epic poem telling the adventures of Aenas, the legendary Trojan hero who travelled to Italy and became the ancestor of Roman nation (Russell, 1997, p. 4).

Following the fall of the Roman Empire, Europe faced the Dark Ages that we now name as the Middle Ages where children, and not surprisingly children's literature, were ignored by the society. The Roman Catholic Church was in charge of education along with social and political setting and the rate of literacy was low due to the high expenses of books before the printing press was invented. The children of this era were regarded as adults when they reached a full command of language and when they were able to understand adults in all respects. Seen as little adults in this era, children shared the same activities with adults, including drinking alcohol and smoking cigarettes (Temple, Martinez, Yokota, & Naylor, 1998, p. 11). As a matter of fact, medieval children also shared the common literature with adults and relished performances by ballad mongers and storytellers of oral tradition, which was the primary entertainment for the time (Lathey, 2010, p. 31). The most outstanding works of the era enjoyed by children were the heroic poem *Beowulf* and the legend of *King Arthur* (Russell, 1997, p. 5).

When the movable type printing press was invented by J. Gutenberg in 1450, the oral tradition gradually started to leave its place to written works since it was now possible to make multiple copies of books. Making books cheaper and more accessible, this development revolutionized communication of ideas and education. Soon after in 1476, William Caxton brought the printing press to England and published one of the earliest books expressly intended for child readers, *A Booke of Curtseye* which included rules of good manners addressing aristocratic boys (Temple et al., 1998, p. 11). He also published the first English collection of fables, *Subtyl Historyes* and *Fables of Esop* in 1484 (O'Sullivan, 2010, p. 21).

During the early Renaissance, the Catholic Church held great dominance over the society and the religious turmoil had tremendous influences on the education system. Nearly three hundred years after the printing press was invented, literary works for children were still very limited and were not produced systematically or regularly, and children read primarily ABCs and courtesy books which intended to teach children the culture of etiquette of the time (Shavit, 1995, p. 29). One of the most remarkable developments of this era was John Amos's *Orbis Sensualium Pictus* which was arguably the first picture book intended for children and the book can be considered as the proof of a new acceptance that children learn best through books designed to stimulate them (Kinnell, 1996, p. 138).

The seventieth century welcomed the rise of Puritanism and John Locke's philosophy which helped pave the way to awareness of children's special needs (Russell, 1997, p. 7). It was only after the Puritan writing emerged that children's books could be culturally recognized, since the Puritans started issuing educational books intended specifically for children (Shavit, 1995, p. 29). Believing that children were sinful by nature, the Puritans saw books as a guide through which children would acquire morals and principles of religion (Shavit, 1995, p. 32). Therefore, the emphasis put on literacy and education was heavy due to the belief that everyone should be able to access to the Bible. The most favorable books by the Puritans were *A Token for Children* (1671) by James Janeway and *Pilgrims Progress* (1678) by John Bunyan, and the nature of these books reveal that the approved literature for children was didactic rather than amusing (Shavit, 1986, p. 138).

Opposing against the ideas of the Church and Puritans about the nature of children, the English philosopher John Locke also had important influence on children's literature with his famous work *Some Thoughts Concerning Education* (1963) which introduced his idea that children's minds are *tabula rasa*, or blank slates, meaning that mind is like a blank piece of paper at birth (Russell, 1997, p. 9). Therefore, he suggested that children must be provided with the proper education.

The most common reading materials during the period between the fifteenth and eighteenth centuries were hornbooks and chapbooks. Being the earliest exposure to

reading for children, hornbooks were made from wooden paddles to which the alphabet and sometimes the lord's Prayer was fastened, and protected by a thin sheet of transparent horn (Kinnell, 1996, p. 13). Hornbooks were sold by pedlars in America and England and they were mostly fastened to a leather thong that helped children to carry them around their necks or wrists (Temple et al., 1998, p. 12). Appearing around 1690 and being published until the nineteenth century, *The New England Primer* was undoubtedly the most important among early schoolbooks (Russell, 1997, p. 8).

Another popular reading material of the time was chapbooks which were cheaply made small books including fairy tales and other non-religious works (Temple et al., 1998, p. 12). Chapbooks were the gist of popular literature in the seventeenth century, and they are considered a significant 'catalyst' regarding the development of literature for children (Shavit, 1986, p. 158). Besides chapbooks, children in this period also fancied the books originally produced for adults. Among these, *Robinson Crusoe* (1719) by Daniel Defoe and *Gulliver's Travels* (1726) by Jonathan Swift captivate children with their adventurous contents and they are undoubtedly the most important literary works of the time that are still read by children to this day (Russell, 1997, p. 11).

The English writer and bookseller John Newbery (1713-1778), regarded as the 'father of children's literature', became the most outstanding contributor to the field during the eighteenth century. Newberry was the first to successfully open the doors to solid publishing for children's books (Shavit, 1995, p. 33). He published his *Little Pretty Pocket-Book* (1744) which is regarded as the earliest commercially produced book intended for children. The book is of importance as it pursued children's interests and amusement as well as their edification (Russell, 1997, p. 11).

Similar to John Locke, the French philosopher Jean Jacques Rousseau's (1712-1778) perspectives about children and their education widely influenced children's books. Stressing that children should learn by experience, Rousseau, in his book *Emile* (1762), proposed his ideas about education and insisted on the importance of moral development, leading his followers to produce didactic and moralistic books in order to educate children to be good and decent human beings (Russell, 1997, p. 11). Furthermore, in this book,

Rousseau discouraged children from reading imaginary fairy tales, or from being told those, due to his belief that imagination is the core of evil (Çılgın, 2007, pp. 41-42).

During the nineteenth century, Europe was under the influence of Romanticism which unquestionably had great influence on the notion of childhood. As a result of changing views about children, they were begun to be treated in a different manner from adults, and children were given the freedom to savor childhood (Ghesquiere, 2006, p. 23). As a consequence of this new pedagogical perspective, the gradually fading old folktales were brought back to life alongside the moralistic tales. The French author Charles Perrault had actually published the first folktales early in 1729 with his *Tales of Mother Goose,* in which he retold the famous old stories *Cinderella, Little Red Riding Hood* and *Beauty and the Beast* (Russell, 1997, p. 12). The popularity of these folktales among children resulted in numerous retellings of old folktales. The two German brothers Jacob Ludwig (1785-1863) and Wilhelm Karl (1786-1859) Grimm made the most contribution with their vast collection of folktales they published (Nodelman, 2008, p. 150). Like Grimm brothers, Danish writer Hans Christian Andersen (1805-1875) was another leading name during the nineteenth century. Throughout his life, Andersen wrote and published 156 fairy tales and stories along with other literary works such as poetry, novels, drama etc. He published his collection *Eventyr, fortalte for Børn* (Fairy Tales Told for Children) in 1835 (Øster, 2006, pp.141-142). His unforgettable works, *The Ugly Duckling, The Little Mermaid, The Little Match Girl* and *Thumbelina* are still among the best loved books by children.

When we come to the middle of the 19th century, children's literature had succeeded in shifting to a more modern and stratified genre, and a more-child oriented approach had begun to develop instead of the didactic approach (Shavit, 1986, p. 148). Following this new approach, children's literature flourished during the Victorian era (1837-1901). The most gifted writers and illustrators of the era on both sides of the Atlantic canalized their talents into children and their literature, and children's literature has seen its Golden Age during the late Victorian era (Russell, 1997, p. 13).

The Victorian period saw the great popularity of adventure stories which were written especially for boys. As a result of the discoveries of new places during the era, the writers of the time felt the urge to depict adventure stories in remote areas of the world (Erten,

2011, p. 25). Being written by Robert Louis Stevenson in 1881, *Treasure Island* is regarded as the most prominent adventure story after *Robenson Crusoe*. Same as British boys, American boys also adored adventure stories, but rather those that took place in their native country (Russell, 1997, p. 14). With his far-reaching adventure stories, *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884), Mark Twain is still considered to be the most outstanding writer of boys' stories in America at the time.

Girls during the Victorian era, however, mostly enjoyed domestic stories. Those books were character oriented and told the everyday life of the protagonist and depicted their background in detail (Nikolajeva, 2002, p. 22). One of the first domestic novels, *The Wide, Wide World* was written by Elizabeth Wetherall, known as Susan Warner, in 1850. Louisa May Alcott's *Little Women* (1868), however, holds a major importance as still remaining as a classic.

Children's literature experienced a significant milestone right after Charles Ludwig Dogson's well-known classic *Alice's Adventures in Wonderland* which he published under the pseudonym Lewis Carroll in 1865 (Shavit, 1980, p. 81). Being regarded as the first fantasy book, *Alice in Wonderland* broke all the rules of didactic approach to children's books and paved the way for many more imaginative literary works aimed at children in England and America (Russell, 1997, p. 13). Other remarkable fantasy books of the Victorian era are Charles Kingsley's *Water Babies* (1863), George MacDonald's *The Princess and the Goblin* (1872), Juliana Horatia Ewing's *The Brownies and Other Tales* (1870), Kenneth Grahame's *The Wind in the Willows* (1908), Lyman Frank Baum's *The Wonderful Wizard of Oz* (1900) and J. M. Barrie's *Peter Pan* (1904). In Italy, the Italian writer Carlo Collodi is also remembered for his famous fantasy book classic *Pinocchio* (1883), which tells the story of a wooden puppet whose nose gets bigger when he tells a lie (Erten, 2011, p. 28).

The French writer Jules Verne also deserves mention in terms of his tremendous impact on children's literature. He is considered as the pioneer of the science fiction books and his books were ahead of his time in terms of being filled with submarines, rockets and voyages to the moon. With his popular works, *Five Weeks in a Balloon* (1863) and *Around the World in 80 Days* (1873) Verne still continues to appeal to children.

Another gem of the Victorian period was the English writer Charles Dickens (1812- 1870) whose works included *A Christmas Carol* (1843), *David Copperfield* (1850), *Great Expectations* (1861) and *Oliver Twist* (1838). He wrote about the economic constraints and burdens that the British faced after the Industrial Revolution.

In the twentieth century, politics and war had tremendous influence on children's literature in Europe (Ray, 1996, p. 647). However, the twentieth century was fruitful regarding children's books in various types such as picture books, fantasy, poetry and realistic fiction (Russell, 1997, p. 16). During the period between two world wars, many fantasy books were produced. Some of the most notable fantasy books for children included *Doctor Dolittle* (1920) by Hugh Lofting, *Winnie-the-Pooh* (1926) by the British author A. A. Milne, *Mary Poppins* (1934) by P. L. Travers and J. R. R. Tolkien's *The Hobbit* (1937).

Following the World War II, children's literature experienced a dramatic shift from the didactic approach and a more child-oriented environment was reached with the focus on children's likes and dislikes. In these modern fantasy books, children were provided with a richer and more exciting literary world. C. S. Lewis*' The Lion the Witch and the Wardrobe* (1950), Lloyd Alexander's *The Book of Three* (1965), Ursula Le Guin's *A Wizard of Earthsea* (1967) and E. B. White's *Charlotte's Web* (1952) are some of the most important modern fantasy classics (Russell, 1997, pp. 17-20).

Among other post-war fantasy books, Antoine de Saint-Exupery's *The Little Prince* (1943), a fascinating fantasy about an airman encountering a small child from another planet, and the Swedish writer Astrid Lindgren's *Pippi Longstocking* (1945), which tells the adventures of a super-strong independent girl.

The appearance of J. K. Rowling's *Harry Potter* series (1997-2007) was one of the most outstanding developments at the end of the twentieth century. Being translated into eighty languages, the series has attracted millions of both adults and children around the world and become one of the most popular novels of all times.

When we come to the twenty-first century, children's literature has gained its own statue and a strong position. Today, society believes that childhood is the most important period of one's life and children books are an indispensable part of publishing activity (Shavit,

1986, p. 3). We are now observing a publishing phenomenon in which books for children are marketed for its both audiences, sometimes as similar texts with different prices (O'Sullivan, 2010, p. 6)

1.3. THE DEVELOPMENT OF CHILDREN'S LITERATURE IN TURKEY

The development of children's literature in Turkey has shown parallelism with the development of the genre in the Western world. Until the written works emerging with the invention of the printing press, Turkish children enjoyed traditional narratives such as lullabies, riddles, folk tales, myths, rhymes, Nasreddin Hodja stories etc. However, Turkish children's literature began to bloom during the Tanzimat period which brought along many renovations and Westernization in political, social and cultural aspects (Erten, 2011, p. 32).

Before the Tanzimat era, literary works written for children were low in number and were mainly produced for didactic purposes. In this regard, Nabi's *Hayriye-i Nâbi* (1971) and Sümbülzade Vehbi's *Lütfiye-i Vehbi* (1791) are two significant works written for children. However, both books included religious lessons, advices and codes of conduct aiming to teach children how to behave. Therefore, it is possible to assert that they were intended not as a means of entertainment but as a tool of education (Karagöz, 2018, pp. 849-850).

With the proclamation of Tanzimat edict in 1839, the prevalent views about children and childhood began to change and a new era started in which education of children were regarded as of high importance. Being an alphabet book and including translated tales and fables, Dr. Rüştü's *Nuhbet'ül Etfal* (1859) was considered as the first children's book in Turkish literature. Another significant work of the era was *Mümeyyiz* (1869) which was the first periodical intended for children (Tuncer, 1995, p. 268). Also, various children's books classics and other literary works from the West flourished into Turkish via translations during this period. In this regard, Şinasi's translations from La Fontaine were published in his book *Tercüme-i Manzume* in 1859. In 1862, Yusuf Kamil Paşa translated Fenelon's *Telemaque*. Following this movement, Vakanüvis Lütfü translated Daniel Defoe's *Robinson Crusoe* in 1864 and Mahmut Nedim transferred Jonathan

Swift's *Guliver's Travels* into Turkish in 1872. In 1872, Ziya Paşa translated Jean Jacques Rousseau's *Emile* which is about children and their education. Jules Verne's *Journey to the Center of the Earth* and *Five Weeks in a Balloon* were transferred into Turkish by Mehmet Emin in 1883 and in 1887 respectively. However, these works were not easy to comprehend for children as they were not translated with an appropriate narrative for children (Erten, 2011, pp. 33-34). There were also other original works produced by significant authors of the period. Among these were Ahmet Mithat Efendi's *Hace-i Evvel* (1870) and *Kıssadan Hisse* (1871), Muallim Haci's *Ömer'in Çocukluğu* and Recaizade Ekrem Mahmut's *Tefekkür,* which are considered as the first children's books of Turkish literature (Çıkla, 2005, pp. 94-95).

After the Tanzimat period, Turkish children's literature experienced a breakthrough. During the second constitutional era, education of the society was prioritized. Among the most noteworthy developments of the era was the establishment of the school *Darülmuallimin* in 1848, which had a teaching staff comprised of reformist-intellectual names of the time such as Halit Ziya, Tevfik Fikret, Ahmet Cevat and so on. With an attempt to meet the needs of the education programs, the director of the school, Satı Bey put remarkable efforts. In a conference held in the school in 1910, Satı Bey drew attention to the importance of poetry and music in children's education. Following the conference, many literary works intended for children were written among which there are *Çocuklara Şiirler* (Poems for Children) (1911) by Alaaddin Gövsa, *Çocuklara Neşideler* (1912) by Ali Ulvi Elöve and *Şermin* (1914) by Tevfik Fikret (Karagöz, 2018, p. 851).

The early 1910s were characterized by "the Nationalist Literature". With the purpose of instilling national and moral values in Turkish children, several Turkish poets penned poem books for children. In this sense, *Kızıl Elma* (1915) and *Altın Işık* (1923) by Ziya Gökalp, *Çocuk Şiirleri* (1917) by Siracettin Hasırcıoğlu, *Mektep Şiirleri* (1918) by Fuat Köprülü, and *Çocuk Şiirleri* and *Şiir Demeti* by Ali Ekrem Bolayır were among the most noteworthy poem books beloved by children at the time (Erten, 2011, pp. 34-35). Another important name of the period was Ömer Seyfettin whose various literary works such as *Pembe İncili Kaftan*, *Kaşağı*, *Forsa* and *Başını Vermeyen Şehit* wrapped with Turkish history and nationalist ideas were also enjoyed by children (Karagöz, 2018, p. 852).

With the establishment of Turkish Republic on 29 October 1923, Turkish literature entered into a renewal process. Following the Literary Revolution on 1 November 1928 and establishment of Turkish Language Institute on 12 July 1932, prevalent literary works were reintroduced with the new alphabet. Thus, benefiting from this movement, Turkish children's literature saw a rise in the attempts by various institutions and publishing houses to produce more original works intended for children. In these works, children were centered and the importance of children in a given society was emphasized (Erten, 2011, p. 36). Some of the most remarkable books of the era were Fazıl Hüsnü Dağlarca's *Çocuk ve Allah* (1940), Abdullah Ziya Kozanoğlu's *Kızıl Tuğ* (1923) and *Seyit Ali Reis* (1927), and Cahit Uçuk's *Türk Çocuğuna Masallar* (1942), *Ateş Gözlü Dev* (1946) and *Kurnaz Tilki* (1946).

In 1950s, translation activities reached its highest rate and several worldwide famous picture books such as Zagor series and Capitan Miki were translated into Turkish, which paved the way for Can Göknil's *Kirpi Masalı* (1974), the first picture book in Turkish children's literature (Erten, 2011, p. 37). In 1960s, the rise of literary works for children continued. The children's books competition made by Doğan Kardeş Publishing House in 1964 was one of the most remarkable developments of the time. In 1970s, most of the works in Turkish children's literature were under the influence of leftist ideology. Many well-known writers such as Aziz Nesin, Muzaffer İzgü and Gülten Dayıoğlu produced stories and novels for children during this period. With the proclamation of 1979 as the International Year of the Child by UNESCO, children's literature publications experienced a peak and national institutions gave considerable support to the publishing houses and writers (Erten, 2011, p. 38).

When we come to 1980s, it is seen that the number of writers and illustrators of children's books rose up. Children's needs and interests were prioritized in this period. Among the prominent authors of children's books are Gülten Dayıoğlu, İpek Ongun, Yalvaç Ural, Ülkü Tamer and Muzaffer İzgü. After the 1980s, the perspective towards children's literature changed, which led the didactic approach in children's books to be abandoned, and children's reality to be more respected (Neydim, 2003, p. 69). Following this new approach, children were started to be seen as a subject rather than an object and children's literature was started to be accepted as a discipline in the 1990s (Yalçın and Aytaş, 2002, p. 44). An increase in the quality and quantity of children's books was seen with the

efforts and contributions of a number of publishing houses such as Yapı Kredi Publishing House and İş Bankası Kültür Publishing House which still remain as leading institutions that publish a wide variety of literary works for children ranging from educational books to picture books (Erten, 2011, p. 41).

In 2000, the National Child and Youth Literature Symposium, the first national symposium regarding children's literature was held in Ankara. Another contribution to Turkish children's literature has been by some Turkish newspapers such as Cumhuriyet, Vatan, Radikal and Milliyet which provide newspaper supplements on children's books (Erten, 2011, p. 43).

Today, with the increasing value given to children, Turkish children's literature has developed into a genre into which many academic studies are canalized. With the supports of various institutions, academics, writers and publishers, Turkish children's literature has been drawing more interest and continuing to develop day by day.

1.4. FOOD IN CHILDREN'S LITERATURE

Being a vital element of our lives, food means much more than what is on our plates. It is also a powerful lens in terms of reflecting cultural characteristics, values, concerns, traditions, religion, and social background of a society (Vidal Claramonte and Faber, 2017, p. 190).

In his article *Toward a Psychosociology of Contemporary Food Consumption ([1966] 2013)*, Roland Barthes (2013) states that food is not solely a collection of products used to curb hunger, but rather a "a system of communication, a body of images, a protocol of usages, situations, and behavior" (pp. 24-25). He further maintains that when food is bought, cooked or consumed, this particular food item sums up and conveys a situation, it represents an information and, it signifies. Therefore, each fact related to food constitutes a structure similar to any other system of communicating (Barthes, 2013, pp. 24-25). Counihan and Van Esterik (2013) puts forward that food communicates through "definitions of acceptable and prohibited foods, stereotypes associating certain groups with certain foods, consumption of foods to express belonging or attain desired states, and use of food narratives to speak about the self" (p. 10)

In the introductory part of their book *Critical Approaches to Food in Children's Literature* (2009), Kara Keeling and Scott Pollard describe food as a 'cultural signifier', stating that societies and cultures are built upon food as it is an essential element of life. Thus, they further argue that food is an indispensable component of imagination due to its being fundamental to culture (p. 5). As a matter of fact, food occupies the central position during the process of culture creation and thus, it is inevitably omnipresent throughout literature in general. (Keeling and Pollard, 2009, p. 6).

In literary works for children, food acquires as much significance as it does in literature for any other audience (Keeling and Pollard, 2009, p. 5). It is a consistently recurrent motif in children's books since "food experiences form part of the daily texture of every child's life from birth onwards, as any adult who cares for children is highly aware" (Keeling and Pollard, 2009, p. 10). In children's books, which are often filled with detailed illustrations of food, food not only stimulates imagination but also represents a specific culture and have symbolic meanings (Stephens, 2013, p. 10).

One of the earliest articles solely investigating food in children's literature, "*Some Uses of Food in Children's Literature*" (1980), was written by Wendy R. Katz. According to Katz (1980), children's literature abounds in illustrations, concepts and values related to food such as "hospitality, gluttony, celebration, tradition, appetite and obesity" (p. 192). She further argues that to be able to comprehend children's world to the furthest extent, one must comprehend the relationship between children and food. This approach to children's literature provides us with a kind of sociology of childhood, that is, an analysis of what children eat portrays their behaviors, thoughts and concerns (Katz, 1980, p. 192). In her article, Katz (1980) benefits from food as a device in order to conduct a social analysis to determine the world of young by focusing on various canonical children's books such as *The Adventures of Huckleberry Finn, Nobody's Family Is Going to Change, Anne of Green Gables, The Hobbit* and *Higglety Pigglety Pop!*. She determines several themes in these texts which can be listed as "civilization, community, identity, emotional stability, meals and food events, empowerment" (Keeling and Pollard, 2009, p. 10). According to Katz (1980), manners are a significant aspect of eating, and she maintains that food plays an active role in children's adaptation to the societal order (p. 193).

In their study *Power, Food and Eating in Maurice Sendak and Henrik Drescher: Where the Wild Things Are, In the Night Kitchen, and The Boy Who Ate Around,* Keeling and Pollard (1999) analyze how rituals of eating and mealtimes in children's books function as a vehicle for socialization, and discuss in which ways the main children characters in those books by Sendak and Drescher employ food as a tool of disobedience and free will.

The most comprehensive book scrutinizing food in children's books *Voracious Children: Who Eats Whom in Children's Literature (2006)* has been written by Carolyn Daniel. In her book, she studies food narratives in children's literature by investigating several dualisms such as male/female, adult/child, inside/outside, edible/inedible, and good/bad. By analyzing these structural oppositions, power relations in children's books are revealed, with the conclusion that cultural rules regarding food and eating signify the ideological patriarchal structure of society (Daniel, 2006, p. 211).

Reminding the didactic nature of literature intended for children, Daniel advocates the common opinion that food is always symbolic in literary works for children, and she maintains as:

> "The feasting fantasy in children's literature is a particularly good vehicle for carrying culture's socializing messages: it acts to seduce readers; through mimesis it "naturalizes" the lesson being taught; and, through the visceral pleasures (sometimes even jouissance) it produces, it "sweetens" the discourse and encourages unreflexive acceptance of the moral thus delivered. Hence, while ostensibly pandering to hedonism, a feasting fantasy frequently acts didactically." (Daniel, 2006, p. 4).

Fictional food, thus, can be regarded as "a sweetener for the bitter pill of socialization" (Daniel, 2006, p. 60). To be 'human', as Daniel (2006) argues, one must eat in accordance with culturally defined standards, and therefore, children must learn what is edible or inedible within a certain culture (p. 5). One of the fundamental functions food fulfills in children's literature is teaching children to eat properly in terms of what to or not to consume and who eats whom (Daniel, 2006, p. 4). Children are introduced to the rituals, etiquette and social boundaries related to food and eating during mealtimes. Daniel, thus, stresses the significance of mealtimes in children's books as socializing events since they are when children internalize cultural codes of eating and attitudes towards foods (Daniel, 2006, p. 15).

In addition to teaching manners and codes of eating, certain types of food embedded in children's books can enable better understanding of characters and a specific period of time. As Daniel (2006) states, food fantasies depicting sumptuous, mouth-watering and savory foods in vast amounts, are as much prevalent as mealtimes especially in classic British children's books. In addition to the visceral pleasure it serves to the reader, those feasting fantasies in British children classics also function in many other social, cultural and psychological terms. As Europeans suffered from the devastating fact of famine in the Middle Ages, children's books including rich, appetizing and abundant food were the only place where children could indulge in lavish food (Daniel, 2006, pp. 62-65). Food fantasies including sweet food which were only available for rich nobles, not only aimed to ease hunger, but also represented economic aspirations. Those fantasies were also affected by the harsh regime of the British nursery prevalent during the period beginning from the second half of the eighteenth century until the second world war as Puritan beliefs forced children to eat their monotonous, bland food separately from their parents. Spending most of their time with nannies or nurses away from their parents, children at that time were also separated from savory foods such as meat or sugar. Unlike their American counterparts who enjoyed food without such extreme indoctrination, British children following a simple diet in the nursery, however, could only satisfy their appetite via feasting scenes provided in books. Thus, the abundance of food scenes in British children's classics of the time can be ascribable to children's desire to explore what American children consumed (Daniel, 2006, pp. 70-71).

Another point Daniel emphasizes is that food can act as a tool by which patriarchal society controls identity of a woman. Due to the strains the females of Victorian period were put under, women and girls were made to minimize their appetite and desires and consume less (Daniel, 2006, p. 39). This self-restraint can be traced in food narratives in children's literature of the time. According to Daniel (2006), food scenes in children's books "are encoded with messages about gendered social roles and have a powerful mimetic effect, they produce explicit discourses pertaining to social and cultural ideologies" (p. 60).

Underlining the parallel between food and sexuality, Daniel also agrees with Katz's (1980) thesis that one can see food functioning as the sex of children's books (p. 192). According to Daniel (2006), food in children's books comes into play as a substitute for sex, arousing children's appetite/desire, in a similar way that adults are tempted by

sexuality included in adult literature (p. 82). In her dissertation *Nothing More Delicious: Food as Temptation in Children's Literature* (2013) which explores how food is utilized as a temptation in many famous children's books, Stephens (2013) asserts that food constitutes the utmost temptation for the child reader. She also states that food can represent both pleasure and the possibility of gluttony inside the world of children in which sex may not be understood as a reality yet (p. 67) According to Stephens (2013), food in children's books functions as a means used to entice children to behave mischievously and perform bad deeds, and tempting food can also serve didactic lessons about evil, or overindulgence (p.15).

Food is also employed as an issue of power in many children's books. In his article *Food and Power: Homer, Carroll, Atwood and Others* (1987), Mervyn Nicholson claims that food delimits power relationships (p. 38). Upon describing food as a means of self-creation, he further explains the relationship between food and power as:

> "The power of self-transformation is the basis of power, but in concrete reality, power means social control. Thus power over food = power over other people. At the same time and for the same reasons, control over food signifies independence. A person who can provide for himself is one who supplies his own food. Thus food = (1) power of life = (2) power over others = (3) control of one's own destiny." (Nicholson, 1987, p. 44)

In children's books, as in *Alice in Wonderland,* food can subvert the entrenched power relations (Nicholson, 1987, p. 43). In *Alice*, where food is magic and used as a tool of self-transformation, food helps the child protagonist to win her independence and her own power over authorities in Wonderland. In the real world, where it is an inevitable fact of life that children are controlled by their parents with regard to what to eat or not to eat, food in children's books can reflect the power dynamics between children and adults. As Yeung (2015) observes, children's control over their own food and manage their own sustenance represent children's independence and mark their transition to adulthood (p. 9).

To sum up, being a constant theme in literature as explained above, food also plays an essential part in a considerable number of children's books. As Stephens (2013) underlines, "whether food tempts or excites, punishes or rewards, it will remain a fixture of literature, and especially of children's literature" (p. 69). Food narratives can perform

various functions ranging from fueling children's imagination to enabling them to learn about the social order and reflecting the cultural values of a society at the same time. Therefore, it is important to be aware of these functions and symbolisms that food items hold while translating food items in children's books.

CHAPTER 2: TRANSLATION OF CHILDREN'S LITERATURE

2.1. SPECIFIC FEATURES OF THE TRANSLATION OF CHILDREN'S LITERATURE

Throughout its journey in history, children's literature lamented the absence of academic research. It was only after the seventies that children's literature could draw scholarly interest. The reason why the field was long-neglected could be that children's literature is often regarded as a secondary and unexciting field to be studied (Puurtinen, 1998, p. 2). In a similar sense, Oittinen (2000) notes that the absence of research on children's literature is linked to children's low status in the social hierarchy (p. 165).

Not surprisingly, given the fact that children's literature has endured a lowly literary status, then one can expect the translation of children's literature to suffer the same destiny (O'Connell, 2006, p. 19). Katharina Reiss deserves credit as being one of the first academics to point out that translation of children's books has been long neglected although there has been a flood of studies on the field of translation for hundreds of years (as cited in O'Sullivan, 2005, p. 66). Gillian Lathey (2006) also states in the introductory part of his book *The Translation of Children's Literature: A Reader* that it was only when the third symposium of the International Research Society for Children's Literature (IRSCL) was held in 1976 that translation of children's literature could at last be recognized internationally as a field of research. IRSCL was the first conference of children's literature which was dedicated specifically to translation of literary works intended for children (Lathey, 2006, p. 1)

Translation of children's books undoubtedly, notwithstanding being underestimated, holds great importance due to the vital role it fulfilled in the improvement of children's literature throughout history. The position of children's literature could be improved, and new initiatives were heartened via translations, as they encouraged authors to produce literary works in their own languages by confronting them with their most successful counterparts from other cultures and languages. Supporting the canonization process, translations have also enabled the transfer of new concepts and literary models (Ghesquiere, 2006, p. 25). Furthermore, since a vast amount of children enjoy reading translated books, translations seem to undertake a fundamental role in children's

developing a positive reading attitude, and they can even motivate unwilling child readers to read (Ghesquiere, 2006, p. 28). In this regard, Sutherland (1981) notes the advantages of translating children's books as follows:

> "(1) Translated books provide cross-cultural enrichment and the dissemination of the best in children's literature.
> (2) They enable children to understand and respect other cultural patterns, to empathize with children of other countries, and to see the universal qualities of life as well as the enthralling differences.
> (3) Whether fiction or nonfiction, books about other countries give factual information; and such information is usually more reliable than books written by outsiders about those countries.
> (4) Books from another country may be of a kind or about a subject riot available in one's own land. In sum, new horizons and new bonds are acquired." (p. 15).

Another point put by Bamberger is that translation provides children all over the world with the same joys of reading, and enables them to value similar ideals, aims and hopes (as cited in Lathey, 2006, p. 2). Also, translations enabled children from all around the world to reach the opportunity to meet many children's books classics such as Aesop's *Fables*, *Alice's Adventures in Wonderland* by Lewis Carroll or J.K. Rowling's *Harry Potter* series by (Erten, 2011, p. 46).

Translation of children's literature fulfills a many-faceted function as a pedagogical, social and intellectual tool, and it also conveys world knowledge, beliefs, standards and values (Puurtinen, 1998, p.2). Therefore, translating literary work for children can be a daunting task. Since adults and children possess different characteristics by nature, translation of children's literature is different from translating for adults in many aspects (Pascua-Febles, 2006, p. 111). Accordingly, Lathey (2006) stresses two major aspects that distinguish translating for children from that for adults:

> "(1) The social status of children and the resulting status of literature written for them,
> (2) The developmental aspects of childhood that determine the unique qualities of successful writing for children" (p. 4).

Alvstad (2010) puts forward five dimensions of children's books that are required to be considered during translation:

1. cultural context adaptation, which is originally Klingberg's (1986) term for a variety of modifications aiming to move a given source text towards an intended audience in the receiving culture,
2. ideological manipulation, which refers to purification in Klingberg's (1986) terms, is a kind of adaptation including stylistic changes or even content adjustments to move the text closer towards adults' set of values,
3. dual audience (children and adults),
4. features of orality, the texts meant to be read aloud,
5. the relationship between text and image, as "the verbal and the visual stand in different relations, and translation can change the ways the verbal and visual codes interact with each other" (pp. 22-25).

Moreover, Alvstad (2010) also suggests that these specific features play simultaneously while translating for children, affecting the translated texts more evidently than in literary translation for adults (p. 26).

While translating for children, translators should consider a number of specifics of childhood and characteristics of literature intended for children. Governed by the general translational norms, i.e. (1) source-oriented norms (adequacy norm), (2) literary norms (acceptability norm, the pursuit of aesthetic translation) and (3) business norms (adherence to the commercial nature of the editing, publication and distributing process), translation of children's literature has its own distinguished norms that are didactic norms, pedagogical norms and technical norms (Desmidt, 2006, p. 86). In line with these norms, a translated children's book should improve the intellectual and emotional development of young readers and convey accepted values. It should also conform to the linguistic abilities and conceptual knowledge of children, and concern the questions about how to transfer the illustrations and whether or not to keep the layout of the original text (Desmidt, 2006, p. 86)

One of the main problems that translators of children's books encounter is that children have limited 'world knowledge' as they have lived shorter than adults (Oittinen, 2006, p. 42). Taking children's experiences, their comprehension and reading abilities into consideration, translators of children's literature are required to compensate for this lack of background knowledge without creating overtly difficult translations or exposing child

readers to simple texts which show no feature of strangeness, difficulties, exoticism and mystery (Stolze, 2003, p. 209). Furthermore, Puurtinen (1998) reminds that it is also necessary to make the necessary changes to abide by what the society regards as acceptable and beneficial for children, and what is regarded as the appropriate level of difficulty in the receiving culture (p. 2).

Another constraint on translating children's literature is the ambivalent nature of its audience. When translating, translators need to take into account not only the child reader but also adults acting as parents who dictate what children read, as teachers or librarians who suggest books, or publishers. Therefore, translators are required to consider the hidden readers of children's books, and conform to their likes and dislikes without disregarding children's needs and expectations (Pascua-Febles, 2006, p. 111).

Translators of children's books also need to be alert to the uses of the texts written for children. Since books intended for children are usually produced to be read loud out, 'the aural texture of a translation' –rhythm, intonation, stress, pauses, tempo, tone – is of high importance to the child reader (Lathey, 2006, p. 10). Therefore, translators should fulfil this creative task by producing a text which tastes good on adult's tongue (Oittinen, 2000, p. 32). When it comes to visual elements, another common feature of literary works intended for children, translators should also take into account the interaction between the verbal and the visual. Translators should address the exact counterpoint between visual and verbal codes in illustrated texts and picture books for children (Lathey, 2010, p. 8).

Finally, one needs to bear in mind that all written works, illustrations and translations created for children are a reflection of our own views of childhood (Oittinen, 2000, p. 41). Therefore, one can see translating for children as "reaching out the child in oneself and diving into the carnivalistic children's world and re-experiencing it" (Oittinen, 2000, p. 168).

2.2. THEORETICAL APPROACHES IN THE TRANSLATION OF CHILDREN'S LITERATURE

Katharina Reiss was one of the first translation scholars who commented on the translation of children's literature. Adopting the organon model proposed by Karl Bühler,

Reiss presents her text typology composed of informative, expressive and operative texts, and later adds 'audio-medial text type' into this categorization (Tabbert, 2002, p. 314). According to Reiss, each text type carries a function which acts as the decisive factor during the translation process (Nord, 1997, p. 39). All of these text types can be found within children's literature. Approaching the translation of children's literature within the framework of the translation-oriented text typology, Reiss endeavors to describe particular difficulties encountered while translating for children, and comes up with three aspects that require further investigation:

> "1. the…asymmetry of the entire translation process: …adults are translating works written by adults for children and young people',
> 2. the agency of intermediaries who exert pressure on the translator to observe taboos or follow educational principles; and
> 3. children's and young people's (still) limited knowledge of the world and experience of life" (as cited in O'Sullivan, 2005, p. 66).

The Finnish scholar Tiina Puurtinen takes the linguistic acceptability as her point of departure in translating for children. She determines the linguistic acceptability by focusing on three aspects: the readability and speakability level suitable for a specific readership (for example, of a certain age), suitability with the linguistic norms of the respective genre and/or agreement with the expectations of a specific readership (Puurtinen, 1995, p. 230). According to Puurtinen (1995), linguistic deviations from original source language texts are hardly tolerated in translated children's literature although they may be easily welcomed in translations of adult's books (Puurtinen, 1995, p. 45). Addressing the didactic role of children's literature, Puurtinen indicates that linguistic acceptability acts a fundamental part in the readability and comprehensibility of translated children's books. Thus, while transferring children's literature, both the language and content are modified in accordance with the child readers' comprehension levels and their reading skills, and long and complex sentences are simplified in this regard as they may alienate children from reading and hinder their development of reading abilities (Puurtinen, 1998, p. 2).

Another Finnish scholar Riita Oittinen embraces a more child-oriented approach, and promotes fidelity to the child readers rather than loyalty to the original text and the author. In this sense, she refuses that translators should be invisible, and insists on the idea that

translators cannot escape from but bring their own child image and perception of childhood into their translations (Oittinen, 2000, p. 3).

> "When a child reads a story, she/he is not really interested in whether she/he is reading a translation or not: she/he experiences it, interprets it, and new meanings arise. If we have a "functionalist" point of view of translation and if we think of children as our "superaddressees," we must take their experiences, abilities, and expectations into consideration. How we do it in practice depends on the child image we have and on what we know about the children of our time." (Oittinen, 2000, p. 34)

Oittinen favors the Russian philosopher Michael Bakhtin's dialogic theory, and asserts that while translating children's literature, a dialogic communication happens between translators and the authors of the texts, with their audiences and with their own selves. Translators, therefore, are loyal to the texts they produce, to their childhood experiences and memories and the language they used as a child (Oittinen, 2000, p. 162). Seeing translating for children as a 'communication between children and adults', Oittinen (2000) believes that reading experience is an inseparable part of the translation process (p. 17). Thus, she gives priority to the reading experience of the translator:

> "I consider that reading is the key issue in translating for children: first, the real reading experience of the translator, who writes her/his translation on the basis of how she/he has experienced the original; second, the future readers' reading experiences imagined by the translator, the dialogue with readers who do not yet exist for her/him, that is: imaginary projections of her/his own readerly self (Oittinen, 2000, p. 4)."

According to Oittinen (2000), a successful translation must be able to both read naturally and meet the intended function in the target language. Therefore, translators are required to expertise in analytical and sensitive reading and writing. Advocating target-orientedness in children's literature, Oittinen (2000) claims that adaptation and translation always go hand in hand during the dialogic process of translating for children, which she describes as 'no innocent act' (p. 43).

Oittinen, also favors carnivalism, which is the theory of folk humor established by Bakhtin. She points out that children's culture and carnivalism are alike in many ways. They are regarded as low genres, and they are both unofficial and not ruled by any dogmas or authorities (Oittinen, 2000, p. 54). Thus, translating for children is a carnivalesque act where 'you' and 'I' meet and a dialogic communication takes place (Oittinen, 2000, p. 56). In this sense, "translators should dive into the carnivalistic children's world, re-

experience it and, even if they cannot stop being adults, to succeed they should try to reach into the realm of childhood, the children around them, the child in themselves" (Oittinen, 2000, p. 167).

In his book *Children's Fiction in the Hands of Translators* (1986), Göte Klingberg, the Swedish children's literature scholar, puts forward that translators should maintain the integrity of the original work, and refrain from modifying the source text as much as possible while translating for children. According to Klingberg (1986), children's literature is produced by taking into consideration the needs, abilities, background, interests and ideas of its intended audience (p. 11). In this regard, he demands for faithfulness to the source text due to his belief that authors of the original texts have already considered what is best for their future audience. Therefore, translators of children's literature should aim at retaining the same amount of adaptation as in the original work. Regarding translation as creating the same, he also believes that translated texts function in a similar way with the original. Thus, translators of children's books are required to aim for 'functional equivalence' as well (Oittinen, 2000, p. 89).

Taking a negative stance towards adaptation, Klingberg refers to two pedagogical goals that can lead to the manipulation of the original work. Since children lack sufficient world knowledge and experience, translators can benefit from adaptation to produce a text that child readers can understand. Also, translators can adapt the source text by deleting or changing the set of values that, he or she thinks, are not appropriate for the child reader (Klingberg, 1986, p. 10). When children are needed to be explained the foreign elements such as proper names or measurements, translators can resort to 'cultural context adaptation', which includes a wide range of strategies used to move the original text closer towards the intended reader (Lathey, 2006, p. 7). 'Cultural context adaptation' can be utilized in the categories such as literary references, other languages in the original text, mythological references and common belief, historical, religious and political background, buildings, food and beverages, customs and traditions, games, flora and fauna, proper nouns, titles, names of pets, geographical names and weights and measurements (Klingberg, 1986, pp. 17-18). Klingberg (1986) determines nine ways of adapting culture-bound elements:

> 1. Added explanation (preserving the culture-bound element, but inserting an explanation into the translated text)
> 2. Rewording (the intended meaning of the source text is given but the culture-bound element is removed)
> 3. Explanatory translation (giving the function and use of the culture-bound element rather than using the foreign equivalent for it)
> 4. Explanation outside the text (explaining the culture-bound element with an endnote, a footnote, a preface, an annotation and the like)
> 5. Substitution of an equivalent in the culture of the target language (changing the culture-bound element in the source text with an equivalent in the target culture)
> 6. Substitution of a rough equivalent in the culture of the target language (changing the culture-bound element in the source text with a rough equivalent in the target culture)
> 7. Simplification (resorting to a more general concept instead of a specific one)
> 8. Deletion (deleting words, sentences, paragraphs or chapters)
> 9. Localization (bringing the whole cultural setting of the source text closer to the intended reader) (p. 18).

Other types of adaptation put forward by Klingberg (1986) are purification, modernization and abridgement that may help the text become more comprehensible and more interesting for the target reader. Regarded as unnecessary by Klingberg (1986), purifications are applied to move the translated text closer towards another set of values (p. 12). They can be done by omissions or additions as a sanitization of the values considered unsuitable in the source text. For Klingberg, purifications should be limited to an extent as this 'protectionism' might restrain children's development of world knowledge (Oittinen, 2000, p. 91). Modernization, however, means to make the translated text more appealing for the intended audience by modifying the source text into a more modern time and setting; for example, altering the old fashion language to a more up-to-date usage, or exchanging the outdated details in the setting with more familiar ones (Oittinen, 2000, pp. 90-91). Abridgment is another type of adaptation in which translators shorten or simplify a text. Klingberg adopts a negative approach towards abridgments in literature for children due to the assumption that abridgments often result in falsification, a hidden abridgment. Thus, any kind of changes, even hidden abridgments should be avoided since they might affect the reading experience in an unfavorable way (Oittinen, 2000, pp. 92-96). Klingberg (1986) provides some norms of how to prevent problems when abridgments are necessary:

> "1. No abridgement should be done allowed which alters the content or form.
> 2. If abridgment is essential, whole chapters or passages should be omitted.
> 3. If one wishes to omit within paragraphs, whole sentences should be shortened.
> 4. The author's style should never be altered.
> 5. If one wishes to shorten the average sentence length … sentences should be divided into two or more new ones. This would be much better than omitting words and content within sentences" (Klingberg, 1986, p. 79).

To sum up, Klingberg's ideas on translating for children are prescriptive and chiefly based on educational concerns. Klingberg claims that translators of children's books should be faithful and 'invisible messengers' of the author of original work (Oittinen, 2000, p. 161). He also believes that translators should keep the peculiarities of the foreign culture so that children's international knowledge is enhanced (Klingberg, 1986, p. 10).

Another scholar rejecting the idea of adaptations in translated children's literature is Zohar Shavit who made some of the most notable contributions in the field. Drawing on Even-Zohar's polysystem theory, Shavit (1986) claims that children's literature is a fundamental element within the literary polysystem (p. 111). According to Shavit (1986), translation is a kind of transfer process which includes not only transporting a text from the source language into another language, but also exchanging between systems, for instance, translating from adult's literary system into literary system of children's (p. 112). By reason of children's literature being located at the periphery in the literary polysystem, norms for translating literary work for children differs from those of adult literature. As Shavit (1986) puts it, translators of children's books can benefit from great freedoms while transferring children's literature due to its peripheral position within the literary polysystem (p. 112). Those freedoms include manipulating the source text by changing, enlarging, deleting and abridging. Translators of children's books can benefit from those freedoms on the grounds that they conform to the two principles which are:

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

The hierarchical relation between these principles has experienced significant changes over time. The first principle was dominant when literature for children was considered to be a pedagogical instrument, whereas today, the second principle of making the original

text more suitable to the young reader's level of understanding is more predominant (Shavit, 1981, p. 172). Even though these two principles may sometimes contradict or complement each other, they guide all of the decisions related to each stage of translating a text, and present the ground for the systemic affiliation of the text (Shavit, 1981, p. 172).

The systemic affiliation of a text that is new in the children's system resembles to that of a text which moves to another peripheral system (Shavit, 1986, p. 114). Shavit (1986) identifies five systemic constraints determining the translation norms while translating children's books: affiliation of the text to existing models, text's integrality, the level of complexity of the text, ideological evaluation, stylistic norms (p. 112). The first constraint considers target text's compliance with existing models in the target literary system. For instance, when a model does not exist in the receiving culture, the original text can be manipulated with the omission or addition of some elements to assimilate it into the target system. Accordingly, Shavit (1986) gives the example of *Gulliver's Travels*, which is adjusted from a satire into a fantasy story by removing the satirical elements based on the assumption that target readers may be alienated. Secondly, some texts may be abridged due to moral concerns to create more appropriate texts for the young readers, or based on the assumption that children might not be able to comprehend the texts. From this point of view, omission of sexual obscenity and scene of urination in *Gulliver's Travels* constitute a good example. Also, the dialogue between Robinson and his father in *Robinson Crusoe* was omitted by many translators as a result of the common belief that those elements about the ethos of the bourgeoisie cannot be understood by children. Thirdly, since simplicity is highly demanded in children's literature, translators tend to delete complex elements in a text, such as ironies or parodies, or to modify the relations between elements and functions. The less sophisticated are the theme, characterization and main structures of a text, the more suitable it is for the level of children's comprehension. As Shavit exemplifies, in *Alice in Wonderland*, where the level of reality and imagination indistinguishable, most of the translators opted for simplifying the text into a clear separation between reality and imagination. The fourth constraint focuses on the adaptations applied to a text due to the pedagogical and ideological concerns. Translators can even find it necessary to completely change a text to make it closer to the notions of what is morally or ideologically suitable for the child reader. Lastly, in

accordance with the didactic nature of literature for children, translators can alter the stylistics features of a text to enrich children's vocabulary (Shavit, 1986, pp. 112-128).

With his book *The Translator's Invisibility* (1995), Lawrence Venuti brought valuable insights into the field by scrutinizing the (in)visibility of translators. Opposing the idea that translators should be silent actors during the translation process, Venuti (1995) writes that "the translator's invisibility is a weird self-annihilation, a way of conceiving and practicing translation that undoubtedly reinforces its marginal status in Anglo-American culture" (Venuti, 1995, p. 8). Venuti equates transparency with invisibility. The more a text is transparent (fluent), the less visible translators are, and the more authors and the meaning intended in the source text are visible (Venuti, 1995, pp. 1-2) Therefore, translators should refrain from removing the peculiarities of the foreign text in order that readers can savor a fluent text. Instead, Venuti approves an exoticizing approach and demands the visibility and recognition of translators by maintaining the foreign flavor of the original text.

Accordingly, Venuti postulates two particular translation strategies, 'domestication' and 'foreignization', which he builds on the opinions of the German philosopher and theologian Friedrich Schleiermacher. Venuti (2001) defines domestication as "conforming to values currently dominating the target-language culture, taking a conservative and openly assimilationist approach to the foreign text, appropriating it to support domestic canons, publishing trends, political alignments" (p. 242). However, when the reader is brought closer to the source culture by maintaining the linguistic and cultural differences of the original text, 'foreignization' strategy is used. In other words, foreignization is conveying the linguistic and cultural characteristics of the source text (Venuti, 1995, p. 20).

Another translation scholar advocating the target-oriented approach in literary translation is Gideon Toury. Influenced by Itamar Even Zohar's polysystem theory, Toury became one of the first translation scholars to move beyond traditional translation paradigms by prioritizing the receiving text and culture instead of the source text and source culture. With a general translation theory in his mind, Toury disregarded the conventional source-oriented theories and old debates of faithfulness, and instead developed his target-oriented approach as "a reaction to normative, synchronic and source system-oriented theoretical

frameworks focused on the process of source text typology and linguistic theories" (Ben-Ari, 2013, p. 152). In *In Search of a Theory of Translation* (1980), Toury criticizes the traditional source-oriented theories as being prescriptive, and thus, being insufficient to provide a point of departure for research. Instead, he emphasizes the necessity to foster a descriptive, target-oriented and empirical approach into the field on the grounds that translation studies comprise actual facts of life, that is, it is inevitably an empirical science in its essence (Toury, 1982, p. 24).

In his article *A Rationale for Descriptive Translation Studies* (1982), Toury asserts that "translated texts and their constitutive elements are observational facts directly susceptible to the eye" (Toury, 1982, p. 25). However, translation processes are only indirectly available for study as being similar to a type of 'black box', whose internal structure can only be predicted or reconstructed in an experimental way (Toury, 1982, p. 25). Therefore, Toury gives priority to the translated texts, i.e. the product, instead of the translation process.

In this regard, target texts (and their constitutive elements) as observational facts should be the point of departure before delving into research in the field of translation, and those research should proceed to the reconstruction of non-observation facts (Toury, 1982, p. 25). In this journey of research, the target system should be regarded as the initiator of the act of translating since translation is guided by the goals it aims to fulfill in the receptor system. Thus, contrary to what the practitioners of traditional translation studies believe, "any research into translation should start from the hypothesis that translations are facts of one system only: the target system" (Toury, 1982, p. 25).

In his landmark book *Descriptive Translation Studies* (1995), he describes translation not solely being a process of transcoding between two different languages but as a socio-cultural act. Due to its socio-cultural dimension, translation is described by Toury as being subject to constraints of several types and varying degrees. These constraints are not restricted to the source text but also involve systemic differences between the two languages and textual traditions occupied in the translating event, and even the cognitive act of the translator which can be said to be affected by socio-cultural factors itself. When those factors are considered, it is apparent that "translators performing under different conditions (e.g., translating texts of different kinds, and/or for different audiences) often

adopt different strategies, and ultimately come up with markedly different products" (Toury, 1995, p. 54). In other words, socio-cultural constraints highly influence translators' process of decision-making.

Toury describes these socio-cultural constraints along a scale with two extremes, ranging, in terms of their potency, from absolute 'rules' to mere 'idiosyncrasies'. Norms fall between these two poles and these 'intersubjective factors' form a graded continuum along the scale, i.e. some norms can be stronger and more rule-like, on the other hand some are weaker, and hence, act as idiosyncrasies. Furthermore, the validity of norms can change with time and "changes of status within a society", and are, thus, dynamic and unstable (Toury, 1995, p. 54).

In Toury's theoretical model, norms occupy a central position. Toury (1995) points out that translation is a norm-governed act since it inevitably comprises at least two different languages and cultural traditions, i.e. at least two different norm-systems on each pertinent level (p. 56). Toury (1995) defines norms as "the translation of general values or ideas shared by a community—as to what is right and wrong, adequate and inadequate—into performance instructions appropriate for and applicable to particular situations" (pp. 54-55). Norms, as Toury (1995) adds, also function as criteria according to which translational behavior by translators can be evaluated (p. 55). To put it another way, norms are a category used in order to conduct a descriptive analysis on translations (Toury, 1980, p. 57). Therefore, Toury's notion of norms can be regarded as aiming at investigating what kind of translation behavior is accepted as correct and what kind of texts are considered as translations in a given culture at a certain period of time (Schaffner, 2010, p. 237). Indicating that norms operate at each stage of translation process of all kinds, and thus, they are reflected at every level of translations as products (Toury, 2000, p. 202), Toury puts forward three main types of translational norms which can be listed as preliminary norms, operational norms and initial norms.

Preliminary norms govern the decisions made before the translating act, and concern the existence and nature of a 'translation policy' and 'directness of translation' which are generally interconnected. Translation policy has to do with the selection of which texts, genres, writers, source languages and so on to translate, whereas directness of translation is related to tolerance or intolerance level of a society for translations made from an

existing translation in another language instead of translating from the source text, that is, an indirect translation.

Operational norms guide the decisions taken during the act of translating. These norms "affect the matrix of the text – i.e., the modes of distributing linguistic material in it – as well as the textual make-up and verbal formulation as such" (Toury, 1995, p. 58). They decide what kind of changes that source texts go through during translation. Toury distinguishes between two kinds of operational norms which are matricial norms and textual-linguistic norms. Matricial norms are concerned with "the degree of fullness of translation, the distribution and the textual segmentation of the target language material" (Toury, 1995, pp. 58-59). They control the macro-structures of the target texts, and guide the decisions such as deletions, additions, alterations of location and division into chapters, paragraphs, stanzas etc. (Hermans, 1999, p. 76). On the other hand, textual-linguistic norms are effective on the text on a micro level, and apply to the choice of linguistic material used for the formulation of the translated text, or replacement of certain linguistic and textual material of the source text (Toury, 1995, p. 59). Decisions related to lexical, syntactic and stylistic features of the translated text are governed by textual-linguistic norms (Schaffner, 2010, p. 238).

Initial norms are associated with translators' global approach regarding whether to conform primarily to the textual relations and norms of the source text or to follow the prevalent norms of the receiving language and culture (Baker, 1998, p. 164). These norms identify the position of a translation on the continuum between 'adequacy' and 'acceptability'. When a translator conforms to source norms, an 'adequate' translation is created; if the translators remain adherent to the norms prevailing in the receiving culture, an 'acceptable' translation is created (Toury, 1995, pp. 56-57).

In terms of translated children's books, translators have a tendency to be adherent to the contemporary norms prevalent in the receiving language literature, and to produce more 'acceptable' translations (Puurtinen, 1997, p. 322). This is due to the fact that child readers are less tolerant to strangeness and foreignness than adults as a result of their lack of world knowledge (Puurtinen, 2006, p. 56). Another reason behind opting for 'acceptability' stems from translators' and publishing houses' tendency to protect

children from otherness (Oittinen, 2018, p. 88). Therefore, target-orientedness is inevitable when transferring literature for children.

2.3. TRANSLATION OF FOOD ITEMS IN CHILDREN'S LITERATURE

Despite being a prevalent element of literature, food items have been long overlooked within the scope of translation studies. However, translation and food are much alike in terms of the processes they undergo. Chiaro and Rossato (2015) draw a comparison between the process of translation and the act of preparing a meal by stating that:

> "Translation begins with an alien text made up of words that are strung together through syntax, in turn upheld by grammar; similarly, a foreign dish consists of a number of unusual ingredients, combined in such a way as to create a dish that is acceptable within a diverse culinary culture." (p. 238)

Accordingly, translators act like cooks, as they are required to analyze the original recipe or text, search for the necessary ingredients or words and benefit from appropriate strategies which may include omitting or adding an ingredient or a phrase to present an appetizing meal or translation (Chiaro and Rossato, 2015, p. 238).

Translation of food items, which are intrinsically culturally-specific, can have its own distinctive challenges for the translators. B. J. Epstein's brief article *What's Cooking: Translating Food* (2009) is of importance for being one of the first studies mainly concerned about the issues that may pose problems for translators while transferring food related terms. In her article, she lists these issues as the availability of ingredients, differing cutting styles, measurement systems, implementations and cooking items. However, as explained in the previous chapter, food acts as a cultural signifier and it can have various functions in literature. When food is regarded as "a language that mirrors different translations of reality, as a system of communication that brings to light differences between cultures, and as a reflection of the values held by different societies", it goes without saying that translators must consider the functions and symbolisms that food related expressions carry (Vidal Claramonte and Faber, 2017, p. 191).

Considering the fragile nature of children's books, translating food items in literary work for children becomes even a more daunting and complex task. In an attempt to translate food items in children's literature, two different perspectives have been adopted by

scholars. Taking a prescriptive approach, Klingberg (1986) believes that foreign food in the original should be preserved, and translators should avoid deletions and changes as those culture-specific items can excite children's interest in the source culture (p. 38). However, Oittinen (2000) advocates adapting food items on the grounds that children might not be able to comprehend them due to their lack of limited world knowledge.

Many scholars have studied the subject from different angles. Dollerup (2003) touches on how tricky to translate for children and discusses how food items pose even more problems for translators during the act of translating children's books that are read out loud. Another scholar Hagfords (2003) investigates the translation of food items in *The Wind in the Willows* (1908) and some other tales translated from English to Finnish during the postwar years. In her study, she aims to reveal the translational norms prevailing during the 1950s, and finds that domestication has been the prevailing translational norm in the 1940s and 1950s in Finnish children's literature to help children identify with the story and comprehend the books better. Stating that prevailing norms can change through time and culture, Hagfords (2003) regards retranslations as necessary and maintains that literary works for children need to be retranslated now and then to be kept alive (p. 126).

Similarly, Mussche and Willems (2010) explore the transfer of proper names and food items in *Harry Potter* into Arabic. The scholars have found that simplification is the main strategy used while translating those food references. In her article *Translating food in Children's Literature* (2010), Paruolo (2010) examines how translation of food items in literary work for children benefits from Göte Klingberg's (1986) and Riita Oittinen's (2010) approaches towards translation of children's books, respectively preserving food items in the translated text (foreignization) and adapting food items to the receiving culture (domestication). She further asserts that one single strategy should be adopted instead of a mixed strategy while translating food in children's books.

Emphasizing the significance of culture surrounding food in children's literature, Mary Bardet's article entitled *What is for supper tonight?* (2016) deals with two French translations of food items in *Five Children and It* (1902) by Edith Nesbit to reveal the changes in translational norms between 1906 and 2004. The study aims to find out the influence of time and place on cultural intertextuality by examining the norms that govern translators' decisions and how their decisions might have differed over a period of a

hundred years. According to Bardet (2016), translators should pay special attention to translation of food items and beverages in children's books since those are overloaded with cultural associations. As Bardet (2016) puts it, translators of children's literature should correctly combine references, allusions and illustrations to enable child readers to build a cultural connection with a given dish (p. 6). She also states that translators should decide how close they will get to the norms of acceptability or adequacy when translating for children to be able to recreate a text that children would not feel alienated.

One of the most comprehensive studies investigating transfer of food items in children's books is Teresa Asiain's (2016) doctoral dissertation in which she spares a whole chapter that discusses how food items operate in the *Captain Underpants* series and analyzes the translation of food items in these books from English to Spanish. After explaining the various ways food functions in order to fulfill different aims, she observes that the translator's opting for domesticating food items has led to a loss in the author's playful language and resulted in a less subversive and less funny translation, which is a less appealing text for the target children. Therefore, bearing in mind that what a certain food item refers to can vary in different cultures, translators should recognize and respect these differences and the symbolic meanings hidden in food items when translating (Asiain, 2016, p. 205).

In a more recent article, Claudia Alborghetti (2017) conducts a descriptive study on the translation of food traditions in Gianni Rodari's books intended for both adults and children, and tries to find out the answer whether translators have preferred a domesticating or foreignizing strategy while mediating food items. The study shows that translators of four different books have chosen to domesticate the language of food with differing degrees, that is, whereas some of them have preserved the author's playful narrative by recreating puns and alliterations related to food items, others have opted for a more limited domestication of food items, retaining the foreign spirit. The findings of the study reveal that when translating for children, the tendency is to domesticate the food language to produce a more accessible text for the child reader, whereas, the translators can benefit from foreignization strategy when translating food language in literary works for adults.

As can be seen in the studies discussed above, food items have often been studied as a subcategory of culture-specific items (CSIs), and often discussed within the framework of strategies used during the process of translating them. However, none of them go to such pains to offer a detailed list of translation strategies for the transfer of food items in children's literature. Davies (2003), however, can be said to fulfill this need with his article *A Goblin or a Dirty Nose (2003)* which deals with the treatment of CSIs (most specifically food items) in the translations of J.K. Rowling's *Harry Potter* books. According to Davies (2003), it is more beneficial to follow 'a macro perspective' that handles CSIs in a wider perspective, "in terms of their contribution to the global effect of the whole text", than looking at CSIs individually (p. 89). In this respect, she distinguishes two 'networks of CSIs' in the books: The first network includes "aspects of daily life such as food, traditions and school customs" and the second network is comprised of "proper names and puns and wordplay" (Davies, 2003, pp. 90-91). Examining the functions of food references in the books, Davies (2003) observes that food items can have 'a powerful cumulative effect', and food scenes highly add to the setting and characterization, and therefore, translators should consider properly as to how to transfer them (pp. 92-93). To this end, Davies (2003) introduces seven procedures for translating CSIs in children's literature: preservation, addition, omission, globalization, localization, transformation, creation. These procedures will be elaborated in the third chapter and they will be utilized during the analysis of Turkish translations of food items in the *Captain Underpants* series within the framework of this thesis.

CHAPTER 3: CASE STUDY – TRANSLATING FOOD ITEMS IN DAV PILKEY'S *CAPTAIN UNDERPANTS* SERIES

This chapter focuses on the translation of food items in Dav Pilkey's *Captain Underpants* series. In this regard, the author and the Turkish translators of the series will be introduced first. Following a brief information about the series, the plot summaries of each book in the series will be presented. Then, the chapter will provide detailed information about the food items in the series. Finally, the translation of the food items in the Captain Underpants series will be analyzed in accordance with the translation strategies proposed by Davies (2003) which are preservation, addition, omission, globalization, localization, transformation and creation. The decisions taken by the translators while dealing with the food items will be analyzed within the scope of the Toury's target-oriented approach and translation norms. The results of the analysis will be elaborated in the Discussion section of this chapter.

3.1. ABOUT THE AUTHOR AND THE TURKISH TRANSLATORS

3.1.1. The Author: Dav Pilkey

The American author and illustrator David Murray 'Dav' Pilkey Jr. was born on March 4 in 1966 in Cleveland, Ohio, to the steel salesman David and the church organist Barbara Pilkey (Pilkey, 2018). Growing up in Ohio, Pilkey has always been interested in drawing pictures and creating stories.

When Pilkey was in elementary school, he suffered from attention deficit hyperactivity disorder and dyslexia. As a result, he was often rebuked for his disruptive behavior and sent to sit alone at his desk in the school hallway. These hallway detentions were where Pilkey spent his time making his own comics about imaginary heroes, and in the second grade he sowed the seeds of some of his famous heroes such as *Captain Underpants*. In the panels he illustrated his autobiography in his home page, Pilkey shows how he was discouraged by his teacher ripping off his book and telling him that he would not be able to make a living by making such stupid books (Pilkey, 2018). In a statement released by Scholastic, Pilkey states that he suffered from ADHD and dyslexia when he was a child,

and his teachers and principal at school did not support him, which led him to spend time alone creating his own comic books (Logue, n.d.).

It was only after high school when he attended Kent State University in 1984 that Pilkey's sense of humor and artistic talents were appreciated when his English professor noticed his drawings during the class and emboldened him to write children's books (Pilkey, 2018). Inspired by his teacher's suggestion, the author penned his first novel *World War Won* and sent it to "The National Written and Illustrated by Awards Contest for Students" in 1986. After winning in his age category, Pilkey had his book published as an award in 1987 (Dav Pilkey, n.d.).

From then on, Pilkey has penned many children's books including *The Dragon* series (1991), *Dog Breath* (1992), *The Hallo-Wiener* (1993), *Dogzilla* (1993), *Kat Kong* (1993), *The Dumb Bunnies* series (1994). He gained academic reputation in 1996 when he was awarded the Randolph Caldecott Honor for his picture book *The Paperboy* (1994). However, his big breakthrough came in 1997 with the first book of *the Captain Underpants* series (Sommers, 2017, p. 93).

In Pilkey's books, humor and satire have been common elements. He benefits from satire to subvert "those romantic conceptions of childhood" (Stallcup, 2008, p. 176). Most of his books offer scenes of children taking control over adults and overturning the hierarchies in a hilarious way, which makes adults uncomfortable about his works. As Sommers (2017) asserts that Pilkey's popularity among children is highly attributable to "his more subversive, if not plainly grotesque, depictions of characters who specifically seek to defy the entrenched values of those parents, those adults atop the dominant hierarchy of childhood, searching for traditional boys and girls who might partake of good acceptable literature for children" (p. 93).

His *Captain Underpants* series sold more than 80 million copies in print around the world and has been translated into more than 28 languages. The books became so popular among children that DreamWorks Animation adapted the character into an animated movie *Captain Underpants: The First Epic Movie* in 2017. More recently, a TV show based on the books *The Epic Tales of Captain Underpants* has begun to be streamed on *Netflix* in 2018 (Pilkey, 2018). However, Pilkey's best-selling books were listed at the top of American Library Association's Top Ten Most Frequently Challenged Books List in

2012 and 2013. The books have received much criticism by parents, school boards and librarians for being inappropriate for the target age group, for encouraging violence and misbehavior, for containing offensive language and poor grammar ("Top Ten Most Challenged Books Lists", 2013).

In an interview in *The Guardian*, he defended his books as “they contain no sex, no profanity, no nudity, no drugs, and no graphic violence”, and he added that his only ambition is “to make kids laugh and to give them a positive experience with reading at a crucial time in their development”. Stating that everyone has differing opinions about what children should read, Pilkey thinks that it is only when children are given the chance to choose what they like that they can learn to love reading and be life-long readers (Pilkey, 2015c).

Pilkey’s controversial *Captain Underpants* books were followed by various spin-off series such as *The Adventures of Super Diaper Baby* (2002), *The Adventures of Ook and Gluk: Kung-Fu Cavemen from the Future* (2010), *Super Diaper Baby 2: The Invasion of the Potty Snatchers* (2011) and the *Dog Man* series which was translated into more than 23 languages and became a global best-seller, selling more than 23 million copies in print (Habley, 2019). Other works of Dav Pilkey include the *Big Dog and Little Dog* series (1997) and the *Ricky Ricotta’s Mighty Robot* series (2000).

3.1.2. The Turkish Translators

All the books are published by Altın Kitaplar Publishing House. The first book of the series was transferred into Turkish by İpek Demir and her sister Petek Demir. The next nine books of the series were translated solely by İpek Demir. The eleventh and twelfth books were translated by Pınar Gönen.

Detailed information about personal and professional lives of İpek Demir, Petek Demir and Pınar Gönen could not be accessed despite all the efforts.

3.2. ABOUT THE SERIES

3.2.1. The *Captain Underpants* series

The *Captain Underpants* series tell the hilarious adventures of two mischievous students, George Beard and Harold Hutchins, at Jerome Horwitz Elementary School in Piqua,

Ohio. Those troublemakers enjoy pulling pranks and often run afoul of their principal Mr. Krupp, who is extremely against all forms of fun and laughter and takes every opportunity to punish them. They also spend their days producing their own comic books which feature the stories of an aptly-named superhero 'Captain Underpants' who fights with villains in his white underwear and red cape. One day, the boys unintentionally hypnotize their principal Mr. Krupp, and transform him into Captain Underpants, which starts a series of adventures.

The *Captain Underpants* series consist of twelve books, all of which follow a similar storyline: a society is depicted, the society is troubled by a villain, Captain Underpants fights against the villains and becomes victorious, and everything turns back to normal again. All the books start with a description of George and Harold. In all the books, there are two comics (three in book five, book eight and nine) by George and Harold which has bad grammar and spelling mistakes. Also, all the books are included a chapter (two in some books) titled 'The Incredibly Graphic Violence Chapter', also known as 'Flip-O-Rama Chapter'. It is a kind of animation created by the author, which works by flipping the page with illustrations so that it forms an illusion of dynamic action with the page behind it. Then comes the chapter which tells how the evil force is beaten. After that, each book has a chapter titled 'To Make a Long Story Short' that includes only a few words summarizing what has happened in the previous chapter. Each book ends with someone snapping their fingers accidentally, and transforming Captain Underpants back into Mr. Krupp again. All the books finish with Captain Underpants flying or jumping out of the window and yelling "Tra La LAAAAA!!". Then, George reacts "Oh no!", and George utters the last sentence of the book "Here we go again!".

3.2.2. Plot Summaries

3.2.2.1. The Adventures of Captain Underpants

George and Harold are two prankish students at the Jerome Horwitz Elementary School. They love pulling tricks and practical jokes on others. They also write a comic book, i.e. Captain Underpants, and sell it at school. Captain Underpants fights the crime and the name has been deliberately chosen as a reference to the superheroes' underwear-like

outfits. One day, at the school's football game, they find it would be a great opportunity for them to pull their tricks, and eventually the game is cancelled as a penalty. The following day, the Principal, Mr. Krupp, lets the boys know that he has a videotape of them getting ready for their pranks. Having the upper hand now, Mr. Krupp threatens to send the copies of the videotape to the enraged football team and their parents. Eventually, the boys have to strictly follow his instructions to wake up at 6 am every day to do irrelevant chores, keep a straight face during school, and do a great deal of additional homework. Tired of this cruel routine, George purchases a '3-D Hypno-Ring', but it takes them weeks to receive the ring. When they get the ring, the boys hypnotize Mr. Krupp. Then, Harold finds their tape and puts one of his sister's "Boomer the Purple Dragon" sing-along videos in its place.

After hypnotizing Mr. Krupp, the boys make him do weird things, such as acting like a chicken and then a monkey. Finally, they decide to make him act like Captain Underpants. To their surprise, their new superhero jumps out of the window with his underpants on, wearing a curtain around his neck for a cape. Captain Underpants tries to fight bank robbers and gets arrested by the police, but the boys manage to save him. Next thing they know, there are two robots stealing an enormous crystal. The robots then set off for a warehouse, pulling Captain Underpants along the way as his cape gets stuck in their van. In the warehouse, the boys learn Dr. Diaper is planning to blow up the Moon with the crystal and ruin the world's major cities to rule the world. The boys manage to escape but the evil team captures and ties Captain Underpants up.

Trying to come up with a plan to slip the Captain away, George stumbles upon fake doggy poo and lands them with a slingshot between Dr. Diaper's feet. Dr. Diaper sees the poo and leaves to change. Meanwhile, the boys eliminate the robots and untie Captain Underpants. Then, Harold sees a lever on the destruction machine and thinks that it switches off the machine. However, it is the self-destruction lever and Dr. Diaper gets infuriated when he sees what the boys have done. He tries to shoot them with his Diaper-Matic 2000 ray gun, but Captain Underpants throws underwear at his face. They leave the warehouse before it explodes and leave Dr. Diaper tied in front of the police station. When they are back to school, the boys try to get Mr. Krupp out of the trance but only then they realize that they have dumped the user's manual of the ring. Confused and desperate, George pours a vase of water over Mr. Krupp's head. Out of the trance, the

furious Mr. Krupp gives the video to the football team. The team, Knuckleheads, love the video and change their name to Purple Dragon Sing-a-Long Friends. Soon, the two boys continue writing their comic book and pulling tricks. However, they have to watch Mr. Krupp closely, because for a reason unknown to the boys, Mr. Krupp becomes Captain Underpants every time he hears a finger snap which in fact the user's manual warned against since pouring water over a hypnotized person's head is the one single thing one is supposed not to do.

3.2.2.2. Captain Underpants and the Attack of the Talking Toilets

In the eve of their school's 2nd annual Invention Convention, the duo is ordered by Mr. Krupp to stay away from the event because the boys ruined the last Convention by gluing the audience to their seats. George and Harold consider this an unfair treatment and prepare to undermine all the inventions. Then, they come across Melvin Sneedly who has been developing his invention, the PATSY 2000. This is a photocopy machine which can turn images real and Melvin shows this to the boys by putting a photograph of a mouse in the machine which turns it into a living mouse. The boys think Melvin put the mouse in the photocopier beforehand, but they and Melvin make promises to each other; Melvin will not report on them while they will not sabotage his invention in return. The boys play their pranks at the Convention which eventually has to be cancelled. In the end, Melvin informs on them to Mr. Krupp.

Mr. Krupp puts the boys on detention and tells them not to leave their detention even once, or they will get suspended. After school, George and Harold's punishment is to write lines for two hours. They write all their lines in three and a half minutes with the help of a quick line writing machine and then go on to write a new Captain Underpants comic. They decide to copy their work and leave their detention secretly, but they find the photocopy machine surrounded by teachers. So they use Melvin's photocopier, and as a result, the talking toilets come to life. They run away but Mr. Krupp catches them. He suspends the boys and refuses to listen to what happened. Delighted with the news of the boys' suspension, all the teachers celebrate in the gym. Just as Ms. Anthrope calls the boys' parents to tell them about the suspension, the gym teacher, Mr. Meaner, gets eaten by one of the toilets. In the meantime, when Ms. Ribble snaps her fingers unintentionally,

Captain Underpants comes into play. The boys run after the hero when he heads out of the school to get several pairs of underpants.

When they return, they realize there is only Ms. Ribble in the gym. They then sling chipped beef with the underwear at the toilets which puke all the teachers out and then die. Next thing they know, the Turbo Toilet 2000 breaks free from the school and swallows Captain Underpants. Then comes the Incredible Robo-Plunger, a super-powered robot the boys create using Melvin's photocopier. The robot plunges into the Turbo Toilet 2000's mouth and George and Harold rescue Mr. Krupp. He worries that he will be fired due to all the damage created by the talking toilets, but the Robo-Plunger repairs all the damages. Then it flies off to Uranus and is ordered never to return. Mr. Krupp lifts the boys' detention as a favor in return, and he announces an all-day festival for the students and punishes all the faculty members, and Melvin for his betrayal, with detention. Towards the end of the day, Mr. Krupp asks how the carnival costs will be covered to which the boys respond they sold his antique furniture. He gets infuriated, and Miss Anthrope snaps her fingers after the boys, which turns Mr. Krupp into Captain Underpants again.

3.2.2.3. Captain Underpants and the Invasion of the Incredibly Naughty Cafeteria Ladies from Outer Space (and the Subsequent Assault of the Equally Evil Lunchroom Zombie Nerds)

Vicious spacemen Zorx, Klax and Jennifer land their spaceship on the roof of the school, however, nobody notices it. In the meantime, George and Harold write a bogus cake recipe, 'Mr. Krupp's Krispy Krupcakes', and give it to the lunch ladies. On Mr. Krupp's birthday, the lunch ladies cook cupcakes for the whole school, which causes a flood of green slime cover everywhere. They get really angry and blame the boys, however, the boys are not punished as the Principal cannot find any proof. In the end, the lunch ladies quit their job because they are sick and tired of the boys' harassment. Then the three bloodthirsty aliens step in, poorly disguised as humans, and Mr. Krupp hires them. As a punishment for the boys' ridiculous and unacceptable behavior, Mr. Krupp orders the boys to have their lunch with him while he watches them personally. Next day, Mr. Krupp

eats a banana while George and Harold have sandwiches and junky food. Disgusted by the boys' food, Mr. Krupp goes out of his office to get some fresh air.

When they finish having lunch, the two boys go to change the letters on the cafeteria sign, but to their surprise, letter have already been changed. They soon notice that the whole school have turned into evil nerdy zombies. They slip into the cafeteria and overhear the aliens' plan to feed their new army of zombies the growth juice which will turn them into giant minions to help the aliens take over the world. The boys take the growth juice and they empty it out the window. However, a large amount of the growth juice drops over a dandelion and turns it into the gigantic 'Dandelion of Doom'. Refusing to buy their story first, Mr. Krupp has no other option but to believe the boys after seeing Miss Anthrope start to eat his desk. While escaping Zorx's grip, Harold pulls off its gloves unintentionally. As a result, when the alien snaps his fingers at the boys, Mr. Krupp begins to change. Eventually, the trio manage to defeat and escape the aliens and get on their spaceship. There they steal several juices. Seeing the aliens' boasting and gloating as an opportunity, the two boys alter the label of the growth juice with the label on the carton of self-destruct juice. They then jump off the spaceship before it blasts. Defeating the evil aliens, the trio lands on the ground near the Dandelion of Doom and Captain Underpants gets caught by it to be eaten. Reluctant though he was, George makes the hero drink 'Extra-Strength Super Power Juice', and he gains new superpowers and kills the giant deadly plant. Then Harold changes evil zombies back to their previous states with his 'Anti-Evil-Zombie-Nerd Root Beer'. Yet, Mr. Krupp (Captain Underpants) keeps his super powers permanently.

3.2.2.4. Captain Underpants and the Perilous Plot of Professor Poopypants

Professor Pippy P. Poopypants comes from New Swissland and everybody has an absurd name in this country with a foreign culture. Professor Pippy P. Poopypants invents Shrinky-Pig and Goosy-Grow which he claims reduce the garbage and increase food and he goes to the USA to show his invention to the world. However, nobody takes him seriously because everyone laughs at his name.

Mr. Krupp takes Jerome Horwitz Elementary School to a restaurant-arcade called The Piqua Pizza Palace, but he decides that George and Harold should clean the teachers' lounge, so they cannot go to the Piqua Pizza Palace. In revenge, the boys make the teachers get covered in glue and foam pellets when they are back from the field trip.

Meanwhile, seeing an ad to teach, Professor Poopypants applies for it, because he assumes students would be kind to him, who, on the contrary, laugh at his name for days. Then, in order to get the students engaged in the subject, he decides to build a robot which makes gerbils jog with them. Later on, Ms. Ribble reads the Pied Piper of Hamelin, and George and Harold come up with the idea to make a comic about the Professor trying to conquer the world. This, however, makes Professor Poopypants go insane.

Professor enlarges the gerbil machine to the size of a tall building, shrinks the school and seizes them all. He then uses 3 alphabetical name charts to make the hostages' names silly. George and Harold get the names 'Fluffy' and 'Cheeseball', respectively. They bring Captain Underpants in to steal the Goosy-Grow 4000 to turn the school back into its previous size, but the superhero gets caught by Professor. However, the boys manage to get the machine which can grow things bigger, and they fly on an enlarged airplane and go through many dangers. In the end, Underpants manages to rescue them and George enlarges him to the gerbil's size. After that, he defeats the Professor and all people take their old names back again. George and Harold bring their school and Captain Underpants back to their previous sizes.

Sentenced to imprisonment, Professor Poopypants changes his name assuming no one will mock him anymore for it. Unfortunately, he makes the mistake of taking his grandfather's name, which is Tippy Tinkletrousers. As a result, he is mocked by the prisoners harder than ever.

3.2.2.5. Captain Underpants and the Wrath of the Wicked Wedgie Woman

The cruel English teacher Ms. Ribble announces her upcoming retirement, which delights all the students. Then, she makes all the students prepare happy retirement cards that include a poem about her. However, George and Harold create a new Captain Underpants book in which Ms. Ribble features as 'The Wicked Wedgie Woman'. Later, they persuade

Mr. Krupp to sign a blank card. Harold disobediently refuses to give the card to Ms. Ribble, and Mr. Krupp seizes it. Harold turns the card into a marriage proposal. After a chaotic school week to which Mr. Krupp is indifferent, the wedding day arrives. However, Ms. Ribble decides not to marry Mr. Krupp, saying that his nose looks ugly. Mr. Krupp gets infuriated and report the boys on their trick upon which Ms. Ribble loses her temper and attempts to assault the boys who barely escape the attack when the wedding cake falls over Ms. Ribble.

Wishing to avenge the recent events, Ms. Ribble lowers the boys' grades, and they are required to repeat the class. Then, the duo agrees to hypnotize her with the 3-D Hypno-Ring. Without knowing that the Ring leads women into doing the exact opposite of what they are told, the boys tell Ms. Ribble to act kindly towards students instead of behaving like The Wicked Wedgie Woman. As a result, the opposite happens and she turns in the evil lady with several tiny hands in her hair. What is more, she abducts George and Harold and makes robot copies of them at her house, Robo-George and The Harold 2000. When Mr. Krupp snaps his fingers unintentionally, he automatically becomes Captain Underpants. When the robots hear him saying "Tra-La-La", they start to chase him and manage to shower him with their Spray Starch. In the meantime, the Wicked Wedgie Woman ties George and Harold, and the axe she put over them cuts through the ropes, setting them free.

The boys find Captain Underpants, defeated and convinced that he is powerless now. The boys produce a book telling the origin of Captain Underpants. He reads the comic and shouts out the words in the book, then defeats the robots. Then, Harold tricks the Wicked Wedgie Woman into spraying a number of hair removers to her hair instead of extra-strength spray starch. As a result, she loses her tiny hands in her hair, and George and Harold hypnotize Ms. Ribble to erase all the incidents from her memory, and turn her into the best teacher they have ever had.

3.2.2.6. Captain Underpants and the Big, Bad Battle of the Bionic Booger Boy - Part 1: The Night of the Nasty Nostril Nuggets

In the Jerome Horwitz Elementary school, the students are assigned by Ms. Ribble to make a presentation about how something works. George and Harold, thereupon, demonstrates how the "Squishy" which works by putting ketchup packs under a toilet

cover and making the one sitting on it or stands in front of it covered with ketchup. When they show off their idea, Ms. Ribble and all the students except Melvin Sneedly get very excited and want to try it. However, their attempts are hindered by Melvin Sneedly as he pressures them watching his project, the Combine-o-Tron 2000, and he demonstrates how to create a bionic hamster by combining his hamster Sulu and a robotic hamster body into one. However, the bionic hamster Sulu does not respond to Melvin's orders despite his threats. Instead, Sulu beats Melvin and George and Harold adopt this bionic hamster after it is abandoned by Melvin. In the meantime, Mr. Ribble pulls the Squishy prank on the bad-tempered Mr. Krupp who is convinced that George and Harold are responsible. After finding George and Harold, Mr. Krupp shouts at the boys and accuses them for ruining his clothes with ketchup. Although the boys object, Melvin tells that they pulled the prank and Mr. Krupp sends George and Harold to the detention room, where they write their new Captain Underpants book in which they insult Melvin as a revenge.

After reading the book, Melvin vows to teach a lesson to the boys and builds a bionic robot which he plans to combine his body with. However, he cannot stop his sneeze and he accidently becomes the Bionic Booger Boy which is a combination of the bionic robot, Melvin himself and boogers. When Melvin comes to school as a gross monster, George offers to switch the batteries in Melvin's machine so that he can turn back to normal again. However, Melvin does not agree with this idea and enjoys the good sides of being the Bionic Booger Boy. However, when the teachers take the fourth-graders to a tissue factory, Melvin becomes terrified and turns into a huge beast and kidnaps the school secretary. Mr. Krupp turning into Captain Underpants saves Ms. Anthrope. Her wet kisses make Captain Underpants turn into Mr. Krupp again, and unfortunately the Bionic Booger Boy gobbles him down. When Melvin is about to swallow George ad Harold, Sulu comes to their rescue and beats Melvin. Melvin's parents bring 'the Combine-o-Tron 2000' in order to rescue their son and Mr. Krupp. At first, they do not believe George's idea will work but Melvin and Mr. Krupp come back when the batteries are switched. However, there also comes three robotic boogers with them and Melvin and Mr. Krupp seem to have each other's bodies. The robotic boogers crash 'the Combine-o-Tron 2000' and they start to go after the boys and the principal, and the bionic hamster.

3.2.2.7. Captain Underpants and the Big, Bad Battle of the Bionic Booger Boy - Part 2: The Revenge of the Ridiculous Robo-Boogers

Sulu manages to send the robo-boogers Carl, Trixie and Frankenbooger into the space with its bionic powers. However, Melvin and Mr. Krupp get stuck in each other's body, Melvin bosses around and Mr. Krupp acts like a fourth-grader. In order to turn them back to normal, George comes up with the idea that Mr. Melvin needs to build a time machine so that he can travel in time and bring 'the Combine-o-Tron 2000' back. However, when Mr. Melvin shows his excitement by snapping his fingers, Kruppy the Kid becomes Captain Underpants. After learning about George and Harold's secret, Mr. Melvin threatens them and orders them to make a new comic book in which he is the super hero. Mr. Melvin builds a time machine in the school library and tells George and Harold that they will try it first, and warns them about not to use it for two successive days and not to be noticed by anyone. He also gives the boys 'Forgetchamacallit 2000', a gun that can erase one's memory. The boys travel back to the day before yesterday and take 'the Combine-o-Tron 2000' from Melvin's father. However, they get caught by Mrs. Singerbrains and she takes their gun and 'the Combine-o-Tron 2000'. In an attempt to escape from her, they enter into the machine and set the time to the Cretaceous period by accident. They come back with a flying dinosaur which they name Cracker. Later, the boys find Singerbrains and get their machine and gun back, and send the dinosaur back to its home. When they come to the present time, they immediately search for Captain Underpants and work 'the Combine-o-Tron 2000' to separate Mr. Krupp and Melvin.

Meanwhile, the robo-boogers return to earth with a spaceship. Then, they start to eat everything and become bigger as they eat. Without knowing that he lost his powers to Melvin, Captain Underpants rushes to help but he cannot do anything. The boys beg Melvin to use his powers to beat the robo-boogers. Being rejected by Melvin, the boys are chased by the robo-boogers and they try to defend themselves by throwing things at the monsters. Surprisingly, they discover that the boogers are harmed by oranges. Then, Captain Underpants distracts the robo-boogers' attention with his silly dance and manages to kill them by spraying orange juice on the robo-boogers. Later, Captain Underpants takes his powers back from Melvin as the boys use "the Combine-o-Tron 2000" and everything returns to normal. However, George finds out that Harold did not send Crackers back. So, they end up in the time travel machine once again.

3.2.2.8. Captain Underpants and the Preposterous Plight of the Purple Potty People

The boys and Sulu and Crackers who have wished to travel to the Cretacious Period, instead, come to an alternate world where teachers are good, Melvin is a dumb, Mr. Krupp is fun, and heroes are bad. In this world, the boys have also evil counterparts who write comic books about a super villain called Captain Blunderpants. These evil George and Harold kidnap Sulu and Crackers and turn them into evil beings. However, Crackers do not harm the boys whereas Sulu tries to attack them. The boys manage to return to the normal dimension but the duo also unintentionally brings with them the evil versions of Mr. Krupp, Sulu and their counterparts. As soon as they come, the evil versions of the boys turn Nice Mr. Krupp into Captain Blunderpants, and then they head for George and Harold's tree house where they transform Evil Sulu into a gigantic monster. In the meantime, George and Harold are stopped by their parents on their way to save the Nice Sulu because they need to have dinner together with their grandparents. Their grandparents drinking the Extra-Strength Super Power Juice become the super heroes they have created in their own comic book.

The boys and Crackers go find the original Mr. Krupp and snap their fingers to turn him into Captain Underpants. With this finger snap, Captain Blunderpants also becomes nice. When Captain Underpants is about to defeat his evil counterpart, it starts to rain heavily, which makes them flip their roles again. Not being able to understand what is happening, Mr. Krupp gets angry and goes back his house. Fortunately, George's grandparents who have transformed into Boxer Boy and Great-Granny Girdle after drinking the extra-strength juice come to the rescue and save their grandchildren.

However, the evil boys attempt to use the Shrinky-Pig 2000 to shrink the original George and Harold, but end up in shrinking themselves. The super grandparents put all the evil versions into the time travel machine and they are sent to their own world. In the end, when policemen are investigating George and Harold, a giant robotic pants arrives and there comes out of it "Tippy Tinkletrousers" who turns out to be Professor Poopypants. Then, he goes after the boys with his laser shooter and a new adventure begins.

3.2.2.9. Captain Underpants and the Terrifying Return of Tippy Tinkletrousers

The adventure beginning with Tippy Tinkletrousers arriving from the future continues in the ninth book. In the previous book, when the policemen were about to arrest George and Harold, Tippy interrupted this scene but he was actually not supposed to be there. So, the story tells what would happen if Tippy did not arrive.

The policemen arrest George and Harold and Mr. Krupp for what their evil counterparts have done and they are jailed. In the Piqua State Penitentiary where Mr. Krupp is held, another prisoner Tippy is charged with the task of making a statue of the guardian and the chief jailer of the prison, Warden Gordon. However, he builds a robot suit for his escape plan instead, and taking Mr. Krupp with him, he heads for the Juvenile Hall in order to find George and Harold. Without knowing that Mr. Krupp is the actual Captain Underpants, he forces the boys to reveal the secret about Captain Underpants but they immediately transform Mr. Krupp into Captain Underpants. After accidentally targeting his own leg with his laser Freezy-Beam 4000 while trying to defeat Captain Underpants, he cannot choose but travel back to five years in time to stay alive. Then, the story continues from the time when the five-year-old George and the six-year-old Harold meet. One day, while Harold is being bullied by Kipper, George notices him on his way to school and saves him from Kipper's gang with a clever prank. Then, the boys become best friends, sharing their time together in the detention room where they create their first comic book. The boys later plan to give a lesson to Kipper and other bullies, and they make up a ghost story about a girl called "Wedgie Maggie". However, Kipper figures out the setup and punishes the boys by taking away their pizzas, which leads George and Harold pull a series of pranks on the bullies in return. To scare the bullies, the boys write a comic book depicting the curses of the ghost of Wedgie Maggie which are exactly the same with the pranks they pulled, and they hide it in Kipper's locker. While the bullies are reading the book, George comes as the ghost in the haunted pants. Terrified by the ghost, the bullies run out of the school during a thunderstorm. Then, the story tells that the bullies apologize for their tortures on the kindergarteners and they start to treat them nicely. As the story unfolds, it turns out that Tippy, in his giant robo-pants, comes back just at the moment when the bullies are escaping from the school during the thunderstorm. Believing that it is the haunted pants of Wedgie Magee, they become insane due to terror, and Tippy decides to send himself four years in the future. Found guilty by the police for

the mental breakdown of Kipper and his friends, Mr. Krupp is given the sack. In the meantime, when Tippy travels in time, he finds out that the Earth is destroyed by the evil Dr. Diaper, zombie nerds and the Talking Toilets, and also Captain Underpants does not exist in this world. After realizing that he should have never changed the past, Tippy decides to compensate for his mistake and save Captain Underpants. However, he is unfortunately smashed by the gigantic zombie nerd versions of George and Harold. There remains on the ground a red sticky liquid which seems to be Tippy's blood.

3.2.2.10. Captain Underpants and the Revolting Revenge of the Radioactive Robo-Boxers

The story starts with telling how giant zombie nerds move very slowly, and thus, Tippy was not actually killed at the end of the previous book, and what seemed to be Tippy's blood on the ground was ketchup instead. Then, he travels back to the moment that he scared the bullies in order to reverse the damage he has done, and he prevents the boys from seeing the giant robo-pants. He also shrinks the Slightly Younger Tippy and returns back to four years into the future with the tiny version of him. They arrive at the moment when the policemen are about to arrest the boys, soon he freezes the policemen and starts running after the boys and their pets. Finding no place to hide, George and Harold decide to take Sulu and Crackers back in time so that they can survive. However, when they are about to travel in the Purple Potty, Mr. Krupp getting cornered by Big Tippy travels with the boys by accident. Thereupon, Big Tippy sends the tiny version of him back in time so that he can find out how the Purple Potty works and where the boys and Mr. Krupp have gone. Learning that they have travelled to the Mesozoic era, all the versions of Tippy travel back in time to find the others.

In the meantime, the Purple Potty lands on top of an ancient tree with its travelers, and suddenly Big Tippy arrives and kicking the tree, he causes the machine hit the ground and split apart. Soon, the boys snap their fingers to bring back Captain Underpants, and a chase starts between the Tippys and the others. However, getting rid of the Big Tippy, the two tiny Tippys decide to go back in time to steal the Goosy-Grow 4000 and grow themselves bigger. Then, the Tiny Tippy becomes Supa Mega Tippy, and this giant Tippy returns back to the time where Big Tippy is about to destroy Captain Underpants with his nuclear bomb. Sending Big Tippy and his bomb away with an extremely powerful kick,

Supa Mega Tippy abducts Captain Underpants. As the bomb explodes and causes all the dinosaurs die, all of them travel back in time to the Pleistocene epoch when cavemen exist. Here, George and Harold and their pets manage to escape from Supa Mega Tippy, leaving Mr. Krupp behind.

The four friends then try to convince the cavemen to help them in order to defeat Big Tippy so that they can return to their home. Noticing that the cavemen not able to understand their language, they create the first comic book of the world including pictures about how to stop Big Tippy. Soon, the cavemen make plans and set traps for Big Tippy which clobber him in the end. Defeated by the cavemen, Tippy tries to use his last trick, the Freezy-Beam 4000 whose settings turn out to be changed by Slightly Younger Tiny Tippy. Not being able to control the machine, he causes the Ice Age to begin. Meanwhile, Slightly Younger Tiny Tippy steals the Goosy-Grow 4000 and transforms himself into a giant. When George and Harold and their pets are trying to save Mr. Krupp with the cavemen, the giant Tippy arrives and catches all of them. However, the boys transform Mr. Krupp, and Captain Underpants flies everyone off by using Tippy's robo-pants, however, Tippy splashes water on the superhero, turning him into the principal again. Tippy then grabs the boys and takes them to the future where George and Harold are 30 years older and very cruel teachers just like they had at their school. After realizing that their vow to be more mature caused their future selves to be cruel adults, the boys agree not to take life seriously and continue to dream more, which thereupon makes their cruel future selves vanish. So, the boys immediately snap their fingers in order to turn old Mr. Krupp into Captain Underpants. Then, two Captain Underpants strike Slightly Younger Tiny Tippy who presses the button of his nuclear bomb as a last chance. When the entire galaxy is about to explode, Sulu and Crackers come to rescue and transport themselves and the evil robo-pants back to 13.7 billion years ago. Unfortunately, all of them are smashed by the massive explosion of Tippy's nuclear bomb, leading the universe begin.

Stuck in the future without a time machine to return back to the present time, the boys and the younger Captain Underpants later find out that Crackers have laid three eggs before it flies away. While the three are on their way to find their parents' home to keep the eggs safe, they come across a huge Robo-Squid who turns out to be Melvin Sneedly. To their surprise, Melvin captures the boys, the eggs and Captain Underpants and takes them back to the present time.

3.2.2.11. Captain Underpants and the Tyrannical Retaliation of the Turbo Toilet 2000

George and Harold wonder about why Melvin who used to hate the boys now helps them, but Melvin does not answer but only says he has his reasons. In the meantime, the kickball which was sent to the space in the fifth book, arrives at Uranus at last and brings the Turbo Toilet 2000 back to life. Transforming the Robo-Plunger into a rocket scooter, the Turbo Toilet 2000 departs for Earth. On Earth, it comes across Melvin doing an experiment in his room, and soon he starts running after Melvin until the boy hides in Mr. Krupp's room at school. There, Melvin finds Mr. Krupp's toenail, using Mr. Krupp's DNA, gains Captain Underpants' powers and manages to defeat the Turbo Toilet 2000. After that, Melvin, becoming a superhero, gets rid of helping people and not being able to spare time for his experiments, so he decides to find Captain Underpants. His efforts pay off when he gets a signal from Sulu, leading him to travel to the future in his Robo-Squid suit to bring back them to the present time.

Tired and sleepy, George and Harold want to have a rest as soon as they return home, but their parents force them to do all the housework as a punishment for not attending their classes all day. The boys then remember that they have an exam the next day, however, being exhausted, they oversleep and miss the exam as a result. Unfortunately, Mr. Krupp announces that there will be no makeup exams and George and Harold will have to be in separate classes next year.

In order to prevent being separated from each other, the boys decide to go back to the exam day using the Robo-Squid suit, and take the exams. They manage to succeed, however, they encounter their doubles sleeping when they return to their treehouse. They now have to share their food with them, which leads them to sell their comic books at school in order to earn money. While they are copying their books, they get caught by Ms. Anthrope, but the boys try to persuade her that she is dreaming. Not believing what they told, Ms. Anthrope calls Ms. Ribble to ask if George and Harold are in her class, and demands them to be sent to her office. Upon seeing two Georges and Harolds, all the teachers start to act crazy due to believing that they must be dreaming, and as a result, teachers end up in jail and Mr. Krupp is sent to mental hospital.

After 12 days, when the Turbo Toilet 2000 arrives at Earth, they boys trick him by disguising themselves as Talking Toilets, and the two convince him to head to the mental

hospital where they can find Mr. Krupp. Once they find him, they turn him into the superhero with a snap of fingers into the microphone, and while the defeated Turbo Toilet 2000 is crying, one of his tears drops on Captain Underpants, turning him into Mr. Krupp back again. Then, the Turbo Toilet 2000 follows Mr. Krupp to learn where George and Harold are, and finds them at their treehouse. While the Turbo Toilet 2000 is kicking the treehouse, Crackers' eggs crack and there comes out three little fuzzy creatures who attack the Turbo Toilet 2000 and cause him to break into pieces. They also save Mr. Krupp who seem to believe he is dreaming, but soon he gets arrested by the policemen. George and Harold and their duplicates then discover that their new pets are half-pterodactyl and half-bionic-hamsters and name them as Dawn, Orlando and Tony. As the town is destroyed and all of their teachers are in prison, the boys realize that the story must continue in the next book, so another adventure is about to begin.

3.2.2.12. Captain Underpants and the Sensational Saga of Sir Stinks-A-Lot

In 'Smart Earth', a planet similar to our Earth but where everyone is exceptionally intelligent due to a radioactive element called Zygo-Gogozizzle 24, a smart scientist mixes up Smart Diet Coke and Smart Pop Rocks, which results in blowing up the planet. A piece of Zygo-Gogozizzle 24 lands at the mental hospital that MR. Krupp and other teachers are being kept. Without any hesitation, Mr. Meaner, the gym teacher, ingests the chunk, soon after he becomes super genius and manages to escape from the mental hospital, showing the way to other teachers as well. Then, Mr. Meaner tells the teachers that they all suffered these problems because of those mischievous children, and thus, he warns the teachers to act normal and not to look suspicious when they go back to school. Meanwhile, Mr. Meaner makes an evil plan and develops Rid-O-Kid 2000™, a potion that can control children's minds and turn even the most disobedient child into a smart one.

The next day, Mr. Meaner calls the Yesterday versions of the boys into his room where they are sprayed the Rid-O-Kid 2000™ by the gym teacher. Turning into two smart students, Yesterday George and Yesterday Harold start to listen to their teachers and do well in their classes. However, when they return to their treehouse with 8 kilograms of homework, George and Harold notice that something is wrong. When they see a

commercial of the Rid-O-Kid 2000™ on TV, the boys understand what leads their doubles act so weird, and they disguise themselves as adults and go to their school to command the students to do the exact opposites of what the teachers want them to do. Infuriated by students' behavior, Mr. Meaner gets in his car in order to find who is responsible for commanding the students, and he sprays the foul odor in the streets of Piqua, believing that it must be a kid. Luckily, George and Harold cannot smell due to being ill and Mr. Meaner's spray does not affect them.

Feeling hopeless, the boys go home to ask advice of their parents, however, they decide not to when they realize that their parents are very pleased with their Yesterday versions. So, the boys take Melvin's Robo-Squid and travel forward to the time where George and Harold are 20 years older. After meeting their older selves and their families, the boys seek help from Old George and Old Harold and return back to present time altogether. They immediately run to Mr. Krupp's house to transform him into captain Underpants, but it does work due to the water on Mr. Krupp's face. Meanwhile, Mr. Meaner beats up Old George and Old Harold assuming that they are the kids who he has been looking for. Mr. Krupp asks Mr. Meaner not to murder the old men as he does not want his garden to get dirty, drying his face at the same time. Once the water is gone, the boys immediately transform Mr. Krupp into Captain Underpants. Defeated by the superhero, Mr. Meaner is then imprisoned.

In the prison, Mr. Meaner eats an egg salad sandwich that contains pickle relish, and transforms into Sir Stinks-A-Lot, growing bigger and bigger until he no longer fits into his cell. Vowing vengeance on Captain Underpants, Sir Stinks-A-Lot searches for him everywhere, and as he absorbs Old George and Old Harold and their memories, he realizes that he needs to throw water on Captain Underpants in order to make him powerless. Turning Captain Underpants into Mr. Krupp, he also absorbs Captain Underpant's powers into his own body. As Mr. Krupp runs away being terrified, Old George and Old Harold send telepathic signals to their younger selves who are unable to take the message due to being asleep at the treehouse. However, their pets Tony, Orlando, and Dawn get the signal and come to their rescue with Mentos, Diet Coke and Pop Rocks which are powerful enough to blow him up. In the end, everything turns back to normal after the explosion. The boys send their older selves and three dinosaurs to the future where they belong. Later, they find out that Mr. Krupp does not react to their snapping

fingers any more as Mr. Meaner erased the hypnotic spell. Thinking that their duplicates Yesterday George and Yesterday Harold can take their places, George and Harold decide to rescue their pets Sulu and Crackers and travel in time using Melvin's Robo-Squid. In the meantime, the Rid-O-Kid 2000 finally wears off, and Yesterday George and Yesterday Harold turn back to their old selves. Seeing that Tony, Orlando, and Dawn have disappeared, they begin to think that there is nothing left to be worried about. So, Harold offers to write a new comic book about Captain Underpants, but George comes up with a new idea. The two then start to write and draw a new comic book called *Dog Man*.

3.2.3. Food in the *Captain Underpants* series

In Dav Pilkey's *Captain Underpants* series, food appears in a myriad of roles and, indeed, the whole story revolves around food in some of the books. Despite its prevalence throughout the series, food is hardly ever depicted on a plate to be eaten at a mealtime. Instead, it is often thrown at a room of people, it is used to turn children into zombie nerds, it makes monsters die or it pours down the guests during a wedding ceremony. In the case of the *Captain Underpants* series, food is mostly a part of humour and linguistic play.

In her article, Wannamaker (2009) observes that the *Captain Underpants* series are carnivalesque texts as the books are brimming with all the features Bakhtin presents in his work *Rabelais and his World* (1984) such as "scatological humor, inversions of hierarchies, parody, laughter, food, grotesque bodies, and mild curses" (pp. 246-247). As Bakhtin (1984) notes, "carnival liberates from the prevailing point of view of the world, from conventions and established truths, from clichés, from all that is humdrum and universally accepted" (p. 34). In this sense, food in the series can be regarded as a brick that helps children build their own carnival. As Wannamaker (2009) puts it, "it is used as a tool to gross out or to humiliate adult characters; it is a focal point for linguistic playfulness; and it is a source of much of the carnivalesque humor" in the *Captain Underpants* series (p. 243).

According to Daniel (2006), "food narratives in children's stories are often 'grounded in playfulness' and transgressive of adult food rules, not only in terms of 'foodbungling tricks' but also timing, defecation, and sexuality" (p. 18). Food in the series functions "as a site for fantasies of power and control" (Wannamaker, 2009, p. 244). Throughout the series, Pilkey challenges the power relations between adults and children by overturning the established moral values regarding how to eat correctly, that is, what, how much and when to eat, or what not to eat.

Children indulge in transgressive, excessive amounts of junk food (pizza, ice-cream, cookies, burgers etc.) which adults would frown upon, they change the recipe of Kruppcakes and cause the whole school to be covered in disgusting mixture, they gross out adults with their mixture of "hard-boiled eggs dipped in hot fudge and skittles" (Pilkey, 1999b, p. 58), and they even ruin their teachers' wedding by starting a food fight: all of which amuse children but make adults uncomfortable. In this respect, the play with food serves as a vehicle for subversion of adult control over children.

The food in the series is excessive both in quantity and the way it is depicted. Food related scenes are interwoven with excessive playful language such as puns, alliterations, rhymes etc (Wannamaker, 2009, p. 243). While depicting food items, Pilkey sometimes creates a playful text which can be difficult for children to read indeed:

> The creamy candied carrots clobbered the kindergarteners. The fatty fried fish flipped onto the first graders. The sweet-n-sour spaghetti squash splattered the second graders. Three thousand thawing thimbleberries thudded the third graders. Five hundred frosted fudgy fruitcakes flogged the fourth graders. And fifty-five fistfuls of fancy French-fried frankfurters flattened the fifth graders. (Pilkey, 2001, pp. 66-67)

Throughout the series, food and beverages can perform magic and transform bodies when consumed as it is the case in the third book where George and Harold's mixture of root beer and 'anti-evil zombie nerd juice' help evil zombie nerds change back to normal, or Captain Underpants gains enough power to destruct the Dandelion of Doom after drinking the super power juice (Asiain, 2016, p. 202). Food itself can also appear in various shapes and forms; exploding, splashing and covering people or places, it can even ingest people (Wannamaker, 2009, p. 245).

What might most probably be unwelcomed in most children's books, namely scatological content, can be pervasive in Pilkey's *Captain Underpants* series. Children can find

amusement in using words related to scatology despite being discouraged by their parents. Boogers, nostrils, pee-pee, poo, mucus etc. are spread over the series, and what is more interesting, they are sometimes even combined with food, often for humorous purposes within the carnival. Examples of these can be seen, in the third book, in which the two troublemakers George and Harold change the signs in the cafeteria from "New Tasty cheese and lentil pot-pies" (Pilkey, 1999b, p. 13) to "Nasty toilet pee-pee sandwiches" (Pilkey, 1999b, p. 16), or in the eighth book, in which they pull the same prank by turning the sign "Today's menu: Soy burgers, hot lime pie, apple juice" (Pilkey, 2006a, p. 38) into "Please eat my plump, juicy boogers" (Pilkey, 2006a, p. 40). The juxtaposition of food and scatological terms throughout the series not only creates a humorous effect on young readers by disgusting them but also raises their awareness of their bodies' functions (Asiain, 2016, p. 198).

Most of the food depicted in the series represent American junk food such as hamburgers, ice-creams, pizzas, gummy worms, cakes and cotton candies etc. which children devour whenever they like without any parental limitations. Food that adults would approve are rejected, instead, a "tuna-salad-with-chocolate-chips-and-miniature-marshmallows sandwich" is cherished (Pilkey, 1999b, p. 57). For example, after being given the permission to rule the school for a day, George and Harold organize a carnival where food only consists of their favorite junk food such as 'pepperoni pizzas', or 'banana splits' from "all-you-can-eat ice cream sundae bar" (Pilkey, 1999b, p. 132). Also, despite the omnipresence of food throughout the series, mealtimes with family are as rare as healthy food is. Children who are dependent on their parents or adults in the real world, act independently in the series where they make their own preferences about food and once again, food leads the subversion of the authority.

3.3. TRANSLATION ANALYSIS OF FOOD ITEMS IN DAV PILKEY'S *CAPTAIN UNDERPANTS* SERIES

In this section, the food items in the *Captain Underpants* will be analyzed in accordance with the translation strategies proposed by Davies (2003). The decisions taken by the translators while dealing with the food items will be analyzed within the scope of the

Toury's target-oriented approach and translation norms. Also, the analysis will seek to reveal possible reasons behind the decisions of the translators.

3.3.1. Preservation

Preservation as a translation procedure means preserving the source text items in the translated text. In case of "a reference to an entity which has no close equivalent in the target culture", a translator may opt for transferring it without making any changes on the source text term (Davies, 2003, pp. 72-73). According to Davies (2003), even though the preserved foreign terms can be familiar for target readers due to being cited in target language monolingual dictionaries, preserving them can result in loss in their associations, especially for children (p. 73). Under preservation, the second case Davies (2003) includes is where the actual CSIs are not preserved but transferred via a literal translation without any added explanation (p. 74). As an example, Davies (2003) gives the case where the British unit of measurement *inches* is rendered literally into German as *Zoll*

Example 1:

> ST: "It is a **egg-salad sandwich**" (CU1, p. 14).
>
> TT: "**Yumurtalı sandviç**!" (CU1, p. 16).

In this example, the food item "egg-salad sandwich" is transferred as "yumurtalı sandviç" (*egg sandwich* in Turkish). "Egg salad" is a dish which is commonly used as a sandwich filling and it typically consists of chopped hard-boiled eggs and mayonnaise and other ingredients such as mustard, minced celery, herbs and spices. However, it is not a very commonly consumed food item in the target culture. Demir preserves the food item by transcribing the word "sandwich" as "sandviç" into the target language but she prefers to omit the word "salad".

Example 2:

> ST: "I'll trade you half of my **peanut-butter-and-gummy-worm sandwich**," said George, "for half of your tuna-salad-with-chocolate-chips-and-miniature-marshmallows sandwich." "Sure," said Harold, "Y'want some barbecue sauce on that?" "You kids are DISGUSTING!" Mr. Krupp shouted. (CU3, p. 57).

TT: "George, "İstersen**, fıstık ezmesinden ve solucanlı sakızdan** yaptığım sandvicimin yarısını, senin çikolatalı, cipsli ve ton balıklı sandviçinin yarısıyla değiştirebilirim." dedi. Harold, "Tabii." dedi. "Üzerine biraz barbekü sosu ister misin?" dedi. Bay Krupp, "İĞRENÇSİNİZ!" diye bağırdı" (KD3, p. 57).

As most children do, George and Harold are delighted by junk food and their food choices break the boundaries of what is accepted by the society throughout the series. One can probably be disgusted by the idea of "peanut-butter-and-gummy-worm sandwich" but children like mixing food that does not usually go together. Here, the translator opts for preservation strategy by literally translating the first food item as "fıstık ezmesinden ve solucanlı sakızdan yaptığım sandviç". Producing a source-oriented translation, she manages to reproduce an unappealing food item in Turkish as much intended as in the source text.

Example 3:

ST: "I was at the shoe store ordering a **cheeseburger**," said Captain Underpants." (CU3, p. 91).

TT: "Kaptan Düşükdon, "Bir ayakkabıcıda kendime **çizburger** söylüyordum." dedi." (KD3, p. 91).

Here, the food item "cheeseburger", which is a type of hamburger including cheese as an ingredient, is transferred into Turkish as "çizburger". The translator benefits from the preservation strategy by transcribing the word in the target text. As it is widely prevalent all around the world, the translator may have thought that young readers would be able to recognize it. By importing the food item to the target text with its Turkish spelling, the translator makes the child reader meet the source culture and produces a source oriented translation.

Example 4:

ST: "So Harold mixed up a batch of ANTI-EVIL-ZOMBIE-NERD **ROOT BEER**, and ordered everybody in the school to drink some" (CU3, p. 132).

TT: "Harold bir fıçı dolusu ANTİ-KÖTÜ-ZOMBİ-İNEĞİ **KÖK BİRASI** yapıp, okuldaki herkese biraz içmesini söyledi" (KD3, p. 132).

“Root beer” is defined in the online Cambridge Dictionary as “a fizzy brown drink without alcohol, that is flavoured with the roots of various plants (Root beer, n.d.). It originated in the USA in the 1840s and it is enjoyed by children and adults as a sweet, foamy and non-alcoholic drink since then. Yet, the food item is not well renowned in the target culture. Adopting a source-oriented approach, the translator uses the preservation strategy and translates this item literally into Turkish. However, when the unpopularity of the relevant drink in Turkey is considered, the translator’s decision might lead to a confusion in the child reader’s mind as they might probably imagine an alcoholic drink when they see the word “bira” (beer in English).

Example 5:

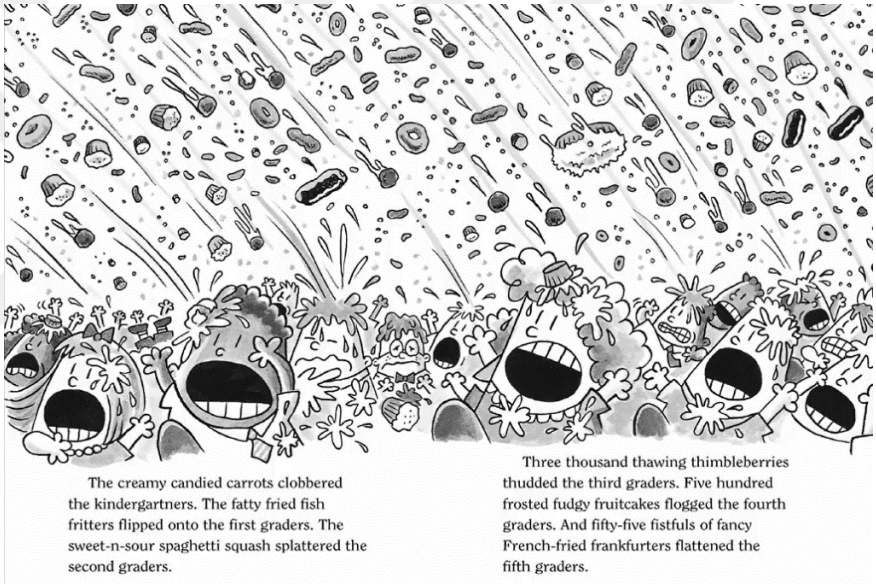

Figure 1. CU5, pages 64 and 65. Scholastic Inc./The Blue Sky Press. Copyright © 2001 by Dav Pilkey.

ST: “The **creamy candied carrots** clobbered the kindergarteners. The fatty fried fish fritters flipped onto the first graders. The sweet-n-sour spaghetti squash splattered the second graders” (CU5, p. 64).

TT**: “Kremalı, şekerli havuçlar,** anaokulu öğrencilerinin üzerine döküldü. Tombul, kızarmış balık börekleri, birinci sınıf öğrencilerinin üzerine uçtu. Tatlılı ekşili spaghetti ikinci sınıf öğrencilerine yapıştı” (KD5, p. 64).

In this part of the fifth book, George and Harold attend the school principal Mr. Krupp and their teacher Ms. Ribble’s wedding ceremony, which ends in a food fight. Here, two

pages are illustrated with the downpour of food and the food fight is described in an alliterative language which makes the text more fun for the children. Demir benefits from preservation strategy and prefers to literally translate the food item "creamy candied carrots" here. Even though "kremalı şekerli havuçlar" is not a very common wedding food, it can be appealing to the child reader. All in all, Demir provides a source-oriented translation here but she fails to convey the linguistic playfulness in the original.

Example 6:

> ST: "Five hundred **frosted fudgy fruitcakes** flogged the fourth graders. And fifty-five fistfuls of fancy French-fried frankfurters flattened the fifth graders" (CU5, p. 65).
>
> TT: "Beş yüz **kremalı, yumuşak, meyveli kek**, dördüncü sınıflara çarptı. Ve elli beş avuç dolusu kızarmış sosis, beşinci sınıflara çarptı" (KD5, p. 65).

In this part, Demir prefers to preserve the original food item by literally translating "frosted fudgy fruitcakes" as "kremalı, yumuşak, meyveli kek". The translator might have relied on the popularity of the food item in the receiving culture. However, the alliteration with the letter "F" in the original is not recreated in the target text, which results in a less playful text.

Example 7:

> ST: "This created two enormous splashes of **tropical fruit-flavoured punch**, which rained down upon the wedding guests like a torrential downpour" (CU5, p. 67).
>
> TT: "Böylece **tropikal meyve tadındaki panç** sıçrayarak, düğün konuklarının üzerine sağanak yağmur gibi yağmaya başladı" (KD5, p. 67).

"Punch" is actually a polysemous word and in the example above, it means "a cold or hot drink made by mixing fruit juices, pieces of fruit, and often wine or other alcoholic drinks" (Punch, n.d.). Even though it is a popular American beverage mostly consumed at events, it may be foreign to the child reader due to its unpopularity in the target culture. By transcribing the word into Turkish, the translator opts for preserving the foreignness of the term and the target reader can meet the food item specific to the source culture.

However, it might be confusing for the child reader since "panç" is the Turkish equivalence usually used for a technical tool rather than a food item.

Example 8:

> ST: "Next up were Jessica Gordon and Stephanie Wycoff, who demonstrated how to cook frozen **lasagna** in a pop-up toaster" (CU6, p. 18).
>
> TT: "Sonra sıra Jessica Gordon (Cesika Gordın) ve Stephanie Wycoff (Stefani Vikof)'a geldi. Onlar da ekmek kızartma makinesinde dondurulmuş **lazanyanın** nasıl pişirileceğini gösterdiler" (KD6, p. 18).

In this example, the food item "lasagna" is a kind of Italian dish made of pasta baked with meat or vegetables and a cheese sauce. By transcribing the word as "lazanya", the translator adopts the preservation strategy and follows a source oriented approach. It is possible to say that the translator might have relied on the worldwide popularity of this food item and she might have believed that the young readers would be able to recognize the food item here.

3.3.2. Addition

Addition refers to the cases where the translators "decide to keep the original item but supplement the text with whatever information is judged necessary" (Davies, 2003, p. 77). Translators may insert the relevant extra information into the text directly which may result in excessive detail which can hinder the narrative or distort the style of the original. According to Davies (2003), translators can employ this strategy by making a character ask another for clarification when more detail is necessary. The translators can also provide additional information via footnotes. However, the decision whether to add footnotes demands translators to gauge accurately to what extent the target reader can tolerate the footnotes as it can vary according to the translation tradition within a culture. Accordingly, Davies (2003) emphasizes that translators are required to be aware of the background of their audience in order not to make unnecessary additions. She also warns that they should not underestimate the potential that inserting an explanation in the translated text can result in an overemphasis on a specific CSI, which might distort the intended emphasis in the source text (pp. 78-80).

Example 9:

ST: "Lets forget the slaves for now and just eat **candy**!" (CU8, p. 91).

TT: "Esirleri şimdilik unutalım ve **bonbon şekeri** yiyelim!" (KD8, p. 91).

Here, the translator transfers the food item "candy" as "bonbon şekeri" by adding the word "bonbon" which is especially used by children in order to address round shaped candies. As Oittinen (2000) states that "when a translator translates for the child, she/he also reads, writes, and discusses with her/his present and former self. She/he also discusses with her/his audience, the listening and reading child" (p. 30). Therefore, it may be asserted that the translator might have aimed to enrich the child readers' imagination and make the text appropriate to the young reader's world by adding a word which appeals to the children.

3.3.3. Omission

Omission involves eliminating a problematic CSI altogether, so that the target readers are not able to meet it (Davies, 2003, p. 79). Davies (2003) puts forward many reasons which might drive translators to employ this translation procedure. One of the reasons is that translators may not come up with a proper means of transferring transfer the original meaning, or they simply cannot understand the original (Davies, 2003, p. 80). Another reason is that they might regard as unjustified the effort required to translate the problematic item into target language (Davies, 2003, p. 80). According to Davies (2003), omission can benefit the readers by avoiding the inclusion of some problematic CSIs which may create confusion and impede their smooth flow of reading (p. 80).

Example 10:

ST: "They ran faster than their **runny meatloaf gravy"** (CU3, p. 43).

TT: **"Cıvık cıvık köftelerinden** çok daha akıcı ve hızlı koşuyorlardı" (KD3, p. 43)

In the online Cambridge Dictionary, "meat loaf" is described as "meat cut into extremely small pieces, mixed with other things, cooked in a container, and then cut into slices to be eaten" (Meat loaf, n.d.) and "gravy" is defined as "a sauce made with meat juices and

flour, served with meat and vegetables" (Gravy, n.d.). Here, the translator imports "meatloaf" into the target language as "köfte" which is a very common traditional dish in the target culture, and also very similar to meatloaf in terms of ingredients but only differs from it with its ball-like shape. However, the translator opts for omitting "gravy", which might be due to the fact that the young reader will probably be alien to it as it is infamous in the target cuisine. Thus, the omission of the food item "gravy" results in an irrational phrase such as "cıvık cıvık köfteler" meaning "runny meatballs" which sounds awkward in Turkish and the intended meaning and the metaphor in the original is lost in the translation. The translation deforms the message of the source text as "cıvık cıvık köfteler" does not provide the precise message of the source text. The translation here might be improved by transferring the food item as "sulu köfte", a kind of dish similar to soup including meatballs and vegetables and cooked in a sauce of tomatoes and water, as it would provide the intended meaning better by being fluid enough to "run".

Example 11:

> ST: "George and Harold screamed and ran to the back of the room near **the refreshments"** (CU5, p. 62).
>
> TT: "George ve Harold, çığlık atarak salonun arka tarafına, **yiyeceklerin** durduğu yere kaçtılar" (KD5, p. 62).

In this example, "refreshments" mean "(small amounts of) food and drink" (Refreshment, n.d.). It is translated as "yiyecekler" (food in English) and the reference to "drinks" is omitted in the target text. It is hard to explain why she might have chosen not to transfer this food item as "yiyecekler ve içecekler" but it may be asserted that the translator creates an acceptable translation.

Example 12:

> ST: "Then he opened a package of **extra-spicy jalapeno cream cheese** and began packing it into the plastic deodorant canister with a spoon" (CU9, p. 228).
>
> TT: "Sonra, bir paket **ekstra acılı krem peynir** açıp, bir kaşık yardımıyla krem peyniri plastik deodorant kutusuna doldurmaya başladı" (KD9, p. 232).

In this example, George and Harold deceives bully students in the school by changing their deodorants with the "extra-spicy jalapeno cream cheese" mixture they prepared. "Jalapeno" is "a very hot green chilli pepper, used especially in Mexican-style cooking" (Jalapeno, n.d.). In the target text, Demir translates it as "ekstra acılı krem peynir" by not including "jalapeno". The reason why she opts for omission strategy might be due to the belief that "jalapeno" would be challenging for the young readers to recognize. Therefore, she might have thought that it may hinder their flow of reading experience.

3.3.4. Globalization

As Davies (2003) explains, globalization is "the process of replacing culture specific references with ones which are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural backgrounds" (p. 83). In other words, it is a way of allowing a wider audience to access to the source text by both transferring the significant features of a reference and eliminating the challenging elements related to it (Davies, 2003, p. 83). One disadvantage of this strategy put forward by Davies (2003) is that the cultural associations surrounding a CSI may be lost (p. 83).

Example 13:

> ST: "First you put dissected frogs in the **Jell-O salad** at the parent-teacher banquet" (CU1, p. 40).
>
> TT: "Önce, veli öğretmen ziyafetinde **salatanın** içine kadavra kurbağalar koydunuz" (KD1, p. 40).

Jell-O is "a brand name for a soft, colored, sweet food made from gelatin, sugar, and fruit flavoring" (Jell-O, n.d.), which originated in the USA. "Jell-O salad" can be made by mixing various vegetables and cheese, ham, fruit and different flavors of gelatin and it can be prepared as a side dish or dessert. It is a well-known dish commonly served in communal meetings in the USA as it is low-cost and not difficult to prepare. As it is not a common product in Turkey, the translator might have thought that target readers are not able to recognize it. Thus, she resorts to the globalization strategy and transfers "Jell-O Salad" into Turkish as a more generic food item "salata", which means "salad".

Example 14:

> ST: "Yuck," said George, holding his nose. "What is that stuff?" "I think it's tomorrow's lunch," said Harold. "Perfect!" said George, "I never thought I'd be glad to see **creamed chipped beef**!" (CU2, p. 77).
>
> TT: "George burnunu tutarak, "Iyy…" dedi. "Bu şey de ne?" Harold, "Sanırım, yarınki öğle yemeği." dedi. George, "Mükemmel!" dedi. "**Kremalı biftek** gördüğüme sevineceğim hiç aklıma gelmezdi!" (KD2, p. 77).

In this part of the second book, George and Harold try to defeat the eponymous Talking Toilets, and rescue the teacher who gets swallowed by the toilets. After realizing they need some disgusting food to make the toilets vomit, they decide to use cafeteria food as a weapon and they shoot cream chipped beef, the most hated cafeteria food, into the Talking Toilets mouths. "Creamed chipped beef" is actually an iconic US military meal and dates back to World War II. It is made of slices of dried beef mixed in a thick creamy sauce and usually served on toast. Due to its unpleasant look, creamed chipped beef is also called as S.O.S, Shit on a Shingle, and it is no surprise that it is represented as a disgusting meal in the original. The translator omits the word "chipped" and translates the food item as "kremalı biftek". However, when the target culture is considered, "kremalı biftek", which is "creamed beef", is actually a delicious meal and it also does not have the same connotations in the target culture as being an army food and it is not a common cafeteria food in Turkish schools as well. In her dissertation, Asiain (2016) suggests that "for a translator it is important to know the historical, geographical and cultural context before determining what food is being referenced and why, as the same food can represent quite different things in different cultures." (p. 205). Following a target oriented approach, the translator globalizes this culture-specific food item into a more generic one. Although she creates an acceptable text, the allusions and the humorous effect are lost in the target text.

Example 15:

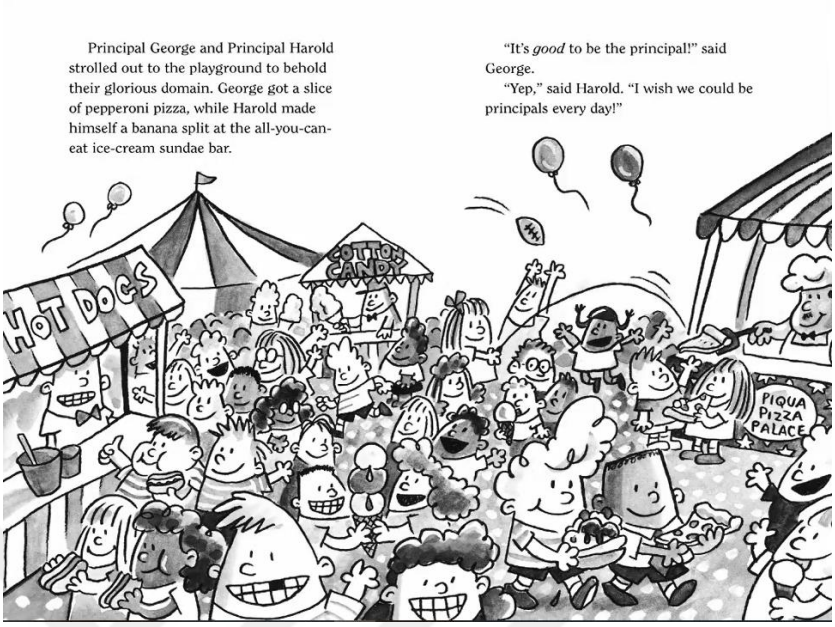

Figure 2. CU2, page 132. Scholastic Inc./The Blue Sky Press. Copyright © 1999 by Dav Pilkey.

ST: "George got a slice of **pepperoni pizza** while Harold made himself a banana split at the all-you-can-eat **ice cream sundae** bar" (CU2, p. 132).

TT: "George bir dilim **pizza** alırken Harold da "yiyebildiğiniz kadar yiyin **dondurma** tezgahı" ndan kendine muzlu bir dondurma aldı" (KD2, p. 132).

In this part of the second book, Harold and George save Mr. Krupp, the principal, from the Turbo Toilet which is an evil character created by George and Harold in their comic book and then comes alive. They thereupon demand to be the principals for a day and they rule the school as they wish by cancelling all the lessons and exams and holding a carnival for the students. In this part, the first food item "pepperoni pizza" is translated as "pizza" into Turkish. Pepperoni pizza is a kind of pizza made with pepperoni which is a kind of sausage made by mixing beef and pork together and seasoned with chili pepper. The translator globalizes the food item by omitting "pepperoni". The reason for this decision by the translator might be as a result of the belief that children might have a little knowledge about it as pork consumption is quite rare and undesirable in the target culture due to religious terms. Also, here the translator renders the food item "ice cream sundae" which can be described as a dessert made from ice cream with added ingredients such as

fruit, nuts, syrup etc. as "dondurma" which means "ice cream" in the target language. By doing so, the food item is globalized by the translator. The translator here manages to reach a wider child audience by providing a target-oriented translation.

Example 16:

ST: "Mr. Krupp's **Krispy Krupcakes**" (CU3, p. 31).

TT: "BayKrupp'ın **Gevrek Kekleri**" (KD3, p. 31).

In this example, the writer produces an alliteration with the letter "K" by changing the spelling of "crispy" into "krispy" and creating a wordplay in "Krupcakes" which is a combination of the headmaster Mr. Krupp and cupcakes. Being very common in children's literature, alliterations constitute one of the greatest constraints that translators encounter. In the target text, "Krispy Krupcakes" is translated into a more familiar food item "Gevrek Kekler" which can be back translated as "Crispy Cakes". Although "kek" is different from "cupcake" in terms of form and ingredients, Demir manages to produce a similar alliteration in the target text. However, "kıtır kıtır" (another equivalence for crispy in English) might have been a better choice instead of "gevrek" as "gevrek" is not frequently used with "kek" but used rather with "simit" which is a traditional Turkish pastry. Moreover, it would add to the rhythm of the text more, which would add to the playfulness of the text as well. Yet, when the decisions of the translator are regarded, it is possible to assume that the translator follows a target-oriented approach and creates an acceptable translation.

Example 17:

ST: "And they could Leap Tall Buildings with The gassy After-Affects of their **"Texas-style" three-bean chili Con Carner**" (CU3, p. 43).

TT: "Ve **kıymalı, biberli, yaptıkları özel Kuru fasulyenin** yarattığı gaz etkisiyle yüksek binalara zıplayabiliyorlardı" (KD3, p. 43).

In this part of the third book of the series, the writer describes the vicious characters, Lunch Ladys, as being able to leap very tall buildings and uses a metaphor of "Texas-style three-bean chili Con Carner" with a humorous reference to its being gassy and powerful enough to help them fly. Actually, "three-bean chili Con Carne" (deliberately

misspelled by the writer as "carner") is a spicy meal made of meat (usually beef), chili peppers, some vegetables and beans, which is foreign to the target reader. Thus, the translator reduces the foreignness of the food item by omitting "Texas-style" which indicates the origin of the food and translates it as "kıymalı, biberli, yaptıkları özel kuru fasülye" which can be back translated as "special beans with mince and peppers". By globalizing the food item here, Demir makes the source text more accessible to the young readers who has inadequate background knowledge about the original dish. Thus, the globalization strategy here contributes to the readability of the text for the child reader. According to González-Vera (2015), food items can be the essence of humor and in these cases, "the translator may opt for a functional translation in which the humorous function prevails over the mere allusion to the cultural reference" (p. 254). In this regard, it is possible to say that the translator manages to maintain the humorous allusion attributed to the food item here as "kuru fasülye" also has funny connotations in Turkish for being gassy. Thus, she produces a target-oriented translation.

Example 18:

ST: "Lunch Lady Brand **Salsbury Steak Sauce"** (CU3, p. 44).

TT: "Aşçı Kadın Markalı **Özel Acılı Biftek Sosu"** (KD3, p. 44).

"Salisbury Steak" (written as Salsbury on purpose by the author) is a kind of American dish "consisting of ground beef and spices, formed into a flat, round shape and cooked, usually served with gravy" (Salisbury Steak, n.d.) and it was named after J.H. Salisbury (1823-1905) who was an American physician and food specialist. The translator transfers this food item into a more neutral term as "Özel Acılı Biftek Sosu" meaning "Special Hot Steak Sauce" by omitting the proper name. She also adds "acılı" ("hot" in English) to preserve the essential meaning of the food item. The most likely reason why the translator opted for the globalization strategy is that the young reader may probably lack the background knowledge about the food item. Therefore, she benefits from a target-oriented approach and produces an acceptable translation.

Example 19:

ST: ""**Hard-boiled eggs** dipped in **hot fudge and Skittles**!" said George.""

""AAAUGH!" screamed Mr. Krupp. *"I can't stand it anymore!""* (CU3, p. 58).

TT: ““**Baharatlı şekere batırılmış, çok pişmiş yumurta**!””

“Bay Krupp, “ÖÖÖÖĞĞ!..” diye bağırdı. “Artık daha fazla dayanamayacağım!”” (KD3, p. 58).

In this example, George and Harold are bringing their own-made food to school as they are banned from eating the cafeteria food by their principal. They enjoy their “hard-boiled eggs dipped in hot fudge and Skittles” for dessert, which in turn disgust their principal. “Hot fudge” is a kind of topping in a heated form and it is defined as “a hot, thick, chocolate sauce that is usually served on ice cream” (Hot Fudge, n.d.) and Skittles is a famous brand of fruit-flavored candy which is well-known by the children living in the USA but alien to the target reader as it is not sold in Turkey. In this case, the translator omits the reference to the junk food brand as it may be foreign to the target reader and replaces the food item “hot fudge” with “baharatlı şeker” meaning “spicy candy”, which results in as disgusting as it is intended in the source text. As for “hard-boiled eggs” which can be translated effortlessly as “haşlanmış yumurta” in Turkish; instead, the translator uses “çok pişmiş yumurta” meaning “overcooked eggs” which may sound weird for the target reader. However, the translator recreates the intended function of the food item correctly and she produces a target oriented translation by using the globalization strategy.

Example 20:

ST: “Three thousand thawing **thimbleberries** thudded the third graders. Five hundred frosted fudgy fruitcakes flogged the fourth graders. And fifty-five fistfuls of fancy French-fried frankfurters flattened the fifth graders” (CU5, p. 65).

TT: “Üç bin ezilmiş **çilek,** üçüncü sınıfların üzerine yağdı. Beş yüz kremalı, yumuşak, meyveli kek, dördüncü sınıflara çarptı. Ve elli beş avuç dolusu kızarmış sosis, beşinci sınıflara çarptı” (KD5, p. 65).

In this part where the food continues to fly during a food fight at the wedding ceremony (Figure 3), the food item “thimbleberries” is transferred by using the globalization strategy. Demir opts for using a superordinate term “çilek” meaning “strawberry” and makes the target text more accessible for the child readers. The translator may have thought that the target children would not be able to recognize this specific kind of berries. Yet, the translator fails to recreate the alliteration with the letter “T” of the original.

Example 21:

ST: "Five hundred frosted fudgy fruitcakes flogged the fourth graders. And fifty-five fistfuls of fancy **French-fried frankfurters** flattened the fifth graders" (CU5, p. 65).

TT: "Beş yüz kremalı, yumuşak, meyveli kek, dördüncü sınıflara çarptı. Ve elli beş avuç dolusu **kızarmış sosis**, beşinci sınıflara çarptı" (KD5, p. 65).

The food item here "French-fried frankfurters" is translated as "kızarmış sosis" meaning "fried sausage". The translator globalizes "frankfurter" which is a particular type of sausage made of pork and beef, into "sosis" which can be easily recognized by the target reader. To sum up, the translator can be assumed to produce a target-oriented translation regarding the decisions she made here. However, she fails to recreate a similar linguistic playfulness, and the alliterative nature of the original is lost in the translated text.

Example 22:

ST: "It could also slice **bagels**" (CU6, p. 72).

TT: "Ayrıca, **ekmek** de dilimleyebiliyordu" (KD6, p. 74).

According to the online Cambridge dictionary, the food item "bagel" is "a type of bread that is small, hard, and in the shape of a ring" (Bagel, n.d.). The translator might have thought that "bagel" would hinder the smooth flow of reading for the young reader as they may probably not recognize it due to its unpopularity in the target culture. Therefore, she opts for replacing it with a more generic term by globalizing the word "bagel" as "ekmek" (bread in English) at the expense of distorting the original content. Yet, the young reader is provided with a more familiar atmosphere and a more accessible text, but cannot meet this specific food item of the source culture.

Example 23:

ST: "Here's ten thousend dollers for a **candy bar**" (misspelled on purpose in the original text) (CU8, p. 88).

TT: "Al sana on bin lira. Git kendine **şeker** al" (KD8, p. 88).

In the online Oxford English Living Dictionary, "candy bar" is given as "a bar of chocolate or other confectionery" (Candy bar, n.d.). Demir globalizes "candy bar" as "şeker" which means both "sugar and candy" in English. She also deletes the word "bar" and the reference to the form of the food is lost in the translated text. Nonetheless, Demir's translation here may be regarded as target-oriented as the intended meaning in the original is conveyed and the food item is still appealing for the children in the target culture.

Example 24:

> ST: "Honey?" said a mother who was setting her dinner table. Two little pairs of pants are walking around in our **ambrosia salad**!" (CU10, p .66)
>
> TT: "Yemek masasını hazırlayan bir anne, "Tatlım?" diye seslendi. "**Meyve salatamızın** içinde iki minik pantolon geziniyor!" (KD10, p. 66).

"Ambrosia salad" is an American dish that dates back to the late 1900s and it is a different type of the traditional fruit salad. It is made of pineapples, citrus fruits and coconuts and it may also contain dairy products such as whipped cream, milk, yoghurt or cheese. It is especially preferred at family gatherings in the source culture. However, it may be troublesome for the young reader to comprehend as it is not well-known in Turkey. Thus, the translator opts for globalizing the food item and makes the text more accessible for wider audience by translating it as "meyve salatası" meaning "fruit salad.

Example 25:

> ST: "The Turbo Toilet 2000 popped Melvin into his mouth like a **cocktail weenie** and started to chew" (CU11, p. 43).
>
> TT: "Turbo Tuvalet 2000, Melvin'i bir **kokteyl sosis** gibi ağzına attı ve çiğnemeye başladı" (KD11, p. 43).

"Cocktail weenie", also as "*wiener*", is a particular kind of thin, long sausage usually made of pork and beef. The word "Wiener" means *Viennese* in German and the sausage is usually served in a hot-dog which is a trademark sandwich of American fast food culture. Here, the translator prefers to make use of a more generic term by globalizing it as "kokteyl sosis" meaning "cocktail sausage" and makes it more comprehensible for the child reader. In this regard, the source text is brought nearer to the young reader.

Example 26:

ST: "That afternoon in her laboratory, Smart Earth's smartest scientist mixed Smart Diet Coke with Smart **Pop Rocks.** The she added a third ingredient to this highly volatile concoction: Smart **Mentos**" (CU12, p. 23).

TT: "Akıllı dünya'nın en akılllı bilim insanı, bir akşamüstü kendi labaratuvarında Akıllı Diyet Kola ile Akıllı **Patlayan Şekerleri** karıştırmış. Sonra bu patlamaya son derece hazır uydurmasyon karışıma üçüncü bir madde eklemiş: Akıllı **Naneli Şeker**" (KD12, p. 23)

In the twelfth book, the author depicts a dystopian planet 'Smart Earth' where everyone is a genius and everything is in their 'smart' version. In this part, some smart scientists make an experiment by mixing smart ingredients and cause their planet to explode. The experiment contains daily-life ingredients such as "Coke, Pop Rocks and Mentos" that result in an explosion when dissolved together and a quick Google research can support the idea that the experiment is very popular in the source culture. "Pop Rocks" is the brand name of a candy that creates a popping reaction on the tongue. It might be challenging for the target reader to recognize it as "Pop Rocks" are not sold in Turkey. Therefore, the translator adopts the globalization strategy by translating it as "patlayan şekerler" meaning "popping candies" which is a more generic term. Furthermore, she also globalizes "Mentos" which is a worldwide famous mint brand and transfers it as "naneli şeker" meaning "mint-flavored candy". In fact, "Mentos" is not alien to the target reader as it can be found everywhere in the target culture. Thus, it seems that Gönen could not recognize the allusion to the iconic experiment, and as a result, she has seen no harm in modifying the exact ingredients in the translated text. However, the translator's decision here might cause the translated text to lose its humorous effect and it might not sound as interesting as in the original.

3.3.5. Localization

Shunning the 'loss of effect' and 'culture-free' descriptions, translators may utilize localization strategy instead, that is, "they may try to anchor a reference firmly in the culture of the target audience" (Davies, 2003, p. 84). To put it another way, it involves

providing the target reader with a more familiar text by moving the original text closer towards the receiving culture. While employing this strategy, translators should take into consideration the inconsistencies that may arise. For instance, the translation of the reference to Bonfire Night (celebrated by the British on the 5th of November) into German as Silvester (celebrated on the 31st of December) causes the further modifications in the translations in order not to create a "potential problem of chronology" (Davies, 2003, p. 85). Davies (2003) also regards modifications of proper names as a way of localization.

Example 27:

ST: "It was "Stinky **Taco** Surprise" day at the cafeteria" (CU1, p. 18).

TT: "Kafeteryada, "Pis kokulu **Meksika Böreği** sürprizi" günüydü" (KD1, p. 18).

"Taco" is defined as "a Mexican dish consisting of a folded or rolled tortilla filled with various mixtures, such as seasoned mince, chicken, or beans" (Taco, n.d.). As it is not a common dish served at the school cafeteria in the target culture, the translators localize "Taco" and transfer it into the target language as "Meksika Böreği" (*Mexican Börek* in English). "Börek" is a well-known dish in the target culture and it is a kind of pastry made of phyllos and filled with different mixtures such as cheese, mince, spinach etc. By choosing a more familiar equivalence, the translators contribute to the readability of the text. Also, she employs the strategy of addition by adding the word "Meksika", which describes the origin of the food. By doing so, the translators can be said to benefit from a target-oriented approach but the translators' decision here might result in confusion for the target reader as "Meksika Böreği" seems meaningless in the target language.

Example 28:

ST: "They were more powerful than the stench of their **"sloppy-Joe" casserole"** (CU3, p. 43).

TT: **"Sulu güveçlerinin** küf kokusundan çok daha güçlüydüler" (KD3, p. 43).

"Casserole" is defined as "a kind of stew that is cooked slowly in an oven" and "a large covered dish used for cooking casseroles" (Casserole, n.d.). "Sloppy-Joe casserole is a kind of dish consisting of a mixture of ground beef or pork, vegetables, tomato sauce, and other seasonings, with buns and cheese on top it. Here, as the original dish is not familiar

for the child reader, the translator transfers it into the target text as "güveç" which is more connected to the target culture. "Güveç" can mean both a very similar dish usually made of meat, various vegetables and seasonings and the earthenware pot that the dish is cooked in. Instead of preserving the culturally-specific food item which may burden the child reader, she benefits from localization strategy and creates a more familiar atmosphere for the target children. However, the playfulness of the text created by the alliteration with the letter "S" in the original is lost in the translation.

Example 29:

ST: "Those brats better not have touched my **diet soda**!" (CU4, p. 42).

TT: "Bu veletler umarım **diyet gazozuma** dokunmamışlar!" (KD4, p. 42).

In the online Cambridge Dictionary, "soda" is given as "any type of sweet fizzy drink that is not alcoholic" (Soda, n.d.). The translator resorts to the localization strategy and transfers this food item as "gazoz" which is a kind of sweet colorless fizzy drink widely renowned in the target culture. By doing so, the translator reflects a target-oriented approach and uses a nearer cultural equivalence in the target language.

Example 30:

ST: "The **fatty fried fish fritters** flipped onto the first graders. The sweet-n-sour spaghetti squash splattered the second graders" (CU5, p. 64).

TT**: "Tombul, kızarmış balık börekleri**, birinci sınıf öğrencilerinin üzerine uçtu. Tatlılı ekşili spaghetti ikinci sınıf öğrencilerine yapıştı" (KD5, p. 64).

In the fifth book, George and Harold start a food fight at the wedding ceremony and all the food flies over the guests (Figure 3). Most of the wedding banquet food described in the source text here might be regarded as challenging for the child reader to recognize since they are not usually consumed and served at weddings in the target culture. Therefore, Demir adopts the localization strategy while transferring "fatty fried fish fritters" and translates it as "tombul kızarmış balık börekleri" (fatty fried fish *börek* in English). "Fish fritter" is a kind of appetizer usually eaten at gatherings and it is made by deeply frying fish coated in batter. "Börek" is a kind of pastry made of phyllos and filled with different mixtures such as cheese, mince, spinach etc. By using a more culturally

familiar food item, the translator presents a more accessible text for the child reader. However, the alliteration with the letter "F" is lost in the target text, which leads to a less playful text.

Example 31:

> ST: "Imagine, if you will, that a scientist from the year 2020 baked a **banana cream pie** using bananas that he harvested from his very own banana tree" (CU9, p. 20).
>
> TT: "2020 yılında yaşayan bir birlim insanının kendi muz ağacından topladığı muzlarla **muz kremalı bir turta** yaptığını hayal edin" (KD9, p.20).

In this example, the food item "pie" in "banana cream pie" can be defined both as a kind of baked pastry with fruit filling and a kind of baked dish made with vegetables and meat filling. In the source text, one can easily understand that it is given as a sweet food when the context is considered. The translator benefits from the localization strategy and transfers it as "muz kremalı bir turta" meaning "banana cream tart". Therefore, it is possible to assume that the child reader is provided with a target-oriented translation.

Example 32:

> ST: "All that talk about **bubble gum** is making me hungry!"
>
> "C'mon over to my house," said George. "I make a mean peanut-butter-and-gummy-worm sandwich!" (CU9, p. 136).
>
> TT: "**Çikletler**den bahsetmek karnımı acıktırdı!"
>
> George, "Bize gel." dedi. "Şahane bir fıstık ezmeli ve solucan jelibonlu sandviç yapıyorum!" (KD9, p. 140)

In this part of the book, George and Harold are talking about their favorite films, games, funny videos and food while going home. As most children do, they are delighted by junk food and combining different food. The first food item "bubble gum" can be literally translated into Turkish as "balonlu sakız". However, the translator makes use of the localization strategy and replaces the food item with a more familiar one "çiklet" which is a word especially used by children for gums. In this way, she connects to the young

readers and creates a more familiar atmosphere for them. In this regard, it is possible to say that the young readers are provided with a target-oriented translation.

Example 33:

> ST: "All the kindergartners loved their pizza and **pop,** and nobody seemed to mind that it had all been bought and paid by a ghost" (CU9, p. 175).
>
> TT: "Anaokulu öğrencileri pizzalarına ve **gazozlarına** bayıldılar" (KD9, p. 179).

"Pop" is defined as "a sweet fizzy drink (with bubbles), usually with a fruit flavour" (Pop, n.d.). In this example, the translator follows the localization strategy by transferring "pop" into Turkish as "gazoz" which is a similar sweet colorless beverage widely consumed in the target culture. She creates a target-oriented translation by offering a more familiar term in the target culture.

Example 34:

> ST: "Instantly, the two tiny Tippys zapped forward in time, only to find themselves knee-deep in something **creamy, coconutty, and marshmallowy"** (CU10, p. 66).
>
> TT: "İki Minik Huysuz anında zamanda ileriye ışınlandılar ve kendilerini dizlerine kadar **krema, hindistan cevizi, lokum karışımı** bir şeyin içine batmış halde buldular" (KD10, p. 66).

According to the online Oxford English Living Dictionary, "marshmallow" is "a soft, chewy item of confectionery made with sugar and gelatin" (Marshmallow, n.d.). In the target text, Demir opts for the localization strategy and replaces the original food item with a more recognizable term which is "lokum" meaning "Turkish delight". The translator makes the text more accessible for the child reader. Thus, her translation can be assumed to be closer to the pole of acceptability.

Example 35:

> ST: "Around 9:30 P.M., George called Piqua Pizza Palace and ordered two calzones, some cheesy breadsticks, and two 2-liter bottles of **ice-cold root beer**" (CU11, p. 116).

TT: "Akşam 21.30 civarında, George Piqua Pizza Sarayı'nı aradı ve iki pizza, biraz peynirli ekmek ve iki litrelik **buz gibi gazoz** siparişi verdi" (KD11, p. 122).

"Root beer" is defined in the online Cambridge Dictionary as "a fizzy brown drink without alcohol, that is flavoured with the roots of various plants (Root beer, n.d.). Despite its popularity in the source culture, it is not a well-known drink in Turkey. Thus, the source culture item is brought nearer to the target culture via localization strategy by rendering the food item into Turkish as "gazoz" which is a colorless sweet beverage commonly consumed in the target culture. Adopting a target-oriented approach, the translator prefers to remain invisible.

3.3.6. Transformation

Transformation is a kind of translation strategy that a translator may resort to "when the modifications of a CSI seems to go beyond globalization or localization", resulting in a major change in the source text (Davies, 2003, p. 86). Reminding that transformations often cause a change in the meaning, Davies (2003) notes that before employing this strategy, translators or editors should gauge to what extent the target reader can be flexible, tolerable and willing when faced with an unfamiliar cultural reference (p. 86). Davies (2003) states that transformation is a traditional translation strategy when transferring the titles of books or films, where the modifications are often done based on translators' or editors' evaluation of their target audience's likes, attitudes and capacities (p. 87).

Example 36:

ST: "Will you please pass me the big bag of **butterscotch pudding** and a Philips-head screwdriver?" (CU2, p. 34).

TT: "Rica etsem bana **çikolatalı pudingle** doldurduğumuz torbayı ve yıldız torna vidayı uzatabilir misin?" (CU2, p. 34).

In this part of the second book, the two mischievous boys use the food as a weapon in order to prank their teachers and other students at the annual invention convention. They manage to sabotage the event by throwing butterscotch pudding with other food items

over the crowd. In the Cambridge online dictionary, the food item “Butterscotch” is defined as “a hard, light-brown colored, sweet food made by boiling butter and sugar together” (Butterscotch, n.d.) and “pudding” is defined as “a sweet and usually hot dish made with pastry, flour, bread, or rice, and often fruit” (Pudding, n.d.). The translator preserves the word by transcribing “pudding” as “puding” in Turkish. However, she prefers to replace the word “Butterscotch” with “çikolatalı” meaning “chocolate”, which is somewhat similar to butterscotch in terms of color. The translator takes a target-oriented approach and prefers to replace the foreign food item with a more familiar one for the target child reader. By using the transformation strategy, she creates a more comprehensible and accessible text for the young reader.

Example 37:

Figure 3. CU2, page 40. Scholastic Inc./The Blue Sky Press. Copyright © 1999 by Dav Pilkey.

ST: “Hey! Who put **oatmeal** in my solar-powered leaf blower?” (CU2, p. 40).

TT: “Hey! Güneş enerjili Yaprak Üfleyicisi’nin içine **yulaf ununu** kim koydu?” (KD2, p. 40).

In this sentence, the food item “oatmeal” is translated as “yulaf unu” into Turkish. According to the online Cambridge dictionary, “oatmeal” can mean both “a type of flour made from oats” and “porridge which is a thick, soft food made from oats boiled in milk or water, eaten hot for breakfast” (Oatmeal, n.d.). In the text, it is clear from the

illustrations that it is something fluid and it is used as a weapon when it is thrown upon the people by George and Harold. However, the translator transfers this food item into Turkish as "yulaf unu" which means "flour made from oats", the text does not comply with the illustrations, making the food item fail to fulfill its function in the target text.

Example 38:

> ST: "George got a slice of pepperoni pizza while Harold made himself a **banana split** at the all-you-can-eat ice cream sundae bar" (CU2, p. 132).
>
> TT: "George bir dilim pizza alırken.Harold da "yiyebildiğiniz kadar yiyin dondurma tezgahı"ndan kendine **muzlu bir dondurma** aldı" (KD2, p. 132).

For the food item here, the translator opts for a transformation strategy and translates "a banana split" which is defined as "a sweet dish made of a banana cut in half with ice cream and cream on top" (Banana split, n.d.) into Turkish as "muzlu bir dondurma". When back translated, "muzlu bir dondurma" refers to "banana ice-cream" in English. The translator, thus, benefits from a target-oriented approach.

Example 39:

> ST: "new tasty cheese and **lentil pot-pies"** "nasty toilet **pee-pee sandwiches"** (CU3, p. 13).
>
> TT: "Çeşnili peynirli **ÇİN BÖREĞİ"** "peynirli **ÇİŞ BÖREĞİ"** (KD3, p. 13).

In this part of the third book, George and Harold changes the letters of the sign in the cafeteria and turns "new tasty cheese and lentil pot-pies" into "nasty toilet pee-pee sandwiches" with a clear wordplay. The food item here "Pot pie" is a kind of dish containing meat and vegetables covered with pastry and baked in a deep dish. In the source text, "cheese and lentil pot pie" is translated into Turkish as "çeşnili peynirli Çin Böreği". "Börek" is a well-known dish in the target culture and it is a kind of pastry made of phyllos and filled with different mixtures such as cheese, mince, spinach etc. However, "Çin Böreği" is actually not a common dish in the target culture and it is named after a kind of Chinese pastry which is in the form of rolls due to its similarity to "Börek". Also, "pee-pee sandwiches" is transferred into Turkish as "Çiş Böreği" meaning "Pee-pee *börek*" and the scatological content is preserved by the translator. The translator opts for

transformation strategy for both food items here to produce a similar wordplay, and by taking a target-oriented approach, the translator produces an acceptable translation for the children as well as keeping the humorous effect.

Example 40:

> ST: "They're all drinking **EVIL ZOMBIE NERD MILKSHAKES** and transforming before our eyes!" (CU3, p. 64).
>
> TT: "Hepsi, **ZOMBİ İNEĞİ SÜTÜ DONDURMASI** yiyor ve gözümüzün önünde değişime uğruyorlar!" (KD3, p. 64).

In this part of the third book, the food item "evil zombie nerd milkshakes" has a power to transform humans into zombies when consumed. "Milkshake" is a very popular American "drink made of milk and usually ice cream and a flavor such as fruit or chocolate, mixed together until it is smooth (Milkshake, n.d.). Being one of the most popular menu items of worldwide famous fast food restaurants, milkshakes are mostly enjoyed by children. Even though "milkshake" is highly widespread in the target culture due to the globalization of fast food around the world, the translator opts for transformation strategy. She replaces "evil zombie nerd milkshake" with "zombi ineği sütü dondurması" that can be back translated as "ice cream made of zombie cow's milk". Accordingly, she also changes the verb "drink" into "eat" ("yemek" in Turkish) in the target text as "dondurma" cannot be drunk but eaten. Moreover, she omits the word "evil" and translates "nerd" into Turkish as "inek" which means both "cow" and "nerd" in the target language. However, although the translation can be regarded as target-oriented, the translator's choices here cause the figurative meaning of "nerd" to be lost in the translated text, which distorts the intended meaning in the original.

Example 41:

> ST: "There will be lots of free ice cream!" said Ms.Ribble! "Hooray!" cried the children. "My favourite flavour: ***chunky tofu***! Said Ms. Ribble (CU5, p. 16).
>
> TT: "Bayan Ribble, "Bolca dondurma olacak." dedi. Çocuklar, "Yaşasın!" diye bağırdılar. Bayan Ribble, "En sevdiğimden; **soyalı dondurma**!" dedi." (KD5, p. 16)

Tofu is “a soft, pale food that has very little flavor but is high in protein, made from the seed of the soya plant” (Tofu, n.d.). When translating this food item into Turkish, the translator follows a target-oriented approach and replaces “chunky tofu” with “soyalı dondurma” meaning “soy-flavored ice cream”. The most likely reason why the translator opts for the transformation strategy is the belief that the target children are not familiar with it since “tofu” is not widely consumed in the target culture. Therefore, she may have felt the necessity to make the text more accessible for the target reader. Also, she adds the word “*dondurma*” (ice cream in Turkish) to make the text easier to understand for the child reader. However, “soyalı dondurma” might still sound odd to the target reader as it is not a very common product as well. It can be asserted that the translation here is closer to the acceptability pole.

Example 42:

> ST: “The fatty fried fish fritters flipped onto the first graders. The **sweet-n-sour spaghetti squash** splattered the second graders” (CU5, p. 64).
>
> TT: “Tombul, kızarmış balık börekleri, birinci sınıf öğrencilerinin üzerine uçtu. **Tatlılı ekşili spaghetti** ikinci sınıf öğrencilerine yapıştı” (KD5, p. 64).

For “spaghetti squash” which is defined as “an edible squash of a variety with slightly stringy flesh which when cooked has a texture and appearance like that of spaghetti” (Spaghetti squash, n.d.), Demir opts for omitting “squash” and transferring the food item as “tatlılı ekşili spaghetti” (sweet and sour spaghetti in English). By doing so, she benefits from the transformation strategy while rendering the food item since “spaghetti squash” is totally differs from “spaghetti” in terms of ingredients. The reason for using the transformation strategy here might stem from the unpopularity of “squash” in the Turkish cuisine or it might be due to the lack of translator’s background knowledge.

Example 43:

> ST: “They named him “Captain” after there faverite **cereal**” (misspelled on purpose in the original text) (CU5, p. 130)
>
> TT: “Ona, en sevdikleri **yulaf ezmesinin** ismi olan “Kaptan” adını verdiler” (KD5, p. 130).

"Cereal" is "a breakfast food made from roasted grain, typically eaten with milk" (Cereal, n.d.). The exact equivalence for this food item in Turkish is "kahvaltılık gevrek". However, the translator benefits from the transformation strategy and changes into a totally different food item which is "yulaf ezmesi" (oatmeal in English). The translator's decision for transformation here may be regarded as unnecessary since "yulaf ezmesi" is not commonly eaten at breakfast in the target culture. As a result, it may not appeal to the young reader. Therefore, a rather more familiar equivalence such as "kahvaltılık gevrek" would be more accessible for the young reader.

Example 44:

> ST: "I don't want you using this money at the **candy machine or the pop machine**!" (CU9, p. 77).
>
> TT: "Bu parayı **şeker veya abur cubur makinesinde** harcamanı istemiyorum!" (KD9, p. 77).

In the online Oxford English Living Dictionary, "pop machine" is defined as "a machine which produces soda water; (now) a coin-operated machine which dispenses canned or bottled soft drinks after a specified amount of money is inserted into it" (Pop machine, n.d.). The translator replaces the term with "abur cubur makinesi" back translated as "junk food machine", which is richer in terms of ingredients. It is not clear why Demir has opted for transformation strategy here. However, one can assert that she produces a target-oriented translation as she manages to enable the reader grasp the intended meaning, and the readability of the text is not distorted in the target language.

Example 45:

Figure 4. CU9, page 132. Scholastic Inc./The Blue Sky Press. Copyright © 2012 by Dav Pilkey.

ST: "Good idea! **Lets have some wıne!!! Non-alckholick wine"** (misspelled on purpose in the original text) (CU9, p. 132).

TT: "İyi fikir! Hadi biras **meyva zuyu içelim!!! Meyve Zuyu"** (KD9, p. 136).

In this part of the book, George and Harold create their first comic book "The advenchers of Dog Man", which ends with a policeman celebrating an arrest by drinking some wine. The scene is illustrated in the panels and there can be seen the bottle of wine with grapes and a label on it which says "non-alckholick wine". All things considered, alcohol consumption is an inevitable taboo in children's literature. Shavit (1981) states that "when a text does not commensurate with what is permitted or forbidden to children, or cannot be understood, as the translator believes, by the child, it is often greatly changed." (p.174). Even though the drink is presented as "non-alckholick" by the author, the translator might have thought that the term might be harmful for the young reader. Therefore, she adopts the transformation strategy and translates it as "meyva zuyu" (misspelled form of "meyve suyu") which is "fruit juice" in English to create a more appropriate text for the child reader. She also tries to maintain the playful language of the author by intentionally transferring the term misspelled as in the original, but the wordplay in "non-alckholick wine" in the original is lost in the translated text.

Example 46:

ST: "We'll take five large cheese pizzas, five large **pepperoni,** and five large black olive and pineapple." (CU9, p.167)

TT: "Beş büyük peynirli pizza, beş büyük **kıymalı pizza** ve beş büyük siyah zeytinli ve ananaslı pizza istiyoruz." (KD9, p.171)

In this part of the book, children are ordering excessive amounts of pizza with various toppings popular in American fast food culture. According to the online Oxford English Living Dictionary, "pepperoni" is "beef and pork sausage seasoned with pepper" (Pepperoni, n.d.). Regarding the fact that pork consumption is highly unwelcomed in the target culture, Demir may have believed that it would be inappropriate to translate it. Therefore, she adopts the transformation strategy and translates it into Turkish as "kıymalı pizza" which can be back translated as "pizza with minced meat". Shavit (1981) states that translators can manipulate the text by changing it in order to make it closer to what society approves as good for the child (p.171). Here, following a target-oriented approach, the translator creates a more familiar atmosphere for the young reader.

Example 47:

ST: "Piqua Pizza Palace had even delivered **salads and breadsticks,** and the kindergarteners had never been happier" (CU9, p. 182).

TT: "Piqua Pizza Sarayı **salata ve galeta** bile göndermişti. Anaokulu öğrencileri bundan daha mutlu olamazdı" (KD9, p. 186).

The food items "salad and breadstick" are one of the most preferred side dishes for pizza. The most popular pizza chain restaurants have these side dishes in their menus all around the world. Here, "breadsticks" is a kind of Italian side dish made of baked dough loaded with fillings such as pepperoni or cheese and various seasonings and it is usually served with dipping sauces. It is transformed into Turkish as "galeta", which is a type of thin, long dried bread which is apparently not a proper menu item in the pizzerias. When the context in the source text is considered, "sarımsaklı ekmek" ("garlic bread" in English) would be more appealing for the young reader since they would easily recognize it due

to the fact that "sarımsaklı ekmek" can be found in most pizza restaurants as a side dish in the target culture.

Example 48:

> ST: "He reached down to his control panel and pressed the "Nuclear Bomb" button, which was conveniently located between the "**Strawberry Milkshake"** button and the Low-Fat Mint Chocolate Chip Cookie dispenser" (CU10, p. 187).
>
> TT: "Kumanda paneline uzanıp "**Çilekli Süt"** düğmesiyle Az-Yağlı Naneli Çikolatalı Kurabiye dağıtıcısı arasında bulunan "Nükleer Bomba" düğmesine bastı" (KD10, p. 187).

"Milkshake" is a sweet beverage linked with American fast food culture and it is made by blending milk, ice cream and a flavor such as vanilla, chocolate or fruits. Thanks to the ever-growing popularity of fast food restaurants all around the world, it is also well-known and enjoyed by the children in the target culture. However, Gönen benefits from the transformation strategy and transfers "Strawberry milkshake" into the target language as "çilekli süt" which means "strawberry-flavored milk". Regarding the decision by the translator here, it may be asserted that she adopts a target oriented approach. However, the target text may not appeal to the children as much as the source text does since children are more likely to prefer "milkshake" to "milk". Therefore, the original meaning is distorted in the target text.

Example 49:

Figure 5. CU11, page 82. Scholastic Inc./The Blue Sky Press. Copyright © 2014 by Dav Pilkey.

ST: "George stumbled down exhaustedly and tried to smoosh **waffles** into his mouth. He missed." (CU11, p. 82).

TT: "George yorgun argın aşağıya indi. Ağzına bir **omlet** sokuşturmaya çalıştı. Hedefi tutturamadı" (KD11, p. 88).

In this part of the book, George is illustrated as having waffles for the breakfast. "Waffle" is defined as "a type of bread or cake made from batter (a thin mixture of milk, flour, and egg) cooked in a special pan whose surface forms a pattern of raised squares" (Waffle, n.d.). Since waffle is rarely consumed at breakfast in the target culture, the translator employs the transformation strategy and translates it as "omlet" (omelet in English) which might be more familiar for the child reader as a breakfast item. However, children might be confused by the illustrations which clearly pictures the shape of a waffle instead of an omelet. According to Oittinen (2000), illustrations are of high importance in children's literature and translators construct the relationship between words and pictures in the reader's mind (p. 100). In this regard, Gönen's translation can be regarded as target oriented but she fails to build the interaction between the target text and the illustrations.

Example 50:

ST: "Around 9:30 P.M., George called Piqua Pizza Palace and ordered two **calzones,** some cheesy breadsticks, and two 2-liter bottles of ice-cold root beer" (CU11, p. 116).

TT: "Akşam 21.30 civarında, George Piqua Pizza Sarayı'nı aradı ve **iki pizza**, biraz peynirli ekmek ve iki litrelik buz gibi gazoz siparişi verdi" (KD11, p. 122).

"Calzone" is a kind of Italian folded pizza that is stuffed with various fillings such as pepperoni and cheese. In the target text, Gönen benefits from the transformation strategy by translating it as "pizza". It is highly possible that the translator may have thought that the target reader would be alien to this specific food item. Therefore, she prefers to make use of a more familiar food item and adopts a target-oriented approach.

Example 51:

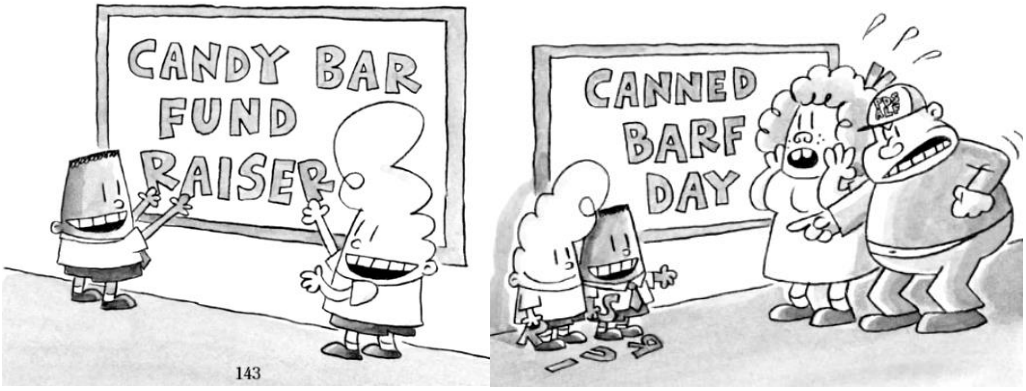

Figure 6. CU11, pages 143-144. Scholastic Inc./The Blue Sky Press. Copyright © 2014 by Dav Pilkey.

ST: **"Candy Bar** Fund Raise" "canned barf day" (CU11, p. 143-144)

TT: "Okul Yararına **Üzümlü Kek** Satışı" "kulaklara sümük atışı" (KD11, p. 149-150)

In this part of the book, George and Harold manipulate the cafeteria sign saying "Candy Bar Fund Raise" as "Canned barf day" with a clear wordplay. "Candy bar" is defined as "a bar of chocolate or other confectionery" (Candy bar, n.d.). The food item "candy bar" is transferred into Turkish as "üzümlü kek" meaning "raisin pie". The reason for the translator's using the transformation strategy here is highly due to the attempt to produce a similar wordplay in Turkish. Epstein (2012) states that "the ambiguity that is often involved and the fact that wordplay is rooted in a specific language and culture renders it extremely challenging to translate." (p. 167). As "okul yararına üzümlü kek satışı" rhymes with the manipulated sign saying "kulaklara sümük atışı" (throwing booger to ears) in the next page, the translator can be assumed to achieve a similar wordplay in the target text and she produces a target-oriented translation.

Example 52:

ST: "In the interest of pleasing all the grouchy old people (GOP) out there, I have included topics especially for them. So this adventure will contain references to health care, gardening, **Bob Evans Restaurants, hard candies,** FOX news, and gentle-yet-effective laxatives" (CU12, p. 16)

TT: "Bütün huysuz ve yaşlı insanları (HYİ) memnun edebilme adına, bu kitabı onlara özel konular ekledim. O yüzden bu macerada sağlık, bahçe düzenlemesi, **muhallebiciler, dişe yapışmayan şeker,** akşam haberleri ve her bünyeye uygun kabızlık ilaçlarıyla ilgili laflar bulacaksınız" (KD12, p. 16).

At the very beginning of the twelfth book here, Pilkey satirizes "the grouchy old people" after being highly criticized for using inappropriate language in the series. The author addresses to children as "you won't be reading any more words like *heck*, or *tinkle*, or *fart*, or *pee-pee*" and he adds that he has included topics that will please grouchy old people. Those topics include Bob Evans Restaurants which is one of the most well-known family style chain restaurants with its over 500 locations all around the USA. As stated in the book, these restaurants are mostly favored by old people in the source culture. Yet, the target reader might find it difficult to grasp the allusion here about the old people and the related restaurants as there are no Bob Evans restaurants in Turkey. Therefore, the translator might have felt the urge to modify it in the target language as "muhallebici" which is an old name given to a kind of dessert shop where you can find traditional Turkish desserts. Derived from the word "muhallebi" that is a kind of creamy pudding usually made of milk, rice and sugar with pistachio on top, "muhallebiciler" can be regarded as being able to convey the intended meaning as it has a similar allusion in the receiving culture. In line with this, Gönen adopts the transformation strategy and renders the second food item "hard candies" as "dişe yapışmayan şeker" meaning "non-sticky candy" which would also please the old people. Thus, it may be asserted that she produces a target-oriented translation.

Example 53:

ST:" So sit back (on your hemorrhoid pillows), turn up some music (Lawrence Welk), and grab a **snack (black jelly beans that are all stuck together)**" (CU12, p. 16)

TT: "O halde, şimdi bir güzel oturun (hemoroid yastıklarınızın üzerine), müziğinizi açın (Anılara Yolculuk) ve **atıştırmalık bir şeyler (suya batırılmış galeta**) alın" (KD12, p. 16)

In this particular part, the author directly speaks to the old people in a sarcastic way and ridicules the things that please them. “Jelly bean” is “a small sweet in the shape of a bean that is soft in the middle and covered with hard sugar” (Jelly bean, n.d.) and they can be in a variety of colors and flavors. “Black jelly beans” are usually licorice-flavored and as given in the source text, they are associated with old people rather than children. While translating this food item, the translator benefits from the transformation strategy and transfers it as “suya batırılmış galeta” which means “bread sticks soaked in water”. Here, the translator succeeds in conveying the intended meaning and the irony as “suya batırılmış galeta” can be associated with old people in the sense that they are easy to chew and more of an appealing snack for old people rather than children. Venuti (1995) proposes that a translated text is considered “acceptable” and “readable” in the target system as long as it can meet the essential meaning of the source text and the intention of the foreign writer (p. 1). It can, therefore be assumed that Gönen’s translation is closer to the pole of acceptability.

Example 54:

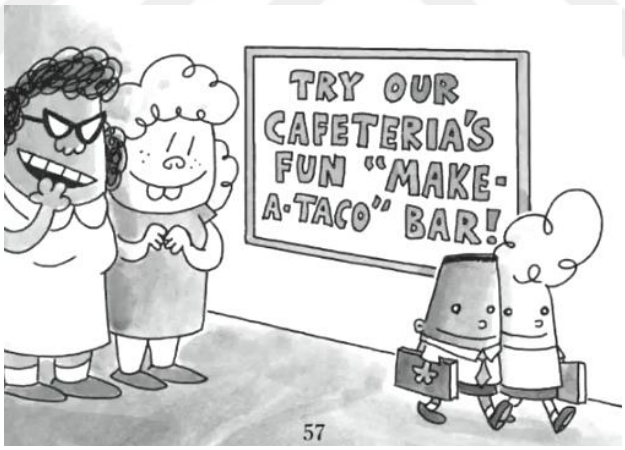

Figure 7. CU12, page 57. Scholastic Inc./The Blue Sky Press. Copyright © 2015 by Dav Pilkey.

ST: “Try Our Cafeteria’s Fun “Make-A-**Taco**” Bar” (CU12, p. 57).

TT: “Yemekhanede **Böğürtlenli Çörek**” (KD12, p. 57).

In this part of the book, George and Harold are walking by the sign saying “Try Our Cafeteria’s Fun “Make-A-Taco” Bar” without manipulating it. As it is not very typical of them, their teacher cannot hide her astonishment and states that they could easily change

it as “Our Cafeteria Makes You Barf”. Here, the translator transfers the sign as “Yemekhanede Böğürtlenli Çörek” and the Mexican fast food item “Taco” as “Böğürtlenli Çörek” meaning “blueberry pie”. The reason why she opts for the transformation strategy may be due to her attempt to reproduce a similar wordplay in Turkish as she translates the teacher’s lines as “Yemekhanede Öğürten Börek” which can be literally translated as “Börek that makes you retch in the cafeteria”. In this regard, it is possible to assume that she creates a target-oriented translation by retaining the humorous function of the food item in the target text.

3.3.7. Creation

Creation involves the instances when translators produce a completely new CSI which does not exist in the source text (Davies, 2003, p. 88). In the present study, none of the translators have benefited from this translation strategy when transferring food items into Turkish.

3.4. DISCUSSION

In this case study, it is aimed to investigate the translation strategies adopted by the translators when dealing with the food items in Dav Pilkey’s *Captain Underpants* series. To that end, a total of 57 examples of food items have been identified in the series. A descriptive analysis has been conducted on the translations of the selected food items in the accordance with the translation strategies proposed by Davies (2003). The translational decisions by the translators have been discussed within the framework of Toury’s target oriented approach and norms of acceptability and adequacy in order to uncover whether the translators have produced a target-oriented or a source-oriented translation. In this section, the findings of the translation analysis will be presented in detail. As the series were translated by different translators (the first ten books by İpek Demir, the last two books by Pınar Gönen), a table is provided in order to draw a clearer picture of the translation strategies employed by each translator and the regularities in their translational decisions. In this regard, the distribution of the examples of the food items in the series is demonstrated in the following table:

Table 1. Distribution of the Examples in the *Captain Underpants* series				
Book	**Translator**	**Example**	**Translation Strategy**	**Approach**
CU1	İpek Demir & Petek Demir	ST: Egg-salad sandwich TT: yumurtalı sandviç	Preservation	Source-oriented
CU1	İpek Demir & Petek Demir	ST: Taco TT: Meksika Böreği	Localization	Target-oriented
CU1	İpek Demir & Petek Demir	ST: Jell-O salad TT: salata	Globalization	Target-oriented
CU2	İpek Demir	ST: butterscotch pudding TT: çikolatalı puding	Transformation	Target-oriented
CU2	İpek Demir	ST: oatmeal TT: yulaf unu	Transformation	Target-oriented
CU2	İpek Demir	ST: creamed chipped beef TT: kremalı biftek	Globalization	Target-oriented
CU2	İpek Demir	ST: pepperoni pizza TT: pizza ST: ice cream sundae TT: dondurma	Globalization + Globalization	Target-oriented
CU2	İpek Demir	ST: banana split TT: muzlu bir dondurma	Transformation	Target-oriented
CU3	İpek Demir	ST: lentil pot pies TT: Çin böreği ST: pee pee sandwiches	Transformation + Transformation	Target-oriented

		TT: Çiş böreği		
CU3	İpek Demir	ST: Mr.Krupp's Krispy Krupcakes TT: Bay Krupp'ın Gevrek Kekleri	Globalization	Target-oriented
CU3	İpek Demir	ST: runny meatloaf gravy TT: cıvık cıvık köfteler	Omission	X
CU3	İpek Demir	ST: Sloppy-Joe casserole TT: sulu güveç	Localization	Target-oriented
CU3	İpek Demir	ST: Texas-style three-bean chili Con Carner TT: kıymalı, biberli yaptıkları özel kuru fasülye	Globalization	Target-oriented
CU3	İpek Demir	ST: Salsbury Steak Sauce TT: özel acılı biftek sosu	Globalization	Target-oriented
CU3	İpek Demir	ST: peanut-butter-and-worm sandwich TT: fıstık ezmesinden ve solucanlı sakızdan yaptığım sandviç	Preservation	Source-oriented
CU3	İpek Demir	ST: hard-boiled eggs dipped in hot fudge and Skittles TT: baharatlı şekere batırılmış, çok pişmiş yumurta	Globalization	Target-oriented

CU3	İpek Demir	ST: evil zombie nerd milkshakes TT: zombie ineği sütü dondurması	Transformation	Target-oriented
CU3	İpek Demir	ST: cheeseburger TT: çizburger	Preservation	Source-oriented
CU3	İpek Demir	ST: root beer TT: kök birası	Preservation	Source-oriented
CU4	İpek Demir	ST: diet soda TT: diyet gazoz	Localization	Target-oriented
CU5	İpek Demir	ST: chunky tofu TT: soyalı dondurma	Transformation	Target-oriented
CU5	İpek Demir	ST: the refreshments TT: yiyecekler	Omission	X
CU5	İpek Demir	ST: creamy candied carrots TT: kremalı şekerli havuçlar	Preservation	Source-oriented
CU5	İpek Demir	ST: fatty fried fish fritters TT: tombul kızarmış balık börekleri	Localization	Target-oriented
CU5	İpek Demir	ST: sweet-n-sour spaghetti squash TT: tatlılı ekşili spagetti	Transformation	Target-oriented
CU5	İpek Demir	ST: thimbleberries TT: çilek	Globalization	Target-oriented
CU5	İpek Demir	ST: frosted fudgy fruitcakes TT: kremalı, yumuşak,meyveli kek	Preservation	Source-oriented

CU5	İpek Demir	ST: French-fried frankfurters TT: kızarmış sosis	Globalization	Target-oriented
CU5	İpek Demir	ST: tropical fruit-flavoured punch TT: tropical meyve tadındaki panç	Preservation	Source-oriented
CU5	İpek Demir	ST: cereal TT: yulaf ezmesi	Transformation	Target-oriented
CU6	İpek Demir	ST: lasagna TT: lazanya	Preservation	Source-oriented
CU6	İpek Demir	ST: bagels TT: ekmek	Globalization	Target-oriented
CU8	İpek Demir	ST: candy bar TT: şeker	Globalization	Target-oriented
CU8	İpek Demir	ST: candy TT: bonbon şekeri	Addition	Target-oriented
CU9	İpek Demir	ST: banana cream pie TT: muz kremalı bir turta	Localization	Target-oriented
CU9	İpek Demir	ST: pop machine TT: abur cubur makinesi	Transformation	Target-oriented
CU9	İpek Demir	ST: non-alckholick wine TT: meyve zuyu	Transformation	Target-oriented
CU9	İpek Demir	ST: bubble gum TT: çiklet	Localization	Target-oriented
CU9	İpek Demir	ST: five large pepperoni TT: beş büyük kıymalı pizza	Transformation	Target-oriented
CU9	İpek Demir	ST: pizza and pop TT: pizzalarına ve gazozlarına	Localization	Target-oriented

CU9	İpek Demir	ST: breadsticks TT: galeta	Transformation	Target-oriented
CU9	İpek Demir	ST: extra-spicy jalapeno cream cheese TT: ekstra acılı krem peynir	Omission	X
CU10	İpek Demir	ST: creamy, coconutty and marshmallowy TT: krema, hindistan cevizi ve lokum karışımı	Localization	Target-oriented
CU10	İpek Demir	ST: our ambrosia salad TT: meyve salatamız	Globalization	Target-oriented
CU10	İpek Demir	ST: strawberry milkshake TT: çilekli süt	Transformation	Target-oriented
CU11	Pınar Gönen	ST: cocktail weenie TT: kokteyl sosis	Globalization	Target-oriented
CU11	Pınar Gönen	ST: waffles TT: omlet	Transformation	Target-oriented
CU11	Pınar Gönen	ST: calzones TT: pizza	Transformation	Target-oriented
CU11	Pınar Gönen	ST: ice-cold root beer TT: buz gibi gazoz	Localization	Target-oriented
CU11	Pınar Gönen	ST: Candy Bar Fund Raise TT: Okul Yararına Üzümlü Kek Satışı	Transformation	Target-oriented
CU12	Pınar Gönen	ST: Bob Evans restaurants, hard candies TT: muhallebiciler, dişe yapışmayan şeker	Transformation	Target-oriented

CU12	Pınar Gönen	ST: a snack (black jelly beans that are all stuck together) TT: atıştırmalık bir şeyler (suya batırılmış galeta)	Transformation	Target-oriented
CU12	Pınar Gönen	ST: Pop Rocks, Smart Mentos TT: Patlayan Şekerler, Naneli Şeker	Globalization + Globalization	Target-oriented
CU12	Pınar Gönen	ST: Try Our Cafeteria's Fun "Make-A-Taco" Bar TT: Yemekhanede Böğürtlenli Çörek	Transformation	Target-oriented

Table 1 demonstrates the translation strategies utilized by the translators when transferring the selected food items in the series. As can be observed, the food items have been rendered into Turkish by means of various translation strategies including preservation, addition, omission, globalization, localization, and transformation proposed by Davies (2003). The creation strategy has not been utilized by none of the translators. When dealing with the food items, the translators have employed the transformation strategy in 20 cases and the globalization strategy in 16 cases. 9 food items have been transferred into the target language by means of the localization strategy. In 8 cases, the food items have been transferred into Turkish through the preservation strategy. For 3 cases, the omission strategy has been utilized. The addition strategy has been resorted to only in one case.

The exact number of the strategies utilized by the translators can be seen in the following table:

	Preservation	Addition	Omission	Globalization	Localization	Transformation	Creation
İpek Demir	8	1	3	13	8	14	0
Pınar Gönen	0	0	0	3	1	6	0

Table 2. The number of strategies utilized by the translators of the *Captain Underpants* series

As it can be observed in Table 2, the most preferred strategy by both translators have been the transformation strategy when transferring the food items. The second most preferred strategy has been the globalization strategy. When the strategies used by the translators considered, both translators appear to conform to the norms of target language and culture rather than being adherent to the norms of source language and culture in general. Although there are some cases where the translators have been closer to the norms of source culture and aimed to stay faithful to the original, the overall approach has been observed to be target-oriented.

CONCLUSION

The present study focuses on the translation of food items in children's literature. To this end, it has intended to analyze the translation strategies used by the translators when transferring the food items in Dav Pilkey's *Captain Underpants* series and to discuss the possible reasons why certain strategies are adopted by the translators, and to reveal the regularities in their translational decisions. Secondarily, it has aimed to find out whether the intended functions and purposes of the food items in the original texts are maintained in the target texts.

In this regard, the food items included in the *Captain Underpants* series have been identified. First, the study has explored the general characteristics, functions and roles that food items possess throughout the series before conducting the translation analysis. Then, the most outstanding 57 food items have been selected in order to conduct a descriptive analysis on the translations produced by İpek Demir (translator of the first ten books of the series) and Pınar Gönen (the translator of the last two books of the series). The translations of the selected food items have been analyzed in the light of Davies' (2003) seven translation strategies which are preservation, addition, omission, globalization, localization, transformation and creation. The translational decisions by the translators when dealing with the food items in the series have been criticized within the theoretical framework of Toury's (1995) target-oriented approach and norms of acceptability and adequacy.

The study has found the answers for the research questions stated in the Introduction part of the present study as follows:

1. What might be the challenges faced by the translators when dealing with the food items in Dav Pilkey's *Captain Underpants* series?

In the *Captain Underpants* series, food is employed in order to achieve many different goals. One of the characteristics of the food items in the series is their close relation to humor and language. Pilkey often uses food items in order to create a humorous effect and linguistic playfulness throughout the series. Therefore, the translators might have found it difficult to translate the food items surrounded by the playful language created by the author. For example, the linguistic playfulness created by frequent use of

alliterations as it is the case in the sentences such as “the creamy candied carrots clobbered the kindergarteners”, “the fatty fried fish fritters flipped onto the first graders”, or “the sweet-n-sour spaghetti squash splattered the second graders”, might have been challenging for the translators to recreate in the target language.

Another characteristics of the food items in the series is that most of them belong to the American culture. Therefore, some of the food items included in the series may not be familiar for the young readers who have a limited world knowledge. Those food items might have posed challenges for the translators in their decisions whether to retain the culturally specific food items and maintain the foreign flavor in the target text, or to bring the source culture nearer to the target readers.

2. Which translation strategies proposed by Davies (2003) are utilized by the translators during the transfer of food items in the *Captain Underpants* series into Turkish? What are the justifications and motivations behind the translators’ decisions?

Within the scope of this study, the translations of a total of 57 food items have been analyzed in the light of Davies’ (2003) categorization of translation strategies. It has been seen that the translators have benefited from the transformation strategy in 20 cases. The second most preferred strategy has been the globalization strategy which has been used in 16 cases. 9 food items have been transferred into the target language by means of the localization strategy. For 8 food items, the translators have opted for the preservation strategy. In 3 cases, the omission strategy has been employed and the addition strategy has been used only once. None of the translators have preferred to use the creation strategy.

When the exact numbers of the strategies used by each translator are investigated in Table 2, it has been observed that transformation has been the most preferred strategy by both translators. In the translations of the food items in the first ten books, Demir has benefited from the transformation strategy in 14 cases and Gönen used the same strategy when transferring 6 food items included in the last two books of the series. By looking at the cases in which the transformation strategy has been adopted, it can be stated that although some of the decisions have been observed to be arbitrary, the translators have overcome the translational challenges resulted from the culture-specific food items which are

unrecognizable for the target reader by using more familiar food items in most cases. This shows that the translators have prioritized providing the child reader with a comprehensible translated text. Also, in some cases, the translators' preference for the transformation strategy might have stemmed from their efforts to recreate the humorous effect and linguistic playfulness in the target text. In one case, it has been observed that the food item "wine" has been transformed into a non-alcoholic beverage in the target language. The translator might have thought that alcohol consumption would be inappropriate in a children's book.

Being used by Demir in 13 cases and by Gönen in 3 cases, the globalization strategy appears as the second most preferred strategy by both translators when dealing with food items in the series. It has been observed that all of the foreign food brands such as "Skittles", "Jell-O", "Pop Rocks" and "Mentos" have been globalized by the translators. Assuming that the young reader might lack the knowledge of the food items which are not common in the target culture, the translators might have felt the necessity to create a more familiar atmosphere by using more generic terms. This leads to the idea that the translators both have aimed to produce a more accessible text for the child reader.

Localization appears as the next most common strategy that has been adopted by the translators. It has been utilized by Demir in 8 cases and by Gönen in 1 case. It has been seen that the food items such as "Taco", "Sloppy-Joe casserole", "Texas-style three-bean con carne" or "root beer" that belong to the American culture and that are most probably unfamiliar to the target children, have been replaced with more recognizable food items in the target culture. This tendency to localize the food items which may seem unfamiliar to the children might be due to the attempts by the translators to provide a smooth flow of reading and to create a more natural and accessible text for the child reader, and to maintain the effect intended in the original.

The preservation, omission and addition strategies have been only employed by Demir. Therefore, one can conclude that Gönen has always resorted to target-oriented strategies whereas Demir has followed a source-oriented approach by employing the preservation strategy and retaining the foreign flavor in 8 cases. In 3 cases, Demir has omitted the foreign food items which seem to bother the child reader since they are not included in the target culture. The most probable reason why Demir has omitted those food items

may be because she might have aimed not to make the child reader feel alienated during the reading process.

During the analysis, it has been found that Demir has resorted to the addition strategy in just one case when she has preferred translating “candy” as “bonbon şekeri” into Turkish, which might result from not a need for an explanation but rather an effort to make the text more appealing to the young reader. All in all, the low number of these strategies reveal that both translators have intended to create a more acceptable and familiar text for the target reader, and that they have avoided a source-oriented translation by taking the expectations and needs of the child reader into consideration.

3. Are the translations produced by the translators closer to the pole of adequacy or acceptability?

When the decisions and preferences of the translators are considered, it seems reasonable to assume that the translators have generally intended to provide a comprehensible and readable translated text for the young readers. In this regard, it has been observed that both translators favored a target-oriented approach when transferring the food items in the *Captain Underpants* series. Therefore, it can be stated that both translators produced translations that conform to the norms of the target language and culture. The expectations of the target reader have been prioritized by both translators. Thus, it is possible to assert that the translations by both translators are closer to the pole of acceptability.

4. Given the intended functions and purposes of food items included in the series, to what extent are those functions and purposes maintained in the target texts?

In this study, it has been found that food items in the *Captain Underpants* series are often symbolic and intended to fulfill various functions. It has been seen that one of the main functions of the food items in the series is to mock adults and rebel against their authority, and to subvert the power relations between adults and children. Thus, the food depicted in the original is mainly junk food and often in excessive amounts, which is frown upon by adults but enjoyed by children. Similarly, disgusting food and scatological content are also frequent throughout the series in this regard. In the Turkish translations, the study has found that both translators have managed to maintain the intended function and meaning of those food items by employing references which have a similar nature in the

target culture instead of toning down or omitting them. Thus, it is possible to state that the subversive function of the food in the original is maintained when the prevalence of junk food and equally disgusting food portrayed in the target texts are considered. In line with these decisions, the humorous effect created by the use of scatology is also found to be recreated in most cases in the Turkish translations, although there are some cases where the humorous effect is lost.

The study also reveals that food items in the *Captain Underpants* series are also used in order to create linguistic playfulness. In many cases, food has found to be a part of an alliteration or a wordplay throughout the series. It has been observed that most of the alliterations and the wordplays in the original texts have been lost in the target text, which has led to a less humorous and playful text for the target readers.

All things considered, it is possible to assert that both translators have managed to reflect the subversive and scatological content related to food items but the Turkish translations have mostly failed in conveying the playful language surrounding the food items in the original.

All in all, the present thesis has aimed to investigate the challenges posed by the food items in the *Captain Underpants* series and to analyze the translation strategies used by the translators along with the possible reasons behind their decisions, and to explore whether the translations are closer to the pole of adequacy or acceptability, and to reveal to what extent the intended functions and purposes of the food items are recreated in the target texts. It has been found out that food items in the *Captain Underpants* series pose various challenges for the translators due to both being culturally specific and closely linked to humor and linguistic playfulness. When dealing with these challenges, the translators have employed various translation strategies led by a variety of possible motivations. According to the analysis of the translations, it has been observed that the translators both adopted a target-oriented approach when transferring food items in children's literature. Thus, it is possible to state that their translations are nearer to the pole of acceptability. However, some of the intended functions and purposes of the food items in the originals have been lost in the translated texts, which resulted in less playful texts in the target language.

To conclude, the findings of this study should be considered in the light of some limitations. First, the results are only limited to the books chosen for the purpose of the present thesis. Secondly, the results may vary in case the study is conducted by another categorization of translation strategies within a different theoretical framework. However, it is essential to underline that food items are more than survival in children's literature. Those scenes describing feasts, delicious meals, teatimes, mouth-watering treats etc. that are omnipresent in children's books play a major role in whetting children's appetite to read more. Those food-related scenes in children's books also pave the way for children to build their eating habits in terms of how to eat and what to eat. Therefore, translating food items in children's literature is a critical job since it requires the translators to be aware of symbolic meanings, different roles and various functions that food items possess in literature intended for children. Similar to chefs, translators need to blend the right ingredients in the right proportions in the right way in order to create a perfect reading experience for children. This is only possible when a translator knows the historical, cultural and geographical background of a certain food item since the same food item may be representative of diverse meanings in another culture.

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APPENDIX 1

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
MASTER'S THESIS ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH TRANSLATION AND INTERPRETING DEPARTMENT

Date: 27/06/2019

Thesis Title: Translating Food Items in Children's Literature: A Case Study on Dav Pilkey's *Captain Underpants* Series

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 27/06/2019 for the total of 113 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 19 %.

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I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.

27.06.2019
Date and Signature

Name Surname: Merve DEMİR
Student No: N15229985
Department: Translation and Interpreting
Program: English Translation and Interpreting with Thesis

ADVISOR APPROVAL

APPROVED.

Prof Dr. Asalet Erten
(Title, Name Surname, Signature)

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS TEZ ÇALIŞMASI ORİJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZCE MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 27/06/2019

Tez Başlığı: Çocuk Edebiyatında Yiyecek Ögelerin Çevirisi: Dav Pilkey'in *Kaptan Düşükdon* Serisi Üzerine Bir Çalışma

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 113 sayfalık kısmına ilişkin, 27/06/2019 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 19 'dur.

Uygulanan filtrelemeler:

1- ☒ Kabul/Onay ve Bildirim sayfaları hariç
2- ☒ Kaynakça hariç
3- ☐ Alıntılar hariç
4- ☒ Alıntılar dâhil
5- ☒ 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

27.06.2019
Tarih ve İmza

Adı Soyadı: Merve DEMİR
Öğrenci No: N15229985
Anabilim Dalı: Mütercim Tercümanlık Anabilim Dalı
Programı: İngilizce Mütercim Tercümanlık (Tezli)

DANIŞMAN ONAYI

UYGUNDUR.

Prof Dr. Asalet Erten
(Unvan, Ad Soyad, İmza)

APPENDIX 2

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS COMMISSION FORM FOR THESIS

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH TRANSLATION AND INTERPRETING DEPARTMENT

Date: 27/06/2019

Thesis Title: Translating Food Items in Children's Literature: A Case Study on Dav Pilkey's *Captain Underpants* Series

My thesis work related to the title above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, interview, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board/Commission for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

27.06.2019
Date and Signature

Name Surname:	Merve DEMİR
Student No:	N15229985
Department:	Translation and Interpreting
Program:	English Translation and Interpreting with Thesis
Status:	☒ MA ☐ Ph.D. ☐ Combined MA/ Ph.D.

ADVISER COMMENTS AND APPROVAL

Approved

Prof. Dr. Asalet Erten

(Title, Name Surname, Signature)

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KOMİSYON MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZCE MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 27/06/2019

Tez Başlığı: Çocuk Edebiyatında Yiyecek Ögelerin Çevirisi: Dav Pilkey'in *Kaptan Düşükdon* Serisi Üzerine Bir Çalışma

Yukarıda başlığı gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, mülakat, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kurul/Komisyon'dan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

27.06.2019
Tarih ve İmza

Adı Soyadı:	Merve DEMİR
Öğrenci No:	N15229985
Anabilim Dalı:	Mütercim Tercümanlık Anabilim Dalı
Programı:	İngilizce Mütercim Tercümanlık (Tezli)
Statüsü:	☒ Yüksek Lisans ☐ Doktora ☐ Bütünleşik Doktora

DANIŞMAN GÖRÜŞÜ VE ONAYI

Uygundur

A.S

Prof. Dr. Asalet Erten

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