

T.C.
ISTANBUL OKAN UNIVERSITY
INSTITUTE OF GRADUATE SCIENCES

THESIS
FOR THE DEGREE OF MASTER OF THE DEPARTMENT
OF TRANSLATION AND INTERPRETING STUDIES
TRANSLATION STUDIES PROGRAM

Yasemin ÇETİN UYSAL

AN ANALYSIS OF IDEOLOGICAL DISCOURSE IN AN
AMBIVALENT TEXT FROM THE PERSPECTIVE OF
SEMIOTICS OF TRANSLATION: THE CASE OF *JUST SO*
***STORIES* BY RUDYARD KIPLING**

ADVISOR
Assoc. Prof. Dr. Mesut KULELİ

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ISTANBUL, July, 2022

FOREWORD

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GENİŞ ÖZET

MUĞLAK BİR METİNDEKİ İDEOLOJİK SÖYLEMLERİN ÇEVİRİ GÖSTERGEBİLİMİ AÇISINDAN İNCELENMESİ: RUDYARD KIPLING'İN *JUST SO STORIES* ÖRNEĞİ

Çalışmanın Amacı ve Kuramsal Alt Bilgi

Bu çalışmanın amacı, Rudyard Kipling'in (1902) *Just so Stories* adlı eserinde yer alan “How the Camel Got His Hump”, “How the Rhinoceros Got His Skin”, “How the Leopard Got His Spots” ve “The Elephant's Child” başlıklı kısa öykülerindeki ideolojik söylemleri çeviri göstergebilimi yöntemiyle sömürgecilik sonrası bakış açısı ile çözümlemek ve ideoloji içeren göstergelerin çevirilerini değerlendirmektir.

Sömürgecilik sonrasını anlayabilmek için öncelikle sömürgecilik kavramını bilmek gerekir. Bu doğrultuda, çalışmanın ilk bölümünde sömürgecinin sömürgeleştirilen üzerinde ürettiği temsiller, kalıp-tipler ve betimlemelerden oluşan sömürgecilik söylemlerini incelemek amacıyla “sömürgecilik” alan bilgisine ve “sömürgecilik mi emperyaliz mi?”, “sömürgecilik türleri” ve “sömürgecilik dönemleri” alt alan bilgilerine yer verilmiştir. Kısa öykülerde İngiltere'nin Afrika sömürgeciliğine gönderme yapan göstergeler tespit edilmiştir. Bu nedenle, İngiltere'nin sömürgeci ideolojisini anlamak, Afrika'daki sömürgecilik uygulamalarını ve sonuçlarını görmek için İngiltere sömürgeciliği ve İngiltere'nin Afrika sömürgeciliği alt alan bilgilerinden yararlanılmıştır.

Çalışmanın ikinci bölümü sömürgecilik sonrası tanım, kuram ve kavramları içermektedir. Kısa öykülerde yer alan sömürgecilik söylemlerinin çözümlenmesinde sömürgecilik sonrası kuramın önemli kavramları kullanılmıştır. Edward W. Said'in (1979) “Orientalism” kavramı, Batı'nın Afrika'ya olan bakış açısını, Afrika üzerinde kurmaya çalıştığı hegemonyayı ve Afrika'yı ötekileştirme çabasını görmeyi sağlamıştır. Batı'nın “öteki” ile kurduğu ilişkiyi, başka bir deyişle sömürgecinin sömürgeleştirilen ile ilişkisini anlamak için Homi K. Bhabha'nın (1994) sömürgecilik sonrası kavramlarına yer verilmiştir. Bhabha'nın “mimicry” kavramı, Batı'nın kendi çıkarlarına hizmet edecek bir “öteki” yaratma arzusunun fark edilmesine ve kısa öykülerde bu arzusunun yerine

getirmekle yükümlü “mimic man” karakterlerinin belirlenmesine yardımcı olmuştur. Gayatri C. Spivak’ın (2013) sömürgecilik sonrası kavramları ise Batı’nın fiziksel ve epistemik şiddet yoluyla “madunu” nasıl baskıladığını ve susturduğunu göstermiştir.

Çalışmanın üçüncü bölümünü kısa öykülerin çoğul okuma ve anlamlama eksenlerinin değerlendirilmesine katkı sağlayan alt alan bilgilerini kapsamaktadır. Kısa öykülerin çocuk edebiyatı olarak okunabilir olması nedeniyle “çocuk edebiyatı tanımı” ve “çocuk edebiyatının özellikleri” alt alan bilgilerine yer verilmiştir. Kısa öyküler çocuk edebiyatı klasikleri arasında yer alsa da içerdikleri açık ve örtük ideolojik söylemler okur kitlesi olarak yetişkin-çocuk ayrımını muğlaklaştırır ve kısa öykülerin ideolojik metinler olarak da okunabileceğini gösterir. Bu nedenle, kısa öykülerin göstergebilimsel çözümlemesinde yararlanılmak üzere “ideoloji ve söylem”, “çocuk edebiyatında ideoloji ve söylem” alt alan bilgilerine yararlanılmıştır. Kısa öykülerde geçen açık ve örtük sömürgeci söylemleri incelemek için çocuk edebiyatını konu alan sömürgecilik sonrası bakış açıları tartışılmıştır. Ayrıca çalışmanın bu bölümünde, çocuk edebiyatı kadar önemli olan çocuk edebiyatı çevirilerinin özelliklerine, çocuk edebiyatında ideolojik söylemlerin çevirilerine ve çevirmenlerin ideolojik söylemlerin çevirilerinde karşılaştıkları güçlüklerle değinilmiştir.

Çalışmanın Kuramsal Çerçevesi

Çalışmanın kuramsal çerçevesi iki bölümden oluşmaktadır. Kuramsal çerçevenin birinci bölümünde göstergebilimi ilk kez bir terim ve bilim alanı olarak gündeme getiren Ferdinand de Saussure’e ve çeviri göstergebilimin gelişmesinde önemli rol oynayan araştırmacıların alanyazına yaptıkları katkılara yer verilmiştir. Bu kapsamda, Aleksandr Konstantinov Ludskanov, Dinda L. Gorlée, Peeter Torop, Ubaldo Stecconi, Ritva Hartama-Heionen, Susan Petrilli, Evangelos Kourdis, Pirjo Kukkonen ve Sündüz Öztürk Kasar’ın göstergebilimin çeviribilim ile ilişkilendirilmesine dair yaptıkları çalışmalar bulunmaktadır.

Kuramsal çerçevenin ikinci bölümünü Öztürk Kasar’ın çeviri göstergebilimine yaklaşımı çerçevesinde önerdiği çözümleme modeli (Öztürk Kasar, 2009a) ve Öztürk Kasar’ın (2020) “Çeviride Anlam Evrilmesi Dizgeselliği” oluşturmaktadır. Kısa öykülerin göstergebilimsel çözümlemesinde kısa öykülerin derin anlamlarına ulaşmak, kısa öykülerde yer alan sömürgecilik ve ırkçılık ideolojilerine gönderme yapan örtük göstergeleri ortaya çıkarmak amacıyla Öztürk Kasar’ın (2009a) öne sürdüğü on dokuz

metin çözümleme adımından sekizi kullanılmıştır. İzlenen adımlar şu şekildedir; “başlığının ve ara başlıklarının yorumlanması”, “bakış açılarına odaklanma”, “anlatı izlencelerinin çözümlenmesi”, “eyleyenlerin kipsel donanımlarının incelenmesi”, “metinde oluşan yerdeşliklerin değerlendirilmesi”, “çoğul okuma ve anlamlama eksenlerinin değerlendirilmesi”, “anlatıdaki sözleşmelerin anlam oluşumuna katkılarının değerlendirilmesi” ve “metnin kendisini çevreleyen öğelerle ilişkisinin irdelenmesi”. “Başlığın ve ara başlıkların yorumlanması” çözümleme adımıyla kısa öykülerin başlıklarında ideolojiye gönderme yapan sözcük oyunları saptanmıştır. “Bakış açılarına odaklanma” adımında, kısa öykülerde anlatıcının bakış açısının baskın olduğu ve öykülerin kontrolünün anlatıcıda olduğu görülmüştür. “Anlatı izlencelerinin çözümlenmesi” ile kısa öykülerde ötekileştirilen Afrikalı sömürge hayvanlarının hedeflerine ulaşma yollarında karşılaştıkları araç anlatı izlenceleri ve dönüştürücü edimler tespit edilmiştir. “Eyleyenlerin kipsel donanımların incelenmesi” kısa öykülerdeki güç ve iktidar ilişkilerini anlamayı ve kısa öykülerdeki özerk ve bağımlı eyleyenleri tanımlamayı sağlamıştır. “Metinde oluşan yerdeşliklerin değerlendirilmesi” adımıyla kısa öykülerde tekrar eden sözcük veya sözcük gruplarının sömürgeci ve ırkçı ideolojiye hizmet ettiği görülmüştür. “Çoğul okuma ve anlamlama eksenlerinin değerlendirilmesi” adımı kısa öykülerin farklı okumalara uygun olduğunu, kısa öykülerin çocuk edebiyatı eseri olarak okunabilmelerinin yanı sıra Darwinci ve ideolojik metinler olarak da okunabileceklerini göstermiştir. “Anlatıdaki sözleşmelerin anlam oluşumuna katkılarının değerlendirilmesi” ile özneler arası güç ilişkilerinde hiyerarşik yapı ortaya çıkarılmıştır. Batıyı temsil eden “mimic man” misyonunu üstlenmiş eyleyenlerin hiyerarşik olarak diğer sömürgeleştirilen eyleyenlerden üstün olduğu ve “öteki” yi temsil eden eyleyenlerin birbirine eşit veya söylemlerdeki eyleyen değişimleriyle diğer eyleyenlere göre aşağı konumda oldukları görülmüştür. “Metnin kendisini çevreleyen öğelerle ilişkisinin irdelenmesi” ile kısa öykülerin göstergebilimsel çözümlemelerine katkı sağlayan çizimler ve bu çizimler ile ilgili yazar notlarında Batı’nın sömürge ve ırkçı ideolojisine hizmet eden göstergeler tespit edilmiştir.

Kısa öykülerin Begüm Kovulmaz (2007) ve Rojda Yıldırım (2012) tarafından yapılan Türkçe çevirileri Öztürk Kasar’ın (2020) “Çeviride Anlam Evrilmesi Dizgeselliği” çerçevesinde değerlendirilmiştir. “How the Camel Got His Hump” başlıklı kısa öykünün çeviri değerlendirmesinde yüz yirmi iki, “How the Rhinoceros Got His Skin” başlıklı kısa öykünün çeviri değerlendirmesinde yetmiş beş, “How the Leopard Got His Spot” başlıklı

kısa öykünün çeviri değerlendirmesinde yüz bir ve “The Elephant’s Child” başlıklı öykünün çeviri değerlendirmesinde yüz on anlam dönüşümü tespit edilmiştir.

Çalışmanın Sonucu

Çalışmanın sonuç bölümünde, kısa öykülerin göstergebilimsel çözümlemelerinin değerlendirilmesine ve Türkçe çevirilerinin “anlam evrilmesi dizgeselliği” çerçevesinde değerlendirilmesinden elde edilen bulguların tartışılmasına yer verilmiştir. Kısa öykülerde çeşitli “anlam evirici eğilimler” tespit edilmiş olmasına karşın, kısa öykülerde en fazla anlam dönüşümü “anlamın aşırı yorumlanması” eğiliminde gerçekleşmiştir. “Anlamın aşırı yorumlanması” eğilimini, “göstergenin yok edilmesi” ve “anlamın eksik yorumlanması” eğilimlerinin izlediği gözlemlenmiştir. Bu bağlamda, çevirmenlerin “çocuğa görelilik” ilkesi doğrultusunda ideolojik söylemleri ekleme, çıkarma ve ideolojik söylemlerin şiddetini azaltma yöntemleriyle erek metne aktarmaya çalıştıkları söylenebilir. Elde edilen bulgulara göre “anlam evirici eğilimler” en çok “metinde oluşan yerdeşliklerin değerlendirilmesi” ve “çoğul okuma ve anlamlama eksenlerinin değerlendirilmesi” adımlarında çözümlenen bağlamların çevirilerinde bulunmuştur. Bu bilgiler ışığında, çevirmenlerin ideolojik bir amaca hizmet eden sözcük tekrarlarının erek metne aktarılmasında çocuk okura yönelik, “çocuk gerçekliği” ilkesi bağlamında bir çeviri edimi gerçekleştirmeyi amaçladıkları düşünülebilir.

Öneriler

Bu çalışma, yazınsal çeviri edimininde çevirmenlerin karşılaştıkları sorunların üstesinden gelmek için göstergebilimsel çözümlemelerden yararlanabileceklerini öne sürmektedir. Bu bağlamda, göstergebilimsel çözümlemenin anlam evrenini alımlamaya katkıda bulunduğu ve muğlak bir metnin derin anlamlarının kavranmasını sağladığı söylenebilir. Öztürk Kasar’ın da belirttiği üzere çeviri göstergebilimi “söylem düzeyinde”, “söylemler arası düzeyde” ve “söylem üstü söylem düzeyinde” katkı sağlayabilir (Öztürk Kasar, 2009a: 173). Bu bulgular ve önermeler ışığında, çeviri göstergelimi, çevirmene etkili bir şekilde rehberlik edebilir ve muğlak metinde yer alan ideolojik göndermeler üzerine bir farkındalık yaratabilir. Bu çalışma, özellikle ideolojik göndermeler içeren edebi metinleri çeviri göstergebilimi bakış açısıyla çözümlemeyi ve değerlendirmeyi amaçlayan gelecek çalışmalara örnek teşkil etmekte ve çeviri değerlendirme bölümündeki bulgulardan hareketle kısa öykülerin yeniden çevrilmesinin çeviride etik açısından tartışılacak bir

arařtırma konusu olabileceđini önermektedir. Bu bağlamda kısa öyküler, “yeniden çeviri” kavramı çerçevesinde çözümlemeyi ve değerlendirmeyi amaçlayan başka bir çalışmanın bütüncesini oluşturabilir.

Anahtar kelimeler: Çeviri göstergelimi, Yazın çevirisi, Sömürgecilik sonrası bakış açısı, Çocuk edebiyatı, İdeoloji



ABSTRACT

AN ANALYSIS OF IDEOLOGICAL DISCOURSE IN AN AMBIVALENT TEXT FROM THE PERSPECTIVE OF SEMIOTICS OF TRANSLATION: THE CASE OF *JUST SO STORIES* BY RUDYARD KIPLING

This study aims to analyze the ideological discourse in the short stories titled “How the Camel Got His Hump”, “How the Rhinoceros Got His Skin”, “How the Leopard Got His Spots”, and “The Elephant’s Child” of *Just so Stories* by Rudyard Kipling (1902). To this end, eight of nineteen analysis steps suggested by Sündüz Öztürk Kasar within the framework of her approach to the semiotics of translation (Öztürk Kasar, 2009a) were used in the analysis of the source texts. These steps are: “interpretation of the title and the subheadings of the text”, “focalization of the text”, “narrative programs in the text”, “combinatory modalities of the actants in the text”, “isotopies in the text”, “multiple readings of the text”, “contracts in the text” and “the relationship between the text and the elements that surround it”. As a result of the analysis, the ideological discourses presented in either explicit or implicit form were found and discussed from a postcolonial perspective based fundamentally on the concept of “Orientalism” by Edward W. Said (1979).

Two Turkish translations of the short stories were further evaluated within the framework of Sündüz Öztürk Kasar’s “Systematics of Designification in Translation” (2020). One hundred twenty-two meaning transformations were identified in the translation of the short story titled “How the Camel Got His Hump; seventy-five meaning transformations were identified in the translation of the short story titled “How the Rhinoceros Got His Skin”, one hundred one meaning transformations were identified in the translation of the short story titled “How the Leopard Got His Spots” and one hundred ten meaning transformations were identified in the translation of the short story titled “The Elephant’s Child”. The findings show that the translation of ambivalent texts poses challenges for translators. This study suggests that a literary translator can benefit from semiotic analysis of the source text to overcome the problems in the act of translation. In

this regard, semiotics can contribute to the signification of the meaning universe and make it possible to grasp the deep meaning of an ambivalent text. A semiotic approach to a source text can further guide the translator efficaciously and raise awareness of ideological implications in an ambivalent text.

Keywords: Semiotics of translation, Literary translation, Postcolonial perspective, Children's literature, Ideology



ABBREVIATIONS

TT1	:Target Text 1
TT2	:Target Text 2
NP	:Narrative Program
T°	:Beginning Time of the Narrative Program
T1	:The Ending Time of the Narrative Program
TA	:Transformative Act
INP	:Instrumental Narrative Program
U	:Segregation Between the Subject and Object
$\cap$	:Conjugation

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INTRODUCTION

Ideology can be imposed on the child reader through ambivalent texts. The short stories titled “How the Camel Got His Hump”, “How the Rhinoceros Got His Skin”, “How the Leopard Got His Spots”, and “The Elephant’s Child” of *Just so Stories* by Rudyard Kipling (1902) which constitute the corpus of this study provide an example for ambivalent texts. The short stories in question give the outward impression that they are just animal tales for children. However, these short stories are interwoven with signs alluding to ideological implications. Whereas the adult reader can extrapolate the ideological implications from these ambivalent texts, the child reader cannot become aware of the implicit signs of ideology in the form of hidden messages. This study suggests that semiotic analysis of the signs creating the attribute of ambivalence can help the translator to notice the meaning traps and avoid or overcome undesired meaning transformations.

This study specifically focuses on colonialism and racism since the Camel, the Rhinoceros, the Leopard and the Elephant are animal stereotypes that represent the racialized “other”. The short stories are presented in a colonial context in which ideological signs of race can be determined. This study also dwells on British colonialism in Africa since the animals in the short stories are native to Africa, and the short stories involve signs pointing to the British colonial practices in Africa.

The first part of the study attempts to understand the colonial practices and consequences associated with the short stories. In this regard, the British colonialism in Africa and British colonial practices in Africa are discussed. The short stories imply the relationship between “colonizer and colonized”. Thus, the “colonizer” and the “colonized” are depicted with their characteristics.

The second part of the study focuses on postcolonial theory and colonial discourse in order to comprehend the effects of colonialism on both colonizer and colonized. Within this context, the postcolonial key concepts of three prominent figures, Edward W. Said, Homi K. Bhabha and Gayatri Chakravorty Spivak and their contributions to the main issues

in postcolonial theory are presented. Criticisms that have been raised against those scholars are also included and discussed in this part of the study.

The third part of the study particularly dwells on children's literature since the four short stories are in the collection of *Just so Stories* regarded as one of children's classics. This part of the study aims to present knowledge about children's literature, the concept of ideology, discourse and their association with each other. The relationship between postcolonial perspective and children's literature is also discussed in this part of the study.

The fourth part of the study constitutes the theoretical framework. Firstly, semiotics and its relationship with translation studies are discussed. This part continues to present the model for application in semiotics of translation since this study adopts the model for semiotic analysis of a source text for translation propounded by Sündüz Öztürk Kasar (2009a) and Sündüz Öztürk Kasar's "Systematics of Designification in Translation" (Öztürk Kasar, 2020) in the evaluations of Turkish translations.

The fifth part of the study involves the analysis of the short stories and attempts to look beneath the surface and grasp the deep structure of the source texts. The signs in the operations "interpretation of the title and the subheadings of the text", "focalization of the text", "narrative programs in the text", "combinatory modalities of the actants in the text", "isotopies in the text", "multiple readings of the text", "contracts in the text" and "the relationship between the text and the elements that surround it" are analyzed through semiotics of translation from a postcolonial perspective.

The sixth part of the study aims to evaluate two Turkish translations of the four short stories one by Begüm Kovulmaz (2007), and the other one by Rojda Yıldırım (2012) within the framework of Sündüz Öztürk Kasar's "Systematics of Designification in Translation" (Öztürk Kasar, 2020) from a postcolonial perspective. The meaning transformations in the contexts with postcolonial signs in the short stories are identified in this part of the study.

In the last part of the study, the findings of semiotic analysis of the short stories and the findings from translation evaluation of the two Turkish translations of four short stories are discussed. This part of the study also includes recommendation for prospective literary translators working on ambivalent texts besides theoretical and practical suggestions for relevant future studies.

PART 1. COLONIALISM

This part of the study aims to define colonialism and attempts to understand its practices and consequences in order to analyze colonial discourse consisting of representations, stereotypes, statements and descriptions produced by the colonizer on the colonized. Within this framework, the terms “colonialism” and “imperialism” are discussed for their differences or interchangeability. Thus, these terms will be compared and contrasted in terms of their definitions, similarities and differences. Types of colonies will be introduced briefly in order to see in what ways colonial expansion was practiced. Colonialism definitions and its practices may change within their historical context, therefore, colonialism eras will be encapsulated and colonial practices in these eras will be reviewed. Colonial practices in British Colonialism, especially British colonialism in Africa will be overviewed. The relationship between “colonizer and colonized” will be described and their characteristics will be specified.

1.1. COLONIALISM OR IMPERIALISM?

There is no general agreement on the definition of colonialism because it is difficult to distinguish colonialism from imperialism. According to Margaret Kohn and Kavita Reddy, “[t]he difficulty of defining colonialism stems from the fact that the term is often used as a synonym for imperialism” (Kohn and Reddy, 2017: 1). Although these terms share similarities, they are indeed dissimilar in particular points.

It is argued that colonialism and imperialism include economic and political domination over a subordinated territory. Liza Amalia Putri and Katherine Clayton state that “both terms convey the concept of economic and political domination and oppression of the colonized/the other” (Putri and Clayton, 2020: 3). Colonialism is defined by Stephen Ocheni and Basil C. Nwankwo to refer to “the direct and overall domination of one country by another based on state power being in the hands of a foreign power” (Ocheni and Nwankwo, 2012: 46). Ocheni and Nwankwo assert that colonialism targets the exploitation of the colonized country and domination over it politically. They describe colonialism as a concept that is “part and parcel” of another phenomenon called imperialism (Ocheni and

Nwankwo, 2012: 46). Like Ocheni and Nwanko, Young also mentions comprehensiveness of imperialism and defines it as “an overarching concept or ideology that openly advocated and practiced domination over the territories of other peoples of a different race” (Young, 2015: 53). Mary Gilmartin identifies colonialism and imperialism as “twin processes” and claims that “a considerable overlap” in their meanings can be seen. Gilmartin indicates their common trait in this statement: “Both colonialism and imperialism involve the subjugation of one group of people by another, and both processes stretch over space and time, with striking geographical and historical reach” (Gilmartin, 2009: 116). On the other hand, Edward W. Said takes a different approach to imperialism and colonialism and states that “neither imperialism nor colonialism is a simple act of accumulation and acquisition. Both are supported and perhaps even impelled by impressive ideological formations that include notions that certain territories and people require and beseech domination” (Said, 1994: 8).

Colonialism differs from imperialism in some aspects. In the words of Putri and Clayton “they are, in fact, two different words and have a slight difference in meaning” (Putri and Clayton, 2020: 3). Some scholars attempt to shed light on the definitions and distinctions of colonialism and imperialism by comparison. Kohn and Reddy compare these terms etymologically and suggest that “*colonus*” is a Latin word to represent “farming”. For Kohn and Reddy, this root associates with the practice of colonialism as “transfer of population to a new territory, where the arrivals lived as permanent settlers while maintaining political allegiance to their country of origin” (Kohn and Reddy, 2017: 2). Imperialism, on the other hand, derives from “*imperium*” and it means “command”. According to Kohn and Reddy, imperialism points to the way that “one country exercises power over another, whether through settlement, sovereignty, or indirect mechanisms of control” (Kohn and Reddy, 2017: 1). Said draws attention to the distinction between colonialism and imperialism by stating that “‘imperialism’ means the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory, ‘colonialism’, which is almost always a consequence of imperialism” (Said, 1994: 8).

Putri and Clayton point out the “key difference” between these concepts in terms of the presence or absence of important numbers of settlers who settle permanently in the colony from the colonizing power. Putri and Clayton exemplify this statement referring to the domination of Latin America, North America, Australia, New Zealand, South Africa, and

the Asian part of the Soviet Union by European powers. Colonizing powers dominated most of Africa and Asia, however, they did not settle their people in these territories. That's why these countries were imperialized (Putri and Clayton, 2020: 3). Ronald J. Horvath also compares and contrasts the terms "colonialism" and "imperialism" in terms of settler population, and he states that "colonialism is that form of intergroup domination in which settlers in significant numbers migrate permanently to the colony from the colonizing power" (Horvath, 1972: 50). In respect of imperialism, "it is a form of intergroup domination in which few, if any permanent settlers from the imperial homeland migrate to the colony" (Horvath, 1972: 50).

In the light of this information, it can be concluded that although different opinions exist, there appears to be some agreement that colonialism and imperialism are not synonymous, yet identical terms that can be used interchangeably.

1.2. TYPES OF COLONIES

"Colony" is a term with derivations of "colonization" and "colonialism". In the words of Young, "if 'colonization' refers to acts of settlement, 'colonialism' can be defined as the system, practice, and principles of administration of colonies under colonial rule (Young, 2015: 54). Like Young, Jürgen Osterhammel also regards "colonialism" as a system of domination. Osterhammel states that "colonization" "colony", and "colonialism" are essential concepts for the expansion of a community, and they appear in six important forms. They are: "*Total migration of entire population and societies*", "*mass individual migration*", "*border colonization*", "*overseas settlement colonization*", "*empire-building wars of conquest*" and "*construction of naval networks*".

Colonialism is usually categorized according to the aims and outcomes of the practice on the subjugated territory and its indigenous people. Osterhammel explains that major types of "colonies" emerge as a consequence of the expansion of the European nations, Japan, and the United States (Osterhammel, 1999: 10). For Osterhammel, "colony" is of three kinds:

1) *Exploitation colonies*: The aim in exploitation colonies is to occupy a country with military force economically and exploit its natural resources and military forces, businesspeople, and civil bureaucrats who go back to their mother countries after doing

their tasks. Examples are British India, Egypt (British), Indochina (French), Togo (German), Philippines (American), and Taiwan (Japanese) (Osterhammel, 1999: 10-11).

2) *Maritime enclaves*: “Indirect commercial penetration of hinterland and/or contribution to the logistics of a maritime deployment of force and informal control over formally autonomous states”. Examples are Aden (all British), Malacca (Portuguese), Batavia (Dutch), Hon Kong (Singapore), and Shanghai(international) (Osterhammel, 1999: 11).

3) *Settlement colonies*: In this type of colony, the Mother country applies pressure on the country it has subjugated. It aims at having high profit with low and cheap labor. In contrast with exploitation colonies, settlers continue their existence indefinitely. Settlement colonies have variants. They are:

a) “*New England*” type: “Displacement and even annihilation of the economically dispensable indigenous population; examples are The British New England colonies, Canada (French/British), and Australia” (Osterhammel, 1999: 11).

b) “*African*” type: “Economic dependence on an indigenous labor force; examples are Algeria (French), Southern Rhodesia (British), and South Africa” (Osterhammel, 1999: 12).

c) “*Caribbean*” type: “Import of slaves; examples are Barbados (English), Jamaica (English), Sain Domingue (French), Virginia (English), Cuba (Spanish), and Brazil (Portuguese)” (Osterhammel, 1999: 12).

Within this framework, it can be seen obviously that types of colonies are specified by the goals for expansion. In addition to this, colonialism practices and colonial policy of a country can be understood when the methods employed for its expansion are taken into consideration. In this sense, types of colonies can also hazard an opinion about the relationship between colonizer and colonized.

1.3. PRE-MODERN COLONIALISM

Colonialism has a long history dating back to antiquity. It was practiced by powerful empires such as the ancient Greeks, Romans, the Moors. Young refers to the Greek term for colony, “apoikiai” or “settlement” and explains that Greek apoikiai were city-states founded in every part of the Mediterranean. These city-states consisted of emigrants who

did not break their cultural bonds with the metropolis and homeland. Nevertheless, every colony was politically a self-governing and independent city-state (Young, 2015: 28). Young also points to the Latin term for colony, “colonia” used by the Romans. He underlines that the Romans used this term to refer to colonus as farmer. “Colonia” indicates a settlement, or farm property, frequently bestowed to veteran soldiers in occupied territories, primarily in areas considerably close to Romans but aimed to function as outposts for defending Roman territory (Young, 2015: 28). Like Young, Marc Ferro refers to Greek and Roman periods and states that “colonization is associated with the occupation of a foreign land, with its being brought under cultivation, with the settlement of colonists” (Ferro, 2005: 1). Ania Loomba provides a definition similar to those of Young and Ferro and uses the etymological meaning given by Oxford English Dictionary (OED) and states that colonialism is derived from the Roman “colonia” which meant “farm” or “settlement” and refers to Romans who settled in other lands but still retained their citizenship (Loomba, 2005: 20). Accordingly, the OED describes it as:

a settlement in a new country ... a body of people who settle in a new locality, forming a community subject to or connected with their parent state; the community so formed, consisting of the original settlers and their descendants and successors, as long as the connection with the parent state is kept up (Loomba, 2005: 7).

Loomba interprets this definition from a different angle. According to Loomba, it addresses the colonizers who may have lived in areas where colonies were established previously. For this reason, it removes the implications of “colonialism” such as the clash between people, conquest, and domination. Loomba states that “there is no hint that the ‘new locality’ may not be so ‘new’ and that the process of ‘forming a community’ might be somewhat unfair” (Loomba, 2005: 7).

While “apoikiai”, “colonus” and “colonia” were used by Greeks and Romans in pre-modern colonialism era, “colony” was regarded valid for modern colonialism and defined by Osterhammel as:

A colony is a new political organization created by invasion (conquest and/or settlement colonization) but built on pre-colonial conditions. Its alien rulers are in sustained dependence on a geographically remote “mother county” or imperial center, which claims exclusive rights of “possession of the colony” (Osterhammel, 1999: 10).

When the definitions of pre-modern colonialism and modern colonialism are compared, it can be seen that pre-modern colonialism and modern colonialism have several characteristics in common. They both mean “settlement” and they are subject to “parent state” or “mother country”. Both definitions employ the word “new”. On the other hand, when pre-modern colonialism and modern colonialism are analyzed within their historical context, they may be differentiated to some extent.

1.4. MODERN COLONIALISM

Colonialism has taken place throughout time in different parts on a smaller or larger scale in the world. However, colonialism is especially associated with European colonial period because European colonialism is different due to its “sheer scale” and global effects. As European countries expanded, they affected the world considerably. Gilmartin mentions three broad waves of European colonial and imperial expansion. The first aimed at the Americas, North, and South, and the Caribbean. The second targeted Asia, while the third wave focused on European control over Africa (Gilmartin, 2009: 115).

The modern colonialism is usually viewed as beginning in the late fifteenth century when the Europeans headed their discoveries of a sea route in America and Africa’s southern coast. Carolyn Gallaher states that most scholars consider Christopher Columbus’s trip to the ‘new world’ as the start of the era (Gallaher, 2009: 113). Gallaher refers to modern colonialism that dates back to the times of the Great Discoveries initiated by the explorers of the fifteenth century, when Henry IV, King of Castile, gave Jean de Béthencourt, the Canary Island as a fief. Afterwards, America was discovered: The Bay of Rio de Janeiro and the Florida coasts were conquered in the sixteenth century. In this manner, England, Portugal, and Spain searched for colonization in the West Indies, Africa, India, and Asia (Gallaher, 2009: 113).

Before Osterhammel defines colonialism, he refers to its historical context and explains the features of modern colonialism era with three statements: Firstly, he claims that “colonialism is not just any relation between masters and servant but one in which an entire society is robbed of its historical line of development, externally manipulated and transformed according to the needs and interests of the colonial rulers” (Osterhammel, 1999: 15). Secondly, Osterhammel points to the great importance of unlikeness between colonizer and colonized and states that “characteristic of modern colonialism, although not

of world history as a whole, is the unwillingness of the rulers to make cultural concessions to subjugated societies” (Osterhammel, 1999: 15). Lastly, he states that “modern colonialism is not only a relationship that can be described in structural terms but also a particular interpretation of this relationship” (Osterhammel, 1999: 15). Osterhammel points to “ideological formation” that may have been conventionalized by Iberian and English colonial theorists and indicates European expansion as a “bombastically implementation of a universal mission”. He describes this mission as to “civilize” the “barbarians” or “savages” as a “white man’s burden” (Osterhammel, 1999: 16).

In this course of statements, Osterhammel gives a definition that reflects the concept of modern colonialism, and he defines colonialism as:

Colonialism is a relationship between an indigenous (or forcibly imported) majority and a minority of foreign invaders. The fundamental decisions affecting the lives of the colonized people are made and implemented by the colonial rulers in pursuit of interests that are often defined in a distant metropolis. Rejecting cultural compromises with the colonized population, the colonizers are convinced of their own superiority and their ordained mandate to rule (Osterhammel, 1999: 16-17).

This definition of colonialism given by Osterhammel provides important data to understand colonialism practices in modern sense. Further information about colonialism practice is given by Young who underlines that civilization generally stands against foreign communities thought of uncivilized, “barbarian”, “savage” or “primitive”. Many empires have alleged to facilitate modernization in territories they occupied. According to Young, empires put forward the following as the *casus belli*: “Westerners are fully civilized while non-westerners existed in varying states of no civilization” (Young, 2015: 11). This justification of bringing “civilization” to “uncivilized” is an ideology sharply articulated by the French in their sense of “civilization” mission (Young, 2015: 11).

Osterhammel highlights that “modern colonialism is based on the will to make ‘peripheral’ societies subservient to the metropolises” (Osterhammel, 1999: 15). Bill Ashcroft, Gareth Griffiths, and Helen Tiffin assert that “imperial Europe became defined as the ‘centre’ in a geography at least as metaphysical as physical. Everything that lay outside that centre was by definition at the margin or the periphery of culture, power and civilization” (Ashcroft, Griffiths and Tiffin, 2007: 32). According to Ashcroft, Griffiths and Tiffin, colonial mission is “to bring the margin into sphere of influence of the

enlightened centre” (Ashcroft, Griffiths and Tiffin, 2007: 32). They note that colonial missions have given them the main reason for the political and economic exploitation of colonialism particularly after the middle of the nineteenth century (Ashcroft, Griffiths and Tiffin, 2007: 32).

1.5. NEW IMPERIALISM

The period from the 1880s onwards is often described as “New Imperialism”. Deyna Parvanova defines “New Imperialism” as:

a period of colonial expansion by European powers, the United States, and the Empire of Japan during the late 19th and early 20th centuries. Europe had colonies scattered all over the world before that, but at that time the amount of influence Europe had on these regions was minimal. Things changed at the end of the 19th century to a more aggressive and extensive form of imperialism. In this ‘New Imperialism,’ European countries took over most of the rest of the world between the years 1870 and 1914, and had formal political, economic and social control over the new territories (Parvanova, 2017: 96).

Parvanova states that in this era, countries aimed to build their empires through occupation and new technologies. Industrial revolution forced the European countries in search of economic sources to seize control over colonies. Industrial revolution expanded the production capacity enormously, and western powers contended for raw materials and aspired to Africa, which abounded in oil, cotton, gold, cocoa beans, ivory, etc. (Parvanova, 2017: 96). Mike Van Der Linden states that “during the Age of New Imperialism, European powers added almost 9,000,000 square miles of African land, approximately 20% of the whole land mass of the world, to their overseas colonial empires” (Linden, 2013: 580-81).

European powers met in council to share Africa in Berlin Conference held in 1884-85. Susie Steinbach refers to the Berlin conference and states that most of European colonial powers including Britain, Germany, France, and Belgium spent 20 years ‘scrambling’ to put in a claim for large swaths of the African continent, for palm oil and prestige and to hinder other powers from taking over the territory (Steinbach, 2017: 80-81). Linden points out those European colonial powers had various targets such as “economic exploitation, protection of European national interests and imposing ‘superior’ Western values” (Linden, 2013: 580-81).

Steinbach indicates that “the scramble for Africa” has been regarded as a period of distinctively rapid territorial conquest by tradition. Steinbach suggests that “the centrality of enslaved Africans to British and European imperial wealth earlier in the period reveals that British and European interest in Africa as a source of wealth was nothing new” (Steinbach, 2017: 79-80). Steinbach describes “the scramble for Africa” as a “shift from humans and the west coast to palm oil and the interior as wealth producers” (Steinbach, 2017: 80-81). Linden points out that the real events and outcomes behind the partition of Africa intended were enormous. Linden states “border lines were drawn, territory was divided and whole peoples were disturbed, split up and assimilated to European civilization” (Linden, 2013: 581-582). Linden underlines that each European country adopted its method to set an objective on the lands of Africa. European colonizing power occupied territories and expanded through settlement and trade posts and ruled over all the continent (Linden, 2013: 581-582).

1.6. BRITISH COLONIALISM

In the words of Amy J. Lloyd, The British Empire suffered the loss of thirteen of its North American colonies in the early 1780s; however, it still had an enormous and a large variety of colonies. Accordingly, the British Empire carried on expanding economically and demographically during the nineteenth century. Its expansion was so great that Britain received the title, the empire on which “the sun never sets”. Britain conquered India, taking over the control of the country, and subsequently occupied approximately two-thirds of the Indian subcontinent by 1850. During the second half of the nineteenth century, Britain went on consolidating India’s borders through wars and annexation (Lloyd, 2007: 2). Máire ní Fhlathúin states that the British required a supply route to the eastern Mediterranean, so they adopted a new strategy and took control of Cyprus from Ottoman Empire and announced it as a British associated state (Ní Fhlathúin, 2008: 3-4). Lloyd remarks Britain had a profitable colony in the West Indies, where cotton, coffee, and especially sugar were planted on a large scale, however these lucrative parts of the British colony did not last a long time due to the abolition of slavery and the ending of preferential tariffs (Lloyd, 2007: 2). Lloyd mentions the importance of white settler colonies -involving South Africa, Canada, Australia, and New Zealand- and suggests that “they all had expansionist impulses—often at the expense of their native populations-with all of these colonies expanding in size during the nineteenth century” (Lloyd, 2007: 2). She draws attention to

the fact that their population increased so much that the number of people who lived in Britain's settler colonies reached 1.5 million by 1901 (Lloyd, 2007: 2). Steinbach states that people who immigrated particularly from Britain belonged to the lower-middle-class and working class. Through immigration and new technologies such as faster ships, railways, and telegraphy, Britain carried on occupying territories militantly (Steinbach, 2017: 80). Lloyd mentions that these colonies were ruled both by governors and locally elected assemblies. By the late nineteenth century, these territories turned into safe, rich, and self-governing societies. During the late nineteenth century Britain's expansion continued in South Asia, North Borneo, the rest of Burma, and the Malay peninsula (Lloyd, 2007: 2).

According to Steinbach, Britain expanded its territory in Africa during the “so-called European scramble for Africa”. The British expanded dramatically in Africa and South East Asia. Britain took the control of “Egypt, Kenya, Uganda, Northern and Southern Rhodesia, and finally the Afrikaner republics of southern Africa (the Orange Free State and the Transvaal) by winning the Boer War (1899-1902)”. Fhlathúin states that “the colonization of Egypt was quickly followed by the so-called, ‘scramble for Africa’ which many consider the most notable imperial development of the late nineteenth century” (Ní Fhlathúin, 2008: 3-4).

Marc Ferro quotes a speech by the Colonial Secretary Joseph Chamberlain in 1895. Ferro refers to Chamberlain's statement, and he states that Chamberlain glorified the British and praised the nation which struggled more than other rivals. Chamberlain also regarded the British as “torch-bearers” occupied in providing superior fund of knowledge to other “inferior” populations, and according to Chamberlain, the “white man's burden” was to civilize the world (Ferro, 2005: 19-20). According to Ferro, “this conviction and this task meant that the others were viewed as the representatives of an inferior culture. As the ‘vanguard’ of the white race, it behooved the English to educate and train them” (Ferro, 2005: 19-20). Like Ferro, Robert Johnson quotes the notes of Sir Alfred Milner, the High Commissioner for Cape Colony on the eve of the South African War, who noted in his papers that: “My patriotism knows no geographical but only racial limits. I am an Imperialist and not a little Englander because I am a British race patriot” (Johnson, 2003: 110).

Johnson states that in the late eighteenth century, representations of British superiority were based upon law, religion, morality and political establishments and it was believed that “certain factors made non-Europeans different: the debilitating effects of a hot climate, the effects of living under unenlightened ‘oriental despots’, and the necessity for each society to pass through the same stages of development” (Johnson, 2003: 107-108). Johnson points out that by the late nineteenth century, biological evidence and relativist judgments became indivisible in that “Europeans were superior”. Europeans were representative figures of “beauty, intelligence, physical strength, moral integrity and courage”. On the other side, the savage was regarded as uncivilized in consequence of slowness in development and culture. Johnson points out that “[b]lack skin was ‘evidence’ of being a ‘human fossil’ or ‘infantile’. The absence of literature or technology was seen as evidence of ignorance” (Johnson, 2003: 109). Rebellion or insubordination to white rule, and civilization, was considered as evidence of “underdevelopment, impulsiveness and immaturity” (Johnson, 2003: 109).

Johnson also states that Cecil Rhodes, the diamond and gold mining tycoon of South Africa, is even more ill-famed: “[The English are the] chosen instrument in carrying out the divine idea over the whole planet . . . we are the finest race in the world and the more of the world we inhabit the better it is for the human race” (Johnson, 2003: 110). According to Johnson “the British regarded themselves as the ‘guardians’, who, through thankless duty, brought civilization to the non-Western world” (Johnson, 2003: 110). Such efforts to rationalize British colonialism have been brought to the limelight in the relevant literature, yet it is doubtless that this practice of colonialism has been subjected to a great deal of criticism, as well.

During British colonialism, there were not only imperialist supporters but also critics who disapproved of imperialism. Johnson also refers to critical statements made by some adversative writers and politicians. Mary Kingsley, a popular writer on Africa in the 1890s deplored the attitudes of the “stay-at-home” statesman who regards that Africans are terrible savages or fool children, people who can only be coped with on a “reformatory or penitentiary line”. An English politician and writer, The MP Henry Labouchere also did not hold with imperial practices. He criticized expansion of imperial and believed that British authorities tended to treat natives badly this is because they were overwhelmed with “greed and love of domination” (Johnson, 2013: 111).

1.6.1. British Colonialism in Africa

As mentioned by Willie Thompson, “the image of late-nineteenth-century imperialism, both British and European generally, is associated inseparably with the African continent” (Thompson, 1999: 30-31). European powers showed some reasons for the colonization of Africa. They considered the colonization of Africa necessary owing to industrial revolution. In the words of Ocheni and Nwankwo, industrial revolution was one of the main factors for the colonization of Africa. Due to industrial revolution, European countries’ socio- economic transformation and technology changed rapidly and production increased. This stimulated the demand for raw materials accordingly (Ocheni and Nwankwo, 2012: 47).

Britain was one of European countries searching for additional raw materials because Britain had difficulty in feeding its increasing urban population and needed new markets to produce raw materials and to sustain food for the growing urban population. Africa was a ready market with its large population. Furthermore, the British benefitted from the low wages paid to workers and took advantages of them (Ocheni and Nwankwo, 2012: 47). Particularly during “scramble for Africa”, the period including the end of the 19th century and the beginning of the 20th century, Britain was one of the prominent characters in the competition to take control over the territory. Ashcroft, Griffiths and Tiffin describe the year 1885 as the time “when the Berlin Congo Conference ended and the ‘scramble for Africa’ got underway”, therefore that year “has been regarded as the beginning of classical imperialism” (Ashcroft, Griffiths and Tiffin, 2007: 112). They assert that the real “scramble” started earlier in 1879, when Britain and France competed in West Africa, and became intensified further in 1882 when Egypt was conquered, and the Treaty of Brazza-Moroko initiated the strive for Congo. Ashcroft, Griffiths and Tiffin point to the turn of the century and state that Europe and America avidiously stood for a policy of imperialism as the concept of expansion became concrete and was presented in regards to the progress of a lot of the ‘barbaric nations’ (Ashcroft, Griffiths and Tiffin, 2007: 112).

The British employed some strategies to expand and achieve their goals. At first, they used indirect rule to govern their colonies. In other words, they appointed African tribe leaders to control the territories. However, when rebellions started, they adopted direct rule. Ocheni and Nwankwo state that “conquest made it possible for the European powers who were the colonizers to take direct control and effective occupation of African territories”

(Ocheni and Nwankwo, 2012: 49). In the words of Ocheni and Nwankwo, The Europeans began to stand up with one faction to depose a ruler and substitute another. They paid tributes, and bestowed titles on those whose rule they found favorable to support. According to Ocheni and Nwankwo, “the officially trumpeted goals of such interference were to suppress the slave trade and to promote ‘legitimate’ trade” (Ocheni and Nwankwo, 2012: 49).

Ocheni and Nwankwo also point out that the British was in the forefront among European countries which insist upon adopting gunboat diplomacy to the shores of Africa. European industrial power gathered in the gunboats to intimidate Africa. The general impact was to weaken the power and sovereignty of African states. Ocheni and Nwankwo state that this period of gunboat diplomacy, consular interference and trader intrigue commenced in 1810 when a British squadron of four ships with a total of ninety-eight guns was dispatched to patrol West African coast. Ocheni and Nwankwo suggest that “its mission was twofold: to enforce the British law of 1807 that declared the slave trade illegal and to protect British ‘legitimate traders’, that is, those who did not deal in slaves” (Ocheni and Nwankwo, 2012: 49).

As South Africa was one of the important trade routes to India, the British wanted to take control of it, but the discovery of gold and diamonds aroused interest and caused a war. In the words of Steinbach, the British colonization began in South Africa in 1795, when they occupied the Cape Colony from the Netherlands, seizing power over the governance of the white Afrikaners, called Boers, who lived there. In the 1830s and 1840s, many Cape Colony Boers decided on migrating further inland, called the “Great Trek” and founded two Boer states: The Orange Free State and the Transvaal Republic. They were not dependent on British control. However, the discovery of gold and diamonds in those regions aroused British interest. Many British gold prospectors came from the Cape Colony and Britain to the Transvaal. British settlers outnumbered Boers in the Transvaal, thus, Britons and Afrikaners collided on the grounds of British mining interests. British gold prospectors in the Transvaal became strained and raised a question over the political status of the Uitlanders. The British declared war in 1899. Many people came together to send off soldiers going to war in South Africa, shouting slogans “Rule Britannia and God Save the Queen”. Steinbach writes, at the beginning of the war, the British army was inflicted defeat many times by “tiny rural Boer republic” and owing to these “humiliating defeats”,

the British adopted “a scorched earth policy” and moved Boers to the “concentration camps” destroying farms and villages. In these “concentration camps” thousands of Boers and “black Africans” were located in separate camps. The sanitary conditions were terrible, and they were deprived of adequate housing and food, so the war culminated in a major loss of life in 1902. Britain annexed two Boer republics with volunteers' support from across the Empire. Britain implemented Boer Imperialism taking over republics (Steinbach, 2017: 80). Steinbach states that “because of its long duration in spite of Britain’s vastly larger military and international castigation of the ‘concentration’ camps, the South African War was a terrible blow to the prestige of the British Empire” (Steinbach, 2017: 81).

1.7. COLONIZER- COLONIZED

Identity issue of colonizer and colonized seems significant in that colonizer and colonized are identified in order to understand their characteristic features, explain their relations, or determine their struggles. In this way colonial discourses can be read. According to Homi K. Bhabha, reading of colonial discourse suggests that;

the point of intervention should shift from the ready recognition of images as positive, or negative, to an understanding of the processes of subjectification made possible (and plausible) through stereo typical discourse. To judge the stereotyped image on the basis of a prior political normativity is to dismiss it, not to displace it, which is only possible by engaging with its effectivity; with the repertoire of positions of power and resistance, domination and dependence that constructs colonial identification subject (both colonizer and colonized) (Bhabha, 1994 :67).

Bhabha asserts that the relationship between colonizer and colonized is ambivalent. According to Bhabha, colonized subject is never simply and completely sided against the colonizer, and ambivalence characterizes the way in which colonial discourse associates with the colonized subject because it may be both “exploitative and nurturing”. Young identifies the relationship between colonizers and colonized as “intimate enemies” and asserts that colonial rule led to a line separating between colonizer and colonized (Young, 2015: 33-34). Young states that “this division masks the fact that in settlement colonies there were really three groups: the colonized natives, the colonial rulers who came from the metropolitan center, and the settlers (colons)” (Young, 2015: 33-34). He draws a line

of the distinction between the colonial rulers and the settlers and claims that they were based on class and identity:

The colonial rulers would originate from and return to the metropole, while the settlers, many of whom may not have even been the same nationality as they had usually come there as a result of poverty or forced migration, and though colonials, were in some degree both colonizers and colonized (Young, 2015: 34).

In parallel with Young's statement, Albert Memmi primarily defines colonial as "a European living in a colony but having no privileges, whose living conditions are not higher than those of a colonized person of equivalent economic and social status" (Memmi, 2003: 54).

Ashcroft, Griffiths, and Tiffin explain the relationships between colonizer and colonized by emphasizing binary oppositions. They state that "binary logic of imperialism is a development of that tendency of Western thought in general to see the world in terms of binary oppositions that establish a relation of dominance" (Ashcroft, Griffiths, and Tiffin, 2007: 19). According to Ashcroft, Griffiths, and Tiffin, a simple differentiation between centre/margin; colonizer/colonized; metropolis/empire; civilized/primitive displays the violent hierarchy based on imperialism. They categorize the two terms as: "colonizer, white, human and beautiful are collectively opposed to colonized, black, bestial and ugly" (Ashcroft, Griffiths, and Tiffin 2007: 19). They claim that binary structure is significant and useful in imperial ideology in order to determine binary impulses within imperial articulations whether it is the impulse to "exploit" or the impulse to "civilize" (Ashcroft, Griffiths, and Tiffin, 2007: 19).

Memmi believes that there are three words that identify the colonizer. They are; profit, privilege, and usurpation. Memmi asserts that no matter what the colonized do in order to change, they could never be anything but lazy. According to Memmi "the often-cited trait of laziness" plays an important role in the dialectics extolling colonizer and humiliating the colonized. The mythical portrait of the colonized involves an incredible laziness, and that of the colonizer, a righteous taste for action (Memmi, 2003: 123). Memmi also points out that "the colonial situation manufactures colonists as it manufactures colonies" (Memmi, 2003 :100). Sartre agrees with Memmi except that Sartre sees a system instead of a situation. Sartre also mentions a colonial system and describes it as the motion of things

which determines not only the colonist but also the colonized. In this system, the oppression's justification is that: "[t]he oppressors produce and maintain by force the evils which, in their eyes, make the oppressed resemble more and more what they would need to be in order to deserve their fate" (Sartre, 2005: 22). According to Sartre, the colonists only forgive themselves by systematically following the 'dehumanization' of the colonized. Sartre states that "terror and exploitation dehumanize, and the exploiter uses this dehumanization to justify further exploitation" (Sartre, 2005: 22). Sartre claims that "oppression is, first of all, hatred of the oppressor towards the oppressed" (Sartre, 2005: 22).



PART 2. POSTCOLONIALISM

This part of the study fundamentally aims to present a general idea of “postcolonialism”, “postcolonial theory” and “colonial discourse”. In order to understand postcolonial theory, the terms “postcolonial” and “postcolonialism” will be described in detail. These two terms have led to large-scale controversies among scholars. To be more specific, critics primarily differ on how to spell postcolonialism: with or without hyphen? Prefix “post” is another matter of debate. In an attempt to understand the meaning and implications of postcolonialism, the discussion will address both their common and divergent grounds. Besides the definitions of postcolonialism, scholars deliberate over whether postcolonialism studies should be limited to certain times, subjects and disciplines. In this regard, diverse ideas concerning these subject matters will be reviewed. Postcolonialism has multiple representations that give insight into the postcolonial practices. The relevant representations will be discussed in that part.

This study most particularly focuses on postcolonial theory and colonial discourse. Postcolonial theory is considerably significant with regards to the effects of colonialism on both colonizer and colonized. Like postcolonialism, postcolonial theory has been seen as a controversial point in postcolonial studies. This study also attempts to understand the functions of this crucial theoretical approach. In line with this purpose, definitions and different reviews will be encapsulated, and colonial discourse analysis will be examined in an effort to shed light on the nature of postcolonial studies. Within this context, three prominent figures, Edward W. Said, Homi K. Bhabha and Gayatri Chakravorty Spivak and their contributions to the main issues in postcolonial theory will be presented. Criticisms that have been raised against those scholars will also be analyzed and discussed.

2.1. THE CONCEPT OF POSTCOLONIALISM

Postcolonialism does not hold rigidly to a single definition. Theorists take different views and they follow different paths to identify that concept. In order to define postcolonialism, Young distinguishes “postcolonial” and “postcoloniality”. In the words of Young, “[t]he postcolonial is a dialectical concept that marks the broad historical facts of decolonization and the determined achievement of sovereignty” (Young, 2016: 57).

According to Young, the postcolonial enunciates a converted historical condition in the previous colonial power. On the other hand, the term “postcoloniality” lays stress on economic, material, and cultural situations that designate the global system in which the postcolonial nation is essential to perform predominantly in the direction of the interests of international capital and G7 powers. As regards to postcolonialism, Young states that “[it] combines the epistemological cultural innovations of the postcolonial moment with a political critique of the conditions of postcoloniality” (Young, 2016: 57).

The disagreement as regards the terminological spelling of the words “post-colonial / post-colonialism or postcolonial/postcolonialism” still dominates. John McLeod also refers to the debates and controversies on the form of the “postcolonial” and “postcolonialism”. According to McLeod these terms spark a debate among scholars who often use them in incompatible and distractive ways. He points to the disagreement on how to spell postcolonialism: “with the hyphen or without” (McLeod, 2010: 16). McLeod suggests that “the hyphenated term ‘post-colonial’ seems better suited to denote a particular historical period or epoch, like those suggested by phrases such as ‘after colonialism’, ‘after independence’ or ‘after the end of Empire’” (McLeod, 2010: 16). As for its unhyphenated form, postcolonialism, McLeod suggests that “it can describe a way of thinking, a mode of perception, a line of enquiry, an aesthetic practice, a method of investigation” (McLeod, 2010: 16). For McLeod, the term postcolonialism is different from “after colonialism” because it does not describe an ineradicably new historical period. It does not acclaim a valiant new world where all the diseases of the colonial past have been healed but rather, “postcolonialism” identifies historical continuity and change (McLeod, 2010: 33-34). On this matter, Jane Hiddleston refers to thinkers who have differentiated the “post-colonial” from the “postcolonial”, asserting that the omission of the hyphen indicates a change in meaning. In order to illuminate this shift, Hiddleston refers to a well-accepted definition of “post-colonial” and makes an inference. In the words of Hiddleston, “post-colonial signifies a distinct historical period following the end of direct colonial rule” (Hiddleston, 2014: 3). Hence, post-colonialism is limited in scope and indicates a certain, identifiable moment. On the other hand, postcolonialism, with no hyphen, is broader and more polemical. It is in tendency to refer not to all events after the end of colonialism, but to the happenings that followed its beginning (Hiddleston, 2014: 3-4). “Post-colonialism/postcolonialism” and their functions are discussed from a different angle. The goals of the users of those terms

are also taken into consideration. In this regard, Ato Quayson states that the practitioners in the fields of politics and economics were the first time users of “post-colonial” and they aimed to remark the period after colonialism (Quayson, 2000: 1). For Ashcroft, Griffiths and Tiffin, these terms are highly interweaving, despite certain dissimilarities. They further state that the hyphenated version’s chronological meaning, indicating the post-independence period and its users have changed in the course of the time. From the late 1970s, literary critics have used the term to discuss various cultural impacts of colonization. Afterwards, its subject focus has increased and it has been widely used to designate the former European colonies’ linguistic, political and cultural sets of experience (Ashcroft, Griffiths, Tiffin, 2007: 168).

Although there seems to be a consensus on the prefix “post” as meaning “after” colonialism, meaning of the prefix “post” has been another controversial matter that scholars are concerned with. According to some scholars the “post” in postcolonialism confuses the issue. One of these scholars is Ania Loomba. Loomba argues that “post” implies an ‘aftermath’ in two senses. They are: “temporal, as in coming after, and ideological, as in supplanting” (Loomba, 2005: 12). Loomba underlines the second implication, ideological, which has been contested by critics and shares the critical thinking: “if the inequities of colonial rule have not been erased, it is perhaps premature to proclaim the demise of colonialism” (Loomba, 2005: 12). Like Loomba, Young also refers to “post” in postcolonialism and considers it as a marker that indicates “historical moment of the theorized introduction of new tricontinental forms and strategies of critical analysis and practice” (Young, 2016: 58). Ashcroft, Griffiths and Tiffin characterize the prefix “post” as contestable and draw attention to its political aspects. They state that;

The simpler sense of the ‘post’ as meaning ‘after’ colonialism has been contested by a more elaborate understanding of the working of post-colonial cultures which stresses the articulations between and across the politically defined historical periods, of precolonial, colonial and post-independence cultures. As a result, further questions have been asked about what limits, if any, should be set round the term (Ashcroft, Griffiths, Tiffin, 2007: 169).

In the light of this statement, as can be understood that the prefix “post” does not simply mean “after”, it also refers to political affairs related to the historical periods of colonial cultures and post-independence cultures. From this point of view, an answer can be

searched for the question of whether postcolonialism is limited to a particular period and a subject or not.

In this respect, scholars put forward a number of ideas. Ashcroft, Griffiths and Tiffin explain that postcolonialism has been primarily employed to analyze the process and impacts of, as well as reactions to European colonialism from the sixteenth century onwards and including the neo-colonialism of the present day (Ashcroft, Griffiths and Tiffin, 2007: 169). Similarly, Bhabha envisages postcoloniality as “a salutary reminder of the persistent ‘neo-colonial’ relations within the ‘new’ world order and the multi-national division of labour” (Bhabha, 1994: 6). In parallel with these views, Gayatri Chakravorty Spivak claims that “we live in a post-colonial neo-colonized world” (Spivak, 1990: 166). For Rita Abrahamsen, postcolonialism strives at capturing the continuities and complications of any historical period, and makes an attempt at transcending strict dichotomous and chronological thinking where history is obviously represented and the social world properly classified into separate boxes (Abrahamsen, 2003: 195). Along with the lines of Abrahamsen, Quayson regards postcolonialism as “a studied engagement with the experience of colonialism and its past and present effects” (Quayson, 2005: 93-94). McLeod considers postcolonialism as “a committed critical practice dedicated to transformation, postcolonialism maintains a stake in the past, the present and the future” (McLeod, 2010: 33).

It seems that postcolonialism as an inclusive study field not only refers to present, past even future, but it also appeals to different fields. As Quayson notes, “postcolonialism designates a critical practice that is highly eclectic” (Quayson, 2000: 1). It is a set of multifaceted ideas and a study field in which interrogation and critiques take place. In this regard, approaches and responses to the questions can differ, in other words, postcolonialism does not have a single and straightforward definition. Like Quayson, Stephen Slemon also dwells on eclecticism and heterogeneity of the term and he states that ‘post- colonialism’ is now employed in its various fields, to define a significantly heterogeneous set of subjects, and it includes professional fields and critical attempts. Slemon instantiates his point of view with this statement:

It has been used as a way of ordering a critique of totalizing forms of Western historicism; as a portmanteau term for a retooled notion of ‘class’, as a subset of both postmodernism and post-structuralism (and conversely, as the condition from which those two structures of

cultural logic and cultural critique themselves are seen to emerge); as the name for a condition of nativist longing in post-independence national groupings; as a cultural marker of non-residency for a Third World intellectual cadre; as the inevitable underside of a fractured and ambivalent discourse of colonialist power; as an oppositional form of ‘reading practice’; and – and this was my first encounter with the term – as the name for a category of ‘literary’ activity which sprang from a new and welcome political energy going on within what used to be called ‘Commonwealth’ literary studies (Slemon, 2002: 16–17).

Slemon argues that the apparent tendency, in the face of this heterogeneity, is to comprehend “post-colonialism” generally as an “object of desire for critical practice” (Slemon, 2002: 17). In line with Slemon’s statement, Ashcroft, Griffiths and Tiffin claim that “post-colonialism / postcolonialism” is now employed in wide and ways to involve the study and analysis of European territorial conquering, the multifarious institutions of European colonialism. They state that “[i]t is becoming widely used in historical, political, sociological and economic analyses, as these disciplines continue to engage with the impact of European imperialism upon world societies” (Ashcroft, Griffiths and Tiffin, 2007: 169).

Along with diversified disciplines associated with is “a term with multiple meanings and political associations, cutting postcolonialism, some scholars draw attention to the multiplicity of representations and experience of various kinds. In the words of Eve Darian-Smith, postcolonialism across and implicated within theories of imperialism, modernity, racism, ethnicity, cultural geography and post modernism” (Darian- Smith, 1996: 291). As Hiddleston writes, postcolonialism is a broad concept and it comprises of multiple cultural, economic, philosophical and political responses to colonialism from the beginning of colonial rule (Hiddleston, 2014: 24). For Hammad Mushtag, Muhammed Rafi and Khurshid Ahmad, postcolonialism refers to “the representations of racial, cultural, ethnic, social or human identity in the modern history, when a number of geographical entities got their independence from the colonial rule” (Mushtag, Rafi, Ahmad, 2018: 207). Along similar lines, Quayson states that postcolonialism is involved with practices as diverse as suppression, race, slavery, resistance, migration, difference, and the responses to the discourses of imperial Europe such as history, philosophy, anthropology, and linguistics (Quayson, 2000: 2).

To sum up, “postcolonialism” is a controversial term. Contestations begin with hyphen or its absence and go forward with the implications of prefix “post”. Postcolonialism can

be defined as “temporal” which refers to the period after colonialism, and “critical” which focuses on the study of colonialism and its aftermath. Postcolonialism is a critical practice that is not limited to a certain period or subject, on the contrary it is composed of different ideas and various concepts. Furthermore, postcolonialism includes multiple representations such as racial, cultural, political dimensions and it discusses the practices associated with those dimensions.

In the view of all this information, it can be said that understanding implications and works of postcolonialism is challenging. Nonetheless, there have been so many issues and debates that lend assistance to comprehend the nature of postcolonialism.

2.2. POSTCOLONIAL THEORY AND COLONIAL DISCOURSE

It has been quite difficult to define postcolonial theory owing to its “lack of consensus and clarity”. For this reason, there have been diversity of views amongst theorists. S. Rukundwa and Andries G. Van Aarde highlight this divergence through optimistic and pessimistic point of views. In optimistic sense, postcolonial theory is defined by Rukundwa and Van Aarde as “a means of defiance by which any exploitative and discriminative practices, regardless of time and space, can be challenged” (Rukundwa and Van Aarde, 2007: 1174). According to Rukundwa and van Aarde, contrary to this optimistic definition, the pessimistic view describes postcolonial theory as “ambiguous, ironic and superstitious” (Rukundwa and Van Aarde, 2007: 1171).

The postcolonial theory can be defined as a wide ranging term that addresses the observations and analyses of political, economic, historical, and social effects of western colonial rule theoretically and critically. Among these, Young puts an emphasis on political analysis of the cultural history of colonialism in postcolonial theory. He states that postcolonial theory focuses on the contemporary impacts of this phenomenon in western and tricontinental cultures, correlating past with the politics of the present (Young, 2016: 6). According to Naifa Al Mtairi, postcolonial theory centers upon “the relationship between the metropolis and its colonial subjects, in addition, it focuses on colonial oppression, resistance to colonization, the respective identities of colonizer and colonized and interaction between them” (Al Mtairi, 2019: 3). Bhabha presents an opinion on the scope of postcolonial referring to colonialism and states that;

Postcolonial perspectives emerge from the colonial testimony of Third World countries and the discourses of “minorities” within the geopolitical divisions of East and West, North and South. They intervene in those ideological discourses of modernity that attempt to give a hegemonic “normality” to the uneven development and the differential, often disadvantaged, histories of nations, race, communities, peoples (Bhabha, 1994: 171).

From this point of view, it can be inferred that postcolonial critique has grown out of colonial experience of the Third World countries which are under threat of ideological discourse attempting to oppress them. In Bhabha’s words, postcolonial criticism “bears witness to the unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order” (Bhabha, 1994: 171). Like Bhabha, Young associates postcolonial criticism with the Third World countries and states that “postcolonial criticism forms part of a critique of European civilization and culture from the perspective of the cultures of the tricontinental world” (Young, 2016: 66). Rukundwa and Van Aarde suggest that postcolonial critique can be identified as a dialectical discourse which basically indicates the historical facts of decolonization. They are of the opinion that, postcolonial critique makes it possible for people coming out of socio-political and economic domination to revindicate their sovereignty; it offers them a space to negotiate for equity. Young points out that “postcolonial critique focuses on forces of oppression and coercive domination that operate in the contemporary world: the politics of anti-colonialism and neocolonialism, race, gender, nationalisms, class and ethnicities define its terrain” (Young, 2016: 11).

As is also understood from these statements, postcolonial theory is a controversial concept that theorists seem not to concur on. Nevertheless, postcolonial theory occupies an important position in the postcolonial studies. It not only endeavors to display the impacts of colonialism on both colonizer and colonized but also gives a point of view that reacts to the colonial practices.

2.2.1. Edward W. Said and Orientalism

The terms “colonial discourse”, “colonial discourse theory” and “colonial discourse analysis” are the buzzwords in the relevant literature concerning colonialism. It is a commonly accepted fact that Edward W. Said is the pioneer figure of colonial discourse. Scholars refer to Said’s *Orientalism*, published in 1978, as a departure of colonial discourse theory, that theory which, in the 1980s, regarded colonial discourse as its field of study.

Patrick Williams and Laura Chrisman state that colonial discourse also refers to colonial discourse theory or colonial discourse analysis and they describe colonial discourse as “a new area of academic inquiry” initiated by Said (Williams and Chrisman, 2013: 5). In the words of Leela Gandhi “[c]ommonly regarded as the catalyst and reference point for postcolonialism, Orientalism represents the first phase of postcolonial theory” (Gandhi, 1998: 64). In a similar vein, Young suggests that Orientalism as a discourse enabled Orientalism to be terrifically successful, to establish a whole new field of academic inquiry (Young, 2016: 384). Colonial discourse analyzes the ways that Western powers wrote about the colonized and examines how they were portrayed and ruled by the West. Following Said, scholars developed postcolonial scholarship through a central interest in colonial discourse analysis. They point to the ways that Western powers represented and directed the colonized. Williams and Chrisman describe colonial discourse as “the variety of textual forms in which the West produced and codified knowledge about non-metropolitan areas and cultures, especially those under colonial control” (Williams and Chrisman, 2013: 5). According to Loomba, colonial discourse is not just an ornate new term for colonialism; “it indicates a new way of conceptualizing the interaction of rural, intellectual, economic or political processes in the formation, perpetuation and dismantling of colonialism. It seeks to widen the scope of studies” (Loomba, 2005: 50-51).

In the field of postcolonial studies, three French thinkers; Michel Foucault, Jacques Derrida and Jacques Lacan play essential roles. They are notable for their works of poststructuralism and their significant influence on literary theory. In the case of postcolonial theory, Foucault is a key figure who inspired Said. Said founded colonial discourse on Foucault’s perspective on discourse. He states clearly that he has made use of Foucault’s notion of discourse. In his discourse, Foucault puts emphasis on power and knowledge and believes that they are linked together through discourse (Foucault, 1980: 77). Foucault enunciates his view on discourse;

The longer I continue, the more it seems to me that the formation of discourses and the genealogy of knowledge need to be analyzed, not in terms of types of consciousness, modes of perception and forms of ideology, but in terms of tactics and strategies of power (Foucault, 1980: 77).

Based on this statement, it can be clearly understood that there is a connection between power and knowledge. This connection seems crucial in order to understand colonial

discourse theory because knowledge is constructed and brought together with power relations accompanied by a form of subjectivity through colonial discourse. In the definition of Orientalism, Said refers to Foucault's perspective on discourse and describes Orientalism as;

a discourse that is by no means in direct, corresponding relationship with political power in the raw, but rather is produced and exists in an uneven exchange with various kinds of power, shaped to a degree by the exchange with power political (as with a colonial or imperial establishment), power intellectual (as with reigning sciences like comparative linguistics or anatomy, or any of the modern policy sciences), power cultural (as with orthodoxies and canons of taste, texts, values), power moral (as with ideas about what "we" do and what "they" cannot do or understand as "we" do) (Said, 2003: 12).

Power is a major concern of postcolonial theory. Here, Said draws attention to the modes of power. Like knowledge, power too has been the focal point that is referred within discourses. Nonetheless, there are arguments about Said and Foucault's perspectives on discourse. Young contends that Foucault's theory of discourse does not include texts, textual representation or interpretation and it is not directly related to language. It is concerned with "a discursive regime of knowledge". In the words of Young, "it is a theory of announcements, of discursive events. Its aim is to establish the rules according to which such discursive events emerge" (Young, 2016: 389). On the other hand, Said's perspective on discourse, as Gandhi writes, "directs attention to the discursive and textual production of colonial meanings and, concomitantly, to the consolidation of colonial hegemony" (Gandhi, 1998: 64-65). For understanding and comparing Said and Foucault's viewpoints on discourse, Said's Orientalism is an essential resource that provides comprehensive information.

Said points to the late eighteenth century as a very roughly defined point of departure and outlines Orientalism. In the words of Said "[o]rientalism can be discussed and analyzed as the corporate institution for dealing with the Orient – dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it" (Said, 1979: 28). He sees Orientalism as a discourse and he summarizes Orientalism as a Western style for ruling, reconstructing, and having control over the Orient. Said points to the importance of discourse and claims that without examining Orientalism as a discourse, it is impossible to understand the extremely systematic

discipline by which European culture was able direct and even generate the Orient ideologically, politically, sociologically, militarily, imaginatively, and scientifically during the post- Enlightenment period (Said, 1979: 28).

The knowledge of the Orient produced by and incorporated within Orientalism subserves to create an image of the Orient as inferior subservient and oppressed by the Occident. In the words of Said, “[o]rientalism [is] a way of coming to terms with the Orient that is based on the Orient’s special place in European Western experience” (Said, 2003: 1). Said explains the place and the importance of the Orient and states that it is not only adjoint to Europe but also a place that witnessed Europe’s greatest and oldest colonies (Said, 2003: 1). According to Said, the Orient has helped to describe Europe (or the West) as its confrontational image, conception, personality and experience. The Orient is the inbuilt part of European culture and civilization. As Said writes “[o]rientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles” (Said, 2003: 2).

Orientalism is heavily predicated on binary oppositions that contrast sharply and never compromise. In Said’s words, Orientalism or the ‘study’ of the Orient, “was ultimately a political vision of reality whose structure promoted a binary opposition between the familiar (Europe, the West, “us”) and the strange (the Orient, the East, “them”)” (Said, 2003: 43). Orientalism constructs binary oppositions such as civilized/barbaric, white/black, progressive/primitive, advanced/retarded, beautiful/ugly, center/periphery, rational/irrational. These binary oppositions are so important to the West in order to produce a positive self-conception. The West regards itself as civilized, rational and progressive. On the other hand, it presents the Orient as inferior, barbaric, uncivilized, irrational, backward and lazy. By means of binary oppositions, The West depicts itself as superior and natural while portraying the Orient as inferior and unnatural. On the grounds of these depictions, the West attempts to form a reasonable basis for its colonialism practices and rationalise its exploitations. In this sense, Said states that;

Along with all other peoples variously designated as backward, degenerate, uncivilized, and retarded, the Orientals were viewed in a framework constructed out of biological determinism and moral-political admonishment. The Oriental was linked thus to elements in Western society (delinquents, the insane, women, the poor) having in common an identity

best described as lamentably alien. Orientals were rarely seen or looked at; they were seen through, analyzed not as citizens, or even people, but as problems to be solved or confined or—as the colonial powers openly coveted their territory—taken over (Said, 1979: 227).

The Orient has been described as the primitive, uncivilized “other” in order to show it as the contrast to the progressive and civilized West. The West has aimed to justify itself through these rigid binary oppositions. Said further states that “[o]rientalism is a style of thought based upon an ontological and epistemological distinction made between ‘the Orient’ and (most of the time) ‘the Occident’” (Said, 2003: 2). Thus, the large part of writers, among whom are novelists, poets, philosophers, political theorists, economists, and imperial administrators, have acknowledged the main distinction between East and West as the point of departure for elaborate theories and textual forms relating to Orient, its people, customs “mind”, and “destiny” (Said, 2003: 2-3). Said refers to colonialism practices of the Western powers and claims they attempt to dominate and exploit the Orient in the name of civilizing them.

Stereotypes occupy an important position in colonial discourse because they can be shown as the evidence that alludes to the superiority of the West over the East. In order to distinguish the West from the East, stereotypes about the Orient and Orientals are produced systematically. As Loomba notes, colonial discourse studies are generally concerned with how images, stereotypes and “knowledge” of colonial subjects and cultures associate with institutions of economic, judicial, administrative and bio-medical control (Loomba, 2005: 52). The West attempts to justify their exploitation through stereotypes. The West makes use of these stereotypes to produce myths about the Orient. Said reflects The West’s perspective about the Orient as can be made clear with this statement:

they are a subject race, dominated by a race that knows them and what is good for them better than they could possibly know themselves. Their great moments were in the past; they are useful in the modern world only because the powerful and up-to-date empires have effectively brought them out of the wretchedness of their decline and turned them into rehabilitated residents of productive colonies (Said, 1979: 57).

This statement clearly indicates that the Orient needs to be dominated and civilized by a superior race. The West believes that the Orient is static and whatever the Orient does, nothing will change because the Orient is considered to have remained the same since the twelfth century and it has not progressed since then. Said states that “[o]rientalism assumed

an unchanging Orient” (Said, 1979: 119). That is why it is regarded as “backward” or “primitive”. In the sight of Western world, the Orient is not just “backward”, it is also unusual and strange. This oddness and peculiarity demonstrate the Orient’s inferiority on grounds that the Orient does not correspond with the West. In other words, the Orient is not rational, sane and familiar contrary to the Occident. The West also generalizes Oriental people in regard to their race, ethnicity and religion. They believe that such Oriental people as the Africans and Indians have innate characteristics like being lazy, ugly, black, violent and they use these stereotypes in order to identify them.

Reading and analyzing literary texts that include imperialist and political implications have made great contributions to postcolonial criticisms in that critics can gain different viewpoints and voice their criticisms accordingly. In this sense, Said’s readings have been good points of reference. Said’s postcolonialism theory is predominantly based on the false representation of the Orient or the East that has been made up by poets, novelists, philosophers, political theorists, economists, and imperial administrators. Said’s colonial discourse theory concerns the relationship between colonies, colonized and colonizer. It elaborates on perspicacity of imperialism/colonialism. It sets up a system of knowledge about non-western cultures under colonial control and it includes various statements and textual forms related to colonizing practices. In his reading, Said focuses on the text and aims to “read back”, in other words, he reads from the perspective of the colonized, the Orient. Within this context, Said refers to some literary texts such as Joseph Conrad’s *Heart of Darkness* and Rudyard Kipling’s *Kim*. According to Said, these texts were influential in the closing years of the nineteenth century since the closing years of the nineteenth century seemed to be at the same time “an aesthetic, politics, and even epistemology inevitable and unavoidable” (Said, 1994: 26).

Said’s point of view is regarded as a guide to postcolonialism criticism. Although Said is supported and modelled, he is said to be among most commonly criticized theorists in the field of post-colonial theory. Along with Said, his prominent work *Orientalism* has been a current issue. As Bill Ashcroft and Pal Ahluwalia state “publication of *Orientalism* made such an impact on thinking about colonial discourse that for two decades it has continued to be the site of controversy, adulation and criticism” (Ashcroft and Ahluwalia, 2001: 49). Said’s *Orientalism* draws criticism from various aspects. In the words of Peter Childs and Patrick Williams “[o]rientalism which is monolithic, totalizing, or just

insufficiently nuanced, ignoring resistance within or outside the West, or the fact that the binary West/East division projects outward, and thus masks, splits within Western society” (Childs and Williams, 2013: 115). John M. MacKenzie addresses one major criticism of Orientalism. He regards Said’s history of Orientalism “ahistorical” because it conceals various elements that make historical moments specific, such as the “contrasting economic and social circumstances of different territories” (MacKenzie, 1995: 11). Young shares the same views and points to the complaint that discourse generates a “homogeneous totality” that invalidates the particularity of historical and geographical divergence (Young, 2016: 391). According to Young, Said seeks for a general “discourse on colonialism”, which is totalizing. This claim simply does not provide an answer to the multifarious historical and geographical divergences that exist in the real world either in the past or in the present (Young, 2016: 391). Aijaz Ahmad, one of prominent critics of Said, claims that discourse is both ahistorical and espically “anti-Foucauldian” in a methodological sense (Ahmad, 1992: 166). Ahmad suggests that Said has theoretical difficulties in his work. In Ahmad’s words, “[Said] has never been able to work out his relationship with the two slightly older intellectuals of his generation, Foucault and Derrida, whose work has influenced him the most” (Ahmad, 1992: 290).

Besides these arguments about Said and Orientalism, there have been counter arguments that aim to refute the claims. Childs and Williams attempt to give a response to the assertion that criticizes Said for “supposedly” generating an idea of the Other which is too monolithic. They refer to Said’s description of the Other. According to Childs and Williams, there is not a mono depiction of the Other and Orientalist knowledge. They draw attention to some staples of Orientalist knowledge: “[t]he cruelty, decadence, and sensuality of Oriental culture, the laziness, mendacity, and irrationality of its inhabitants, the violence and disorder of its societies” (Childs and Williams, 2013: 100). For Childs and Williams, it is remarkable that Said explicitly demonstrates “the enormous flexibility of the concept, its potential for creating different oppressive hierarchies organized around gender, class, rationality, or any number of other categories, at whose normative centre remains the figure of the white, Western, middle class, heterosexual male” (Childs and Williams, 2013: 100-101). They further state that the Orient particularly in the last 300 years has been one of imperial domination that makes neither imperialism nor Orientalism monolithic (Childs and Williams, 2013: 116).

Ashcroft and Ahluwalia review criticisms from a different viewpoint. They believe that the enthusiasm and diverseness of these criticisms are indicators of how Orientalism influences academy deeply and the nature of criticisms proves Said right in the matter of “constricted nature of intellectual work in the academy” (Ashcroft and Ahluwalia, 2001: 70). They call Orientalism as an “amateur” work, an intellectual effort Said values greatly. By calling Orientalism as an “amateur” work, Ashcroft and Ahluwalia aim to show the strength of the connection the term established between academic specialisation and “truth”. In this context, Ashcroft and Ahluwalia state;

To historians he is unhistorical; to social scientists he conflates theories; to scholars he is unscholarly; to literary theorists he is unreflective and indiscriminate; to Foucaultians he misuses Foucault; to professional Marxists he is anti-revolutionary; to professional conservatives he is a terrorist. Twenty years of responses to Orientalism have tended to reveal what lies in wait for the ‘amateur’ public intellectual. However, as each disciplinary attack asserts the authority of its own epistemological base, it provides yet another example of the interpenetration of truth and power: ‘truth’ cannot be stated until the authority of its construction—the authority of its institutional base—has been proven (Ashcroft and Ahluwalia, 2001: 70)

In their statement, Ashcroft and Ahluwalia point to the significant role of Orientalism as a guide to the “amateur” public intellectual and its provision of the interweaving truth and power. McLeod also mentions the place and importance of Said and his notion of Orientalism. He puts an emphasis on its contribution to describing the operations of colonial discourse. In McLeod’s words “[t]he institutionalised system of asymmetrical, repetitive stereotypes is one part of the story of how colonial discourses function in the world” (McLeod, 2010: 45). According to McLeod, the power of Orientalist representations should not be underestimated while questioning Said’s theory of Orientalism world (McLeod, 2010: 45).

He argues against the underestimation of Orientalism by referring to its central premise and he states that “[j]ust because these discourses were more volatile than Said perhaps implies, it does not mean they were (and are) without substantial power and influence in Westerners’ views of, and conduct in relation to, other peoples” (McLeod, 2010: 45).

With regard to these arguments and counter arguments, it can be inferred that despite the criticisms against Said, beyond any doubt, he is the initiator of postcolonial theory and

his work *Orientalism* is a source of inspiration for many scholars. Many scholars and critics start or expand their studies by drawing on Said's notions or critiques (Clifford, 1980; Lewis, 1982; Prakash, 1995; Kennedy, 2013; Macfie, 2002; Varisco, 2017; Bernard and Attwell, 2013). As Mtairi puts it: "he seems to create a new vision, provide a new telescope with which we can apprehend the new world as it is" (Al Mtairi, 2019: 6).

2.2.2. Homi K. Bhabha and Postcolonial Concepts: The Stereotype, Ambivalence, Mimicry, Hybridity

Homi K. Bhabha is an important figure who extends his scope by suggesting postcolonial concepts such as: The Stereotype, Hybridity, Mimicry, Ambivalence. These concepts help to understand the colonial practices of the colonizer and the ways the colonized adopts in order to resist the power of the colonizer. Unlike Said, Bhabha dwells on cultural interaction between the colonizer and colonized. According to Bhabha, colonialism does not just include domination, exploitation, oppression or violence, it is also a complicated period involving various cultural interactions. Concordantly, he defines colonial discourse as "a form of discourse crucial to the binding of a range of differences and discriminations that inform the discursive and political practices of racial and cultural hierarchization" (Bhabha, 1994: 67). Bhabha discusses the strategic functions of colonial discourse suggesting "the creation of a space for a 'subject peoples' through the production of knowledges in terms of which surveillance is exercised and a complex form of pleasure/unpleasure is incited" (Bhabha, 1994: 70). According to Bhabha, colonial discourse is in search of authorization for its strategies and it produces knowledge of colonizer and colonized. They are evaluated as stereotypical but antithetical. He underlines that the colonized is produced as a "social reality". He further explains the aim of colonial discourse stating that "[t]he objective of colonial discourse is to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction" (Bhabha, 1994: 70). He points out that the colonized is produced and termed as "the other" by colonial discourse and claims that colonial discourse attempts to find the ways to define "the other" and requires the concept of "fixity". Bhabha regards this concept as a significant feature of colonial discourse because colonial discourse depends upon "fixity" in the ideological construction of otherness. Bhabha further states that "[f]ixity, as the sign of cultural/historical/racial difference in the discourse of colonialism, is a paradoxical mode of representation: it

connotes rigidity and an unchanging order as well as disorder, degeneracy and daemonic repetition” (Bhabha, 1994: 66). At this point, Bhabha contends that stereotype is “a form of knowledge and identification that vacillates between what is always in ‘place’, already known, and something that must be anxiously repeated” (Bhabha, 1994: 66). The stereotype is not simply a legitimizer of the colonial practices. In Bhabha’s words, “the stereotype is a complex, ambivalent, contradictory mode of representation” (Bhabha, 1994: 70). Bhabha regards the ambivalence as central to the stereotype and he states that;

it is the force of ambivalence that gives the colonial stereotype its currency: ensures its repeatability in changing historical and discursive conjunctures; informs its strategies of individuation and marginalization; produces that effect of probabilistic truth and predictability which, for the stereotype, must always be in excess of what can be empirically proved or logically construed (Bhabha, 1994: 66).

This statement of Bhabha displays the significance of ambivalence in colonial discourse. Ambivalence plays an important role in the cultural production and enables the colonial stereotype to keep up with historical changes and discursive circumstances. Bhabha points out that ambivalence is a key concept that determines the productivity in cultural production. For Bhabha, ambivalence has been neglected by Said in his pioneering theory. He asserts that this theory could be elaborated with the alterity and ambivalence of Orientalist discourse. In Bhabha’s words, “Said identifies the content of Orientalism as the unconscious repository of fantasy, imaginative writings and essential ideas; and the form of manifest Orientalism as the historically and discursively determined, diachronic aspect” (Bhabha, 1994: 71-72). Bhabha believes this division / correlation of manifest and latent orientalism pose a problem for the effectivity of discourse (Bhabha, 1994: 72). He further states that:

It is not possible to see how power functions productively as incitement and interdiction. Nor would it be possible, without the attribution of ambivalence to relations of power/knowledge, to calculate the traumatic impact of the return of the oppressed-those terrifying stereotypes of savagery, cannibalism, lust and anarchy which are the signal points of identification and alienation, scenes of fear and desire, in colonial texts (Bhabha, 1994: 72).

Bhabha comments on colonial discourse and suggests that the point of intervention should alter from the ready recognition images as positive or negative, to a comprehension

of the “process of subjectification made possible (and plausible) through stereotypical discourse” (Bhabha, 1994: 67). In Bhabha’s words:

Stereotyping is not only the setting up of a false image which becomes the scapegoat of discriminatory practices. It is a much more ambivalent text of projection and introjection, metaphoric and metonymic strategies, displacement, guilt, aggressivity; the masking and splitting of ‘official’ and phantasmatic knowledges to construct the positionalities and positionalities of racist discourse (Bhabha, 1994: 81-82).

It seems that Bhabha refers to Said’s thoughts suggesting stereotypes construct false image. Contrary to Said, Bhabha does not put the blame only on the stereotypes, ambivalence of the text too should be taken into consideration.

Along with stereotypes, Bhabha also puts forward the term “Mimicry” in order to analyze the ambivalent relationship of colonial subjects and describes it as “one of the most elusive and effective strategies of colonial power and knowledge” (Bhabha, 1994: 85). According to Bhabha, “colonial mimicry is the desire for a reformed recognizable Other, as a subject of difference that is almost the same, but not quite” (Bhabha, 1994: 86). He underlines that the discourse of mimicry is based on ambivalence. In order to be effective, mimicry must constantly produce its slippage, excess and its difference. Bhabha shows this situation as a reason why mimicry suffers from uncertainty. He states that “mimicry emerges as the representation of a difference that is itself a process of disavowal” (Bhabha, 1994: 86). For this reason, Bhabha regards mimicry as an indicator of double articulation and explains it in following words:

A complex strategy of reform, regulation and discipline, which ‘appropriates’ the Other as it visualizes the power. Mimicry is also the sign of inappropriate, however, a difference or recalcitrance which coheres the dominant strategic function of colonial power, intensifies surveillance, and poses an immanent threat to both ‘normalized’ knowledge and disciplinary powers (Bhabha, 1994: 86).

This statement of Bhabha reveals the ambivalence of “mimicry” and its effects on the authorities of the colonizers. In Bhabha’s words, “[the] effect of mimicry on the authority of colonial discourse is profound and disturbing” (Bhabha, 1994: 86). On the one hand they demand that the colonized be likened to the colonizer, therefore, they pursue a complicated strategy of reforming and bringing order to the Other. On the other hand, “in normalizing” the colonial state or subject, the civilizing mission is badly influenced so the

colonized poses a threat to them. In other words, colonizer powers assimilate the Other and determine the limits of this assimilation. No matter how hard the other people try to mimic the colonizer powers, they are “inappropriate” and they cannot be quite the same. Bhabha points out that “the ambivalence of mimicry (almost the same, but not quite) does not merely ‘rupture’ the discourse but becomes transformed into an uncertainty which fixes the colonial subject as a ‘partial’ presence” (Bhabha, 1994: 86). By “partial”, he means “incomplete” and “virtual”. The Other gains the “partial”, “incomplete” and “virtual” characteristics after mimicry because its presence has been created within the borders determined by the colonizer powers.

During the course of their colonial practices, colonizer powers have taken advantages of some figures. Bhabha exemplifies these figures by referring to the colonial literature of writers like Kipling, Forster, Orwell, and Naipaul, depicting and addressing them as “mimic men” (Bhabha, 1994: 87). Bhabha refers to Thomas Macaulay’s description of “mimic men” as “a class of persons Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect” (Bhabha, 1994: 87). They were trained as missionary educationists through English schools and as “interpreters” who took on the charge of mediating between the colonial authorities and their masses they desire to govern. For Bhabha, these characters are “authorized versions of otherness” whose menace is connected with double vision. Bhabha suggests that they acted as English, however, they were not seen as English. As Bhabha notes it: “to be Anglicized is emphatically not to be English” (Bhabha, 1994: 87). The presence of such Anglicized people leads to ambivalence in colonial discourse because the colonizer is faced with the threat of resemblance of these “mimic men” who learn the colonizer’s culture, moral, opinions and speak their language. As Bhabha puts it: “mimicry is at once resemblance and menace” (Bhabha, 1994: 86). When considered from this point of view, it seems that mimicry is in stark conflict with the Orientalist structure of knowledge in which binary oppositions such as civilized/backward take place. On the one hand, as required by civilizing mission, English and being English can be learned, on the other hand, they lose their exclusivity. In the words of Bhabha, “[m]imicry conceals no presence or identity behind its mask” (Bhabha, 1994: 88). In mimicry, identity explicitly functions through metonymy. He states that menace of mimicry is a double vision in revealing the ambivalence of colonial discourse and it also breaks its authority. Bhabha points out that “[t]he ambivalence of colonial authority

repeatedly turns from mimicry - a difference that is almost nothing but not quite - to menace - a difference that is almost total but not quite” (Bhabha, 1994: 91).

Bhabha makes an analogy between his concept of “mimicry” and Jacques Lacan’s understanding of mimicry as camouflage. Bhabha refers to “metonymy” which he defines as “a figure of contiguity that substitutes a part for a whole” (Bhabha, 1994: 54). In order to emphasize how metonymy and camouflage function in the same way, Bhabha quotes Lacan’s statement: “mimicry is like a camouflage, not a harmonization or repression of difference, but a form of resemblance, that differs from or defends presence by displaying in part, metonymically” (Bhabha, 1994: 90).

Another important and influential key concept of Bhabha is “hybridity” which should be applied in the description of colonial condition. There are two colonial subjects significant in the construction of colonial discourse. They are: colonizer and colonized. Colonizer powers do not orientate colonial discourse on their own. Both colonizer and colonized act in concert. In order to stress their interdependency and weaken the fixed opposition between them, Bhabha refers to the term “hybridity” and states that “[h]ybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal” (Bhabha, 1994: 112). He recapitulates his point by stating that;

colonial hybridity is not a problem of genealogy or identity between two different cultures which can then be resolved as an issue of cultural relativism. Hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other ‘denied’ knowledges enter upon the dominant discourse and estrange the basis of its authority-its rules of recognition (Bhabha, 1994: 114).

Two cultures come into contact and form an interaction. Through their encounter, new transcultural forms are created, and some form of “hybrid” space comes out. Embodying two cultures causes a hybridization. This hybridization can be of racial, cultural, linguistic and political qualities. Bhabha refers to the concept of hybridity as an “in-between” third space, which synthesizes cultural differentiations in postcolonial condition. For Bhabha, “Third Space of enunciation” is contradictory and ambivalent. He argues that all cultural statements and systems are constructed in this space, and cultural identity emerges here. Translation practices, cultural and political discussions between colonizer and colonized are carried out in third space. That is why, third space makes the concept of hybridity so

significant. In Bhabha's words, it is "the 'in-between' space that carries the burden and meaning of culture" (Bhabha, 1994: 38). He emphasizes that "by exploring this third space, we may elude the politics of polarity and emerge as the others of ourselves" (Bhabha, 1994: 39). Like Said, Bhabha has also been a target of criticisms. He has been primarily criticized for his language and text style. His theories and concepts are regarded as complicated and hermetic. Arif Dirlik points to the vagueness of his terminology. For Dirlik, "Bhabha has proven himself to be something of a master of political mystification and theoretical obfuscation, of a reduction of social and political problems to psychological ones, and of the substitution of poststructuralist linguistic manipulation for historical and social explanation" (Dirlik, 1997: 78-79). Bhabha has been mostly criticized for his reading of Frantz Fanon. One of his critics, Neil Lazarus focuses on Bhabha's "re-remembering" of Fanon. According to Lazarus, "re-remembering" of Fanon "inverts the historical trajectory of Fanon's thought" (Lazarus, 1999: 80). With this inversion, Bhabha aims to offer a vision of Fanon as "preeminently a theorist of the 'colonial condition' of the interpellative effectivity of colonial discourse" (Lazarus, 1999: 80). Lazarus asserts that Bhabha reads Fanon "back to front and distorts the testimony of Fanon's own evolution as a theorist" (Lazarus, 1999: 79). By questioning Fanon's work in terms of chronological order, he states that;

The Wretched of the Earth (published posthumously, but containing work produced immediately prior to Fanon's death) to Black Skin, White Masks (published in 1952, before Fanon had ever been to Algeria) - thereby distorting the testimony of Fanon's own evolution as a theorist (Lazarus, 1999: 79).

Like Lazarus, Benita Parry predicates on Bhabha's Fanon reading in her criticism because it "obscures Fanon's paradigm of the colonial condition as one of implacable enmity between native and invader, making armed opposition both a cathartic and a pragmatic necessity" (Parry, 1987: 32)

There have been responses and objections to these criticisms. In the matter of having difficulty in reading Bhabha and his alleged abstrusity in his theory, McLeod claims that understanding Bhabha's reading and ways of thinking requires new kind of intellectual reading and writing. In the words of McLeod, "Bhabha's detractors simply fail to understand his work or prefer not to try to understand his thinking; dismissing something simply because it is difficult is a peculiar response for an academic, perhaps" (McLeod,

2010: 46). Stuart Hall particularly deals with the other criticism that is related to Bhabha's Fanon reading. Stuart calls to mind the historical aspects of Fanon's readings and states that;

struggle to colonise Fanon's work has been an on-going process since the moment of his death and the identification of Fanon's writing in terms of its 'Marxist themes' in the 60s and 70s was, itself, already the product of a re-reading (Hall, 1996: 15-16).

In parallel with this point of view, David Huddart recapitulates that "Fanon is not something new and fashionable something fashionable contesting the inherent truth of the revolutionary Fanon; remembering Fanon was a process already underway at the moment of, and probably before, his death" (Huddart, 2006: 108).

From criticisms directed at Bhabha and responses to these criticisms, it can be concluded that, understanding Bhabha and his concepts seems to be challenging yet attainable. His contributions to the postcolonial theory are stimulating.

2.2.3. Gayatri Chakravorty Spivak and Postcolonial concepts: The Subaltern, Third World, Epistemic Violence

Gayatri Chakravorty Spivak is another stimulating, influential and widely recognized postcolonial theorist and feminist deconstructionist. Spivak translated Jacques Derrida's *Of Grammatology* and she was influenced by Derridean deconstruction. However, she is not only engaged in deconstruction but also interested in feminism, Marxism and postcolonialism. These specialities enable Spivak to discuss the oppressions caused by discrepancies in power, knowledge, ethnicity and gender from different viewpoints. In her critiques of colonial discourse, she particularly adopts deconstructive approach. She believes that postcolonial studies require to be placed within a general frame, and colonial discourse needs help. In this regard, Spivak addresses deconstruction as a helper and explains the reason in her statement;

Colonial Discourse studies, when they concentrate only on the representation of the colonized or the matter of the colonies, can sometimes serve the production of current neocolonial knowledge by placing colonialism/imperialism securely in the past, and/or by suggesting a continuous line from that past to our present. This situation complicates the fact that postcolonial/colonial discourse studies is becoming a substantial subdisciplinary ghetto. In spite of the potential for cooptation, however, there can be no doubt that the apparently

crystalline disciplinary mainstream runs muddy if these studies do not provide a persistent dredging operation. Because this dredging is counterproductive when it becomes a constant and self-righteous shaming of fully intending subjects, deconstruction can help here (Spivak, 1999: 1).

According to Spivak, deconstruction seems to offer a way out of the closure of knowledge. She often attempts to uncover unexamined opposition between colonizer and colonized in much of the colonial discourse study (Spivak, 1999: 46). She comes to the forefront with her use of the concept of “subaltern”, which belongs to Italian thinker Antonio Gramsci. Gramsci persistently argues for a subordinate position in respect of class, race, gender and culture. Spivak contends that subaltern is under the influence of imperialist oppression and complicated by imperialism. She draws attention to the Western scholarship whose discourse silences the other, non-Western. At this point, Spivak poses the question “Can the Subaltern Speak?” (Spivak, 2013: 92). In her famous study titled “Can the Subaltern Speak?”, Spivak queries the concept of the colonial “subject”. She uses the term “subaltern” meaning “of lower rank” for the working class, blacks, the colonized and women. She specifically focuses on the subaltern as women. According to Spivak, the subaltern as women will be doubly vulnerable to dangers (Spivak, 2013: 92). In this way, Spivak points to the intersectionality of the “otherness” criteria that renders women the most vulnerable groups in postcolonial studies. Therefore, Spivak regards the “muteness” of woman as the main issue in postcolonial societies. She struggles to give the subaltern voice and make her heard. In this regard, Spivak mainly argues that;

Between patriarchy and imperialism, subject-constitution and object formation, the figure of the woman disappears, not into a pristine nothingness, but into a violent shuttling which is the displaced figuration of the “third-world woman” caught between tradition and modernization, culturalism and development (Spivak, 2013: 102).

In this statement, Spivak draws attention the position of the third-world woman caught in the middle between patriarchy and imperialism, subject-constitution and object formation, tradition and modernization. She suggests that critics must find out the ways to quest for the subaltern’s voice and point to the muteness. In Spivak’s words, “in seeking to learn to speak to (rather than listen to or speak for) the historically muted subject of the subaltern woman, the postcolonial intellectual systematically ‘unlearns’ female privilege” (Spivak, 2013: 91). She further states that this systematic unlearning includes learning to

criticize postcolonial discourse with the most appropriate tools it can provide and not simply replacement of the lost figure of the colonized (Spivak, 2013: 91).

Like Said, Spivak asserts that there was a certain and close connection between the history of imperialism and nineteenth century English literature. Spivak points to the nineteenth century period when imperialism in the cultural representations of national European identities played an important role. In this context, Spivak makes a point of two facts. They are:

It should not be possible to read nineteenth-century British literature without remembering that imperialism, understood as England's social mission, was a crucial part of the cultural representation of England to the English. The role of literature in the production of cultural representation should not be ignored (Spivak, 1985: 243)

Spivak states that these two “obvious facts” continue to be ignored in the reading of nineteenth-century British. This itself confirms the ongoing success of the imperialist project, substituted and expanded into more modern forms. Spivak thinks that the West created “the third world” and confined non-western cultures in imperialistic representations. She further states that;

If these “facts” were remembered, not only in the study of British literature but in the study of the literatures of the European colonizing cultures of the great age of imperialism, we would produce a narrative, in literary history, of the “worlding” of what is now called “the Third World”. To consider the Third World as distant cultures, exploited but with rich intact literary heritages waiting to be recovered, interpreted, and curricularized in English translation fosters the emergence of “the Third World” as a signifier that allows us to forget that “worlding,” even as it expands the empire of the literary discipline (Spivak, 1985: 243).

In her statement, Spivak accuses some Western critics of collaborating with imperialism. According to Spivak “The Third World” is constructed by the West that not only exploits non-west politically and economically but also confines it within imperial representation. Spivak refers to the concept of “worlding” and she suggests that the study of imperialism and its effects on British literature can clarify the “worlding” of the third world countries. In her essay, “Three Women’s Texts and a Critique of Imperialism”, Spivak exemplifies “worlding the Third World” with literary texts such as “Jane Eyre” and “Frankenstein”. By analyzing these two texts, she wants to reveal the restraints thrust by imperialism and the ways in which the subaltern is forced to submit (Spivak, 1985: 244).

Spivak also dwells on postcolonial literary texts that examine and oppose to the colonial narratives like Defoe's *Robinson Crusoe*, Mahasweta Devi, the works of Assia Djebar, Salman Rushdie, Hanif Kureishi J.M. Coetzee and Jean Rhys.

Like Said, Spivak draws on Foucault's thoughts about relationship and complicity between power and knowledge. She discusses Foucault's epistemic violence as "a complete overhaul of the episteme, in the redefinition of madness at the end of the European eighteenth century" (Spivak, 2013: 76). Spivak regards imperialism as epistemic violence. Subaltern is silenced through epistemic violence by oppressing the Other and obliterating their culture, knowledge, and language. Spivak considers epistemic violence as "the remotely orchestrated, far-flung, and heterogeneous project to constitute the colonial subject as Other" (Spivak, 2013: 76). Spivak points to the women and men among the illiterate peasantry, tribals, and the lowest strata of the urban subproletariat who are marked off by this epistemic violence (Spivak, 2013: 78).

Along with Said and Bhabha, Spivak has also come in for criticisms. Parry claims that Spivak overemphasizes the colonial discourse. According to Parry "[t]he story of colonialism which she reconstructs is of an interactive process where the European agent in consolidating the imperialist Sovereign Self, induces the native to collude in its own subject(ed) formation as other and voiceless" (Parry, 1987: 35). Parry sees Spivak as "hegemonic nativist" or "reverse ethnocentric narrativization" and she points out that while challenging at the eradication of the native's subject position in the text of imperialism, Spivak's project does not include speaking part to the colonized (Parry, 1987: 35). Bart Moore-Gilbert questions Spivak's contributions and suggests that Spivak quests after how the subaltern is muted. However, she does not lead the ways to support and legitimate the subaltern. According to Moore-Gilbert, "Spivak is excellent on 'the itinerary of silencing' endured by the subaltern, particularly historically, there is little attention to the process by which the subaltern's 'coming to voice' might be achieved" (Moore-Gilbert, 1997: 106). He argues that the resistance of the subaltern woman has always been recognized in dominant historiography. In order to underpin this idea, he refers to some recorded historical examples in dominant colonial discourse:

From Nanny, the guerrilla leader of the Maroon uprisings of 1773, through the bazaar prostitutes' role in the 1857 Indian 'Mutiny' and the Nigerian market women protesters of

1929 to the 'bandit queen' Phoolan Devi today, the resistance of the subaltern woman has always been acknowledged in dominant historiography (Moore-Gilbert, 1997: 107).

Stephan Morton dissents from Moore-Gilbert, and attempts to refute his ideas about these examples. In this regard, Morton underlines that for Spivak "the crucial point is that these examples of subaltern resistance are always already filtered through dominant systems of political representation" (Morton, 2003: 66). Morton believes that "the subaltern cannot speak" is misunderstood. In Morton's words, "the subaltern cannot speak is often taken out of context to mean that subaltern women have no political agency because they cannot be represented" (Morton, 2003: 66). According to Morton, this kind reading goes counter to the frame that Spivak forms for "Can the Subaltern Speak?" and Spivak would definitely not like to negate the social agency and lived presence of disempowered subaltern women. For Morton, "[t]he crucial point, however, is that these disempowered women receive their political and discursive identities within historically determinate systems of political and economic representation" (Morton, 2003: 67). Bill Ashcroft, Gareth Griffiths and Helen Tiffin dwell on misinterpretation of Spivak's conclusion with "the subaltern cannot speak". They contend that critics interpretate it "to mean that there is no way in which oppressed or politically marginalized groups can voice their resistance, or that the subaltern only has a dominant language or a dominant voice in which to be heard" (Ashcroft, Griffiths and Tiffin, 2007: 2001). They underline the fact that Spivak's target is something different. She does not aim to conceptualize subaltern's skills to give voice to political concerns. Her aim is the concept of a smoothly constituted subaltern identity. In an effort to make Spivak's point clear, they further explain it as "no act of dissent or resistance occurs on behalf of an essential subaltern subject entirely separate from the dominant discourse that provides the language and the conceptual categories with which the subaltern voice speaks" (Ashcroft, Griffiths and Tiffin, 2007: 2001).

As it is seen in criticisms and responses, Spivak's prominent work "Can the Subaltern Speak?" has been a debatable and thought-provoking issue. On that sense, like Said's "Orientalism" and Bhabha's "Mimicry", Spivak's "Subaltern" carves an important niche in postcolonial academy.

In conclusion, postcolonialism, postcolonial theory and colonial discourse do not have a general definition. They do not simply refer to a system of produced knowledge, power and beliefs about the issues relevant to colonialism since the debates amongst scholars

demonstrate they are comprehensive concepts. It is crucial to state that colonial discourse has put a different complexion on postcolonial studies and given scholars a new impulse to explore. Edward W. Said, Homi K. Bhabha and Gayatri C. Spivak who are the names to conjure with postcolonial theory have given inspiration to following scholars. Their influences are so profound that these theorists are said to be “the Holy Trinity”. They all have made different and important contributions to the field. Said’s concept of Orientalism attempts to analyze the West’s representations based on binary oppositions to establish the East such as lazy, primitive, inferior, irrational and backward. Bhabha’s notion of Mimicry focuses on the ambivalent relationship of colonial subjects while Spivak points to the way subaltern is created and silenced seeking an answer to the question of “Can the Subaltern Speak?”

PART 3. CHILDREN'S LITERATURE

This part of the study grounds on children's literature, a special field of study deserving to be addressed as a complex and scholarly issue. This study aims to shed light on the complexity of this endeavor, that is, how children's literature functions to serve the purposes of passing down the values of a culture to the next generations. In line with this purpose, definitions of children's literature will be discussed, and its characteristic features will be described. There are important matters discussed in children's literature, the foremost being the concept of ideology. Ideology will be defined and discussed from different viewpoints. Within the frame of ideology, debates over racism, inequality, polarization between "us" and "them" will be analyzed. It is no wonder that ideology is closely associated with discourse. This close link between ideology and discourse will be discussed in order to demonstrate the functions of discourse in analyzing ideological implications inscribed in the texts. The concept of ideology is also an accentuated and controversial issue in children's literature. Children's books may not be composed of just so stories. Ideology can manifest itself either implicitly or explicitly in children's books. In an attempt to determine ideological implications, and how ideological practices operate, ideology and discourse in children's literature will be discussed.

Children's literature has been a subject of debate in the field of postcolonialism. There are different postcolonial ideas related to children's literature. However, this part of the study focuses on the standpoint that makes an analogy between children and the colonized "other". Within this context, postcolonial perspectives to children's literature will be examined.

In this part of study, translation for children's literature will also be discussed in terms of its characteristic features, the challenges translators face and translators' roles. Like children's literature, its translation also has characteristic features. The discussion will be demarcated to ideological manipulation and dual readership in the framework of this study rather than a far-fetched listing of all qualities of translation for children's literature. As in all acts of translation, a translator is faced with difficulties and challenges while making translation decisions on the texts, in particular, ambivalent texts. In an attempt to

demonstrate how a translator can deal with these challenges, translation strategies will be reviewed. Determining translator roles has also been a debatable issue. In this respect, translator's roles will be discussed. In order to elucidate these specified matters related to children's literature, first of all, definition and characteristics of children's literature could be discussed.

3.1. DEFINITION AND CHARACTERISTICS OF CHILDREN'S LITERATURE

Producing works of literature for children sets out to understand children's demands, interests, emotions and their imaginary world. However, determining these elements is not a straightforward task that can be achieved with a simple look. As Riitta Oittinen puts it: "[c]hild image is a very complex issue: on the one hand, it is something unique, based on each individual's personal history; on the other hand, it is something collectivized in all society" (Oittinen, 2000: 4). In parallel with this suggestion, it is hard to find a certain definition of children's literature and there are different paths to identify children's literature. As a general rule, the principal focal point in definition of children's literature is the one with child-centrism. One of such child-centered definitions of children's literature can be found in Karin Lesnik-Oberstein's statement;

children literature lies at the heart of its endeavour: it is a category of books the existence of which absolutely depends on supposed relationships with a particular reading audience: children. The definition of 'children's literature' therefore is underpinned by purpose: it wants to be something in particular, because this is supposed to connect it with that reading audience - 'children'-with which it declares itself to be overtly and purposefully concerned (Lesnik-Oberstein, 2005: 15).

In this statement, Lesnik-Oberstein points to the difficulty in defining children's literature, and draws attention to the target audience: children. Children's literature puts children in the center, and it expresses clearly that children's literature is intended for children. In relation to that, children's literature is distinctive in that it engages a child who is unique and special. In the same vein, Barbara D. Stoodt is of the opinion that children's literature pertains to the children. In this regard, Stoodt states that "children literature is literature to which children respond" (Stoodt, 1996: 5). Emer O'Sullivan also attempts to point to the distinctiveness of children's literature by making reference to a system-theory based approach which is defined as "a specific and distinct segment of the general literary system requiring a theory of its own" (O'Sullivan, 2005: 12-13). O'Sullivan further states

that this theory describes children's literature both on the level of the text itself and on the level of actions and actors involved. These actors are various social authorities including educational institutions both ecclesiastical and secular. Figures active in the literary market, and those who produce the books identify texts as appropriate for children and young people (O'Sullivan, 2005: 12-13).

Besides child-centered definitions, children are compared with adults for the purpose of describing children's literature and pointing out the characteristic features of children's literature. Differences between children's literature and adult's literature are significant. Regarding the significant difference between children's and adult's literature, Myles McDowell points to the difference between the colors "green and orange", drawing an analogy to show the extent of this difference (McDowell, 1973: 51). McDowell contrasts children's book to that of adult's and he states that;

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 (McDowell, 1973: 51).

In this statement, McDowell draws a frame for certain characteristic features of children's books by making comparison with adult's fiction. This comparison also makes it possible to formulate an opinion about adult's fiction by analyzing antonyms that McDowell uses for children's books. In this context, it can be inferred that fiction for adults is generally longer; they tend to favour a passive treatment with description and introspection. The story does not develop a clear cut moral schematism. Fiction for adults tends to be pessimistic rather optimistic and language is adult-oriented. Like McDowell, O'Sullivan also dwells on the difference between children's and adult's literature claiming that adults deliver texts to children, and in the process of time, convey moral principles, values and ideals. For O'Sullivan, this delivery gives rise to "the asymmetry of communication" between the parties and refers to "the asymmetry of communication" as a "constituent element" in children's literature. O'Sullivan also suggests that the major

differences between children's literature and adult literature result from this constituent element (O'Sullivan, 2005: 12-13).

With regard to the characteristic features of children's literature, Mustafa Ruhi Şirin holds the view that there are certain criteria that require to be met for a work of literature to be considered children's literature. Şirin dwells on these criteria and points out that children's literature needs to be appropriate for child's perception, interests, attention, emotion, perspective and imagination. In this context, Şirin refers to three basic concepts in modern children's literature. They are: "child's perspective", "appropriateness for the child" and "children's reality". He claims that these three concepts are the key points to the pedagogical, visual and aesthetic acceptance criteria of children's literature (Şirin, 2016: 23). Şirin defines "child's reality" as "the concept that expounds a child's different perception from that of an adult's"¹ (Şirin, 2016: 24). He also states that "child reality" includes issues, behaviors and sensitivities pertaining to the child's world. He refers to another concept termed as "appropriateness for the child". He describes it as "the concept that explains the language, narration and interests suitable for the child" (Şirin, 2016: 24). According to Şirin, the basic concept that gives a magic touch to the style/wording in children's literature is the author-artist's attitude towards "appropriateness for the child" and author-artist's approach to the "child's reality" (Şirin, 2016: 24). Şirin further states that as of 1970, children's literature acquires new dimensions with the writings predicated on child reality. Children's literature takes on new forms as it is understood that the child grows up with different perception levels and developmental characteristics than adults. The level of perception and language that draw a line between children and adults exert an influence on directing the literature to be produced according to the "child's reality" and "appropriateness for the child". Although children's literature seems to be in a tendency to tell children about childhood or the child to the child in the first phase, the works that manifest the literature of the child and childhood according to the principle of "appropriateness for the child" are regarded as the beginning of modern children's literature (Şirin, 2016: 19). Like Şirin, Carol G. Lynch-Brown, Carl M. Tomlinson and Kathy G. Short attempt to characterize children's literature. In line with this purpose, they refer to both content and quality of children's books. Firstly, they dwell on the content of children's book that helps to characterize children's literature. In the words of Lynch-

¹ Unless otherwise stated, all translations are mine henceforth.

Brown, Tomlinson and Short, “[c]hildhood stories told in a forthright, humorous, or suspenseful manner are appropriate for young readers; stories about childhood told in nostalgic or overly sentimental terms are inappropriate” (Lynch-Brown, Tomlinson and Short, 2014: 2). According to Lynch-Brown, Tomlinson and Short, if the stories display children as “victims of natural and human-made disasters”, the stories should also stress the hope for a better future rather than despair (Lynch-Brown, Tomlinson and Short, 2014: 2). In the matter of characterizing children’s literature, Lynch-Brown, Tomlinson and Short also refer to the quality of children’s books. They state that there are books ranging in terms of quality. These books can easily be obtained by parents, teachers, and children through bookstores, libraries and online sources (Lynch-Brown, Tomlinson and Short, 2014: 3). Lynch-Brown, Tomlinson and Short question the quality of children’s books, and they address certain criteria of quality in writing. In this regard, they state that;

Quality in writing has to do with originality and importance of ideas, imaginative use of language, and beauty of literary and artistic style that enable a work to remain fresh, interesting, and meaningful for many years. The best children’s books offer readers enjoyment as well as memorable characters and situations and valuable insights into the human condition. These books have permanent value (Lynch-Brown, Tomlinson and Short, 2014: 3).

This statement points to the the importance and function of quality in writing and describes certain characteristics of the best children’s books. It can be understood that quality in writing determines the value and the permanence of children’s books. In relation to quality, Tiina Puurtinen draws attention to the suitability of a text to be read aloud fluently, and Puurtinen describes it as “one of the most important qualities of children’s books as children’s books are read aloud not only by adults but also by children themselves” (Puurtinen, 1998: 2).

In brief, children’s literature predicates on child. Since every child is unique and has her/his own stylemarks, the definitions of children’s literature differ. Differences between children’s literature and adult’s literature facilitate understanding children’s literature and make it clear that children’s literature has its own distinctive characteristics. The principles “child’s reality” and “appropriateness for child” are the prominent features of children’s literature. Through certain characteristics of children’s literature, children’s books can be evaluated in terms of their qualities. Besides quality, the content of children’s books is also

important because by analyzing the content of children's books, it can be clearly understood whether they are appropriate for children or not. In addition to this, by analyzing the content of children's books, key issues that take an important place in the field of children's literature can be revealed. Among these issues, the concept of ideology is one of the remarkable matters that takes the notice of scholars. In order to understand how ideology operates in children's literature, primarily, the concept of ideology and discourse can be discussed.

3.2. IDEOLOGY AND DISCOURSE

Ideology is an abstruse concept, and it has been a subject of debate in social studies. Teun A. Van Dijk remarks the degree of its complexity by stating that “[i]ndeed, of all essentially contested and controversial concepts in the social sciences and the humanities, that of ideology may well come out near the top of the list” (Van Dijk, 1998: 1). The controversies generate different definitions and approaches to ideology. As a consequence of that, ideology cannot be confined to a single meaning. The presence of diversified definitions makes it possible to see ideology from different perspectives. As Terry Eagleton states, “the term ‘ideology’ has a whole range of useful meanings, not all of which are compatible with each other” (Eagleton, 1991: 1). According to Eagleton, trying to compress this wealth of meaning into a single comprehensive definition is impossible, and he maintains that a single “adequate” definition has not been found yet. In an attempt to support this claim, he demonstrates the variety of meanings, and lists some definitions of ideology:

(a) the process of production of meanings, signs and values in social life; (b) a body of ideas characteristic of a particular social group or class; (c) ideas which help to legitimate a dominant political power; (d) false ideas which help to legitimate a dominant political power; (e) systematically distorted communication; (f) that which offers a position for a subject; (g) forms of thought motivated by social interests; (h) identity thinking; (i) socially necessary illusion; (j) the conjuncture of discourse and power; (k) the medium in which conscious social actors make sense of their world; (l) action-oriented sets of beliefs; (m) the confusion of linguistic and phenomenal reality; (n) semiotic closure; (o) the indispensable medium in which individuals live out their relations to a social structure; (p) the process whereby social life is converted to a natural reality (Eagleton, 1991: 1-2).

By making this list, Eagleton aims to draw attention to complementary definitions. He asserts that not all of these definitions are in concordance with one another. In order to clarify this view, he states that “[i]f, for example, ideology means any set of beliefs motivated by social interests, then it cannot simply signify the dominant forms of thought in a society” (Eagleton, 1991: 2). Nevertheless, Eagleton notes that besides incompatible definitions of ideology, other definitions may be mutually coherent (Eagleton, 1991: 2). While Eagleton focuses on the compatibility of definitions in his approach to the notion of ideology, Stuart Hall attempts to discuss ideology according to his way of thinking. He states that;

By ideology I mean the mental frameworks - the languages, the concepts, categories, imagery of thought, and the systems of representation - which different classes and social groups deploy in order to make sense of, figure out and render intelligible the way society works (Hall, 1996: 26).

In his approach to ideology, Hall puts an emphasis on social functions of ideology. Hall is of the opinion that different classes and social groups take charge of understanding and expounding the way society works through ideology. Similarly, Sara Al- Mohannadi dwells on the functions of ideology, and states that ideology is a worldview that people procure from the surrounding circumstances. It helps people to distinguish what is good or bad, to categorize others, to discern the roles of women and men in life; it monitors people’s beliefs about the world, and specifies priorities in life (Al-Mohannadi, 2008: 530). Unlike Eagleton, Hall, and Al-Mohannadi, Camelia Petrescu makes reference to a general definition of ideology that identifies ideology as synonymous with culture: ideology is “a systematic scheme or coordinated body of ideas or concepts, especially about human life and culture, a manner or the content of thinking characteristic of an individual, group or culture” (Petrescu, 2009: 93). Like Petrescu, Van Dijk also attempts to use a general definition. However, he refers to social aspects of ideology, and describes it as something like a shared framework of social beliefs that regulate and coordinate the social interpretations, practices of groups, power and other relations between groups (Van Dijk, 1998: 8). Van Dijk also elaborates on the functions of ideology, and he discusses how it operates. In this respect, Van Dijk states that;

In most (but not all) cases, ideologies are self-serving and a function of the material and symbolic interests of the group. Among these interests, power over other groups (or

resistance against the domination by other groups) may have a central role and hence function as a major condition and purpose for the development of ideologies. Ideologies thus operate both at the overall, global level of social structure, for instance as the socially shared mental ‘monitor’ of social competition, conflict, struggle and inequality, and at the local level of situated social practices in everyday life (Van Dijk, 1998: 8).

Van Dijk gives particular importance to “power” in this statement. Power over other groups points to two crucial factors. They are: domination and resistance. These concepts are indicators of social struggle and resources of ideologies. Van Dijk asserts that ideologies have a prescriptive dimension, and they epitomize what group members should or should not do. One such example is to resist oppression. Van Dijk draws attention to the standpoint that regards ideology as “a socio-cognitive representation of the basic evaluative and self-serving beliefs of group members about social struggle and group conflicts” (Van Dijk, 1998: 68). He further states that for a socio-cognitive representation, how group members describe themselves and others is very important. In this regard, he addresses the racist ideology and states that “typical for a racist ideology is that we are representing Us as superior, and Them as inferior, and that as a consequence we (should) have preferential access to society’s scarce resources” (Van Dijk, 1998: 68). Van Dijk maintains that the polarization and opposition between Us and Them indicate that there are groups and group discords, suggesting that groups create an ideological image of themselves and others. In this ideological image, while self-presentation is positive, other-presentation is negative. These presentations are seen as essential properties of ideologies and representations of social arrangements. Van Dijk expands upon this point and states that;

ideologies are representations of who we are, what we stand for, what our values are, and what our relationships are with other groups, in particular our enemies or opponents, that is, those who oppose what we stand for, threaten our interests and prevent us from equal access to social resources and human rights (residence, citizenship, employment, housing, status and respect, and so on) (Van Dijk, 1998: 69).

In his statement, Van Dijk portrays ideologies focusing on their functions. In his description of ideology, there are groups who bear enmity and put “our” values, interests and human rights in jeopardy, and ideologies play a fundamental role in arranging the relations between “Us” and “Them”. Ideology operates in its favour. As Van Dijk notes “an ideology is a self-serving schema for the representation of Us and Them as social

groups” (Van Dijk, 1998: 69). Similarly, Petrescu discusses social aspects of ideology and underlines certain concepts that ideology involves. These concepts are: “power, dominance, manipulation and subsequent inequality and subordination”. Petrescu suggests that these concepts cannot be dissociated from ideology because rejecting ideology means rejecting these ideas (Petrescu, 2009: 94).

In addition to different approaches to the concept of ideology, historical development of ideology has also been a bone of contention. Raymond Williams discusses the concept of ideology in terms of historical approaches. In this respect, he attempts to trace back to ideology’s first usage, and states that ideology was a “coined term” introduced in the late eighteenth century by the French philosopher Destutt de Tracy. It was defined as “science of ideas”, and its use was based upon particular understanding of the nature of “ideas” (Williams, 1977: 56). In his approach to ideology, Williams principally focuses on the first half of the nineteenth century when ideology became well known and it was employed by Karl Marx and Friedrich Engels in their work, *The German Ideology* (Williams, 1977: 57). Marx and Engels refer to the notion of ideology as “the production of ideas, of conceptions, of consciousness”, and they state that the society produces its conceptions and ideas (Marx and Engels, 1974: 64). Marx and Engels focus on the ruling ideas and their functions within a given society. In the words of Marx and Engels, “[t]he ruling ideas are nothing more than the ideal expression of the dominant material relationships, the dominant material relationships grasped as ideas; hence of the relationships which make the one class the ruling one, therefore, the ideas of their dominance” (Marx and Engels, 1974: 64). Politics, laws, morality and religion are expressed in ideology as the conditions of existence of the ruling class. In their approach to ideology, Marx and Engels also address ideologists as the moral means for domination, and they discuss ideologists’ attitudes towards their ideology. In this respect, Marx and Engels state that “they inevitably put a thing upside-down and regard their ideology both as the creative force and as the aim of all social relations, whereas it is only an expression and symptom of these relations” (Marx and Engels, 1968: 444).

Ideology did not emerge with Marxism, and so it is not limited to Marxist point of view. However, it seems that Marxist thoughts and various descriptions of ideology used by Marxist thinkers occupy an important place in the fields of study. Williams draws attention to the importance of Marxist way of thinking about culture, and specifically about literature

and ideas, analyzing Marxist approach to ideology by listing three common and distinctive descriptions in Marxist writings. They are:

(i) a system of beliefs characteristic of a particular class or group (ii) a system of illusory beliefs false ideas or false consciousness-which can be contrasted with true or scientific knowledge and (iii) the general process of the production of meanings and ideas (Williams, 1977: 55).

By referring to these definitions, Williams aims to question the existence of a certain definition of ideology in Marxist writings. In line with this purpose, he discusses these descriptions, and states that all beliefs are founded upon position and systems of belief or classes. Therefore, he finds the first and second definitions effectively associated. On the basis of this list of Marxist definitions, Williams suggests that “there can be no question of establishing, except in polemics, a single ‘correct’ Marxist definition of ideology” (Williams, 1977: 56).

As can be seen in these three descriptions, Marxist approach to ideology focuses on the system of beliefs and ideas that are figured as false, illusory and distorted. This point of view has been seen as “classical tradition of thought” that is still problematic and controversial. In this respect, Van Dijk lists the main tenets of classical tradition that spark debates. These tenets are: “(a) ideologies are false beliefs; (b) ideologies conceal real social relations and serve to deceive others; (c) ideologies are beliefs others have; and (d) ideologies presuppose the socially or politically self-serving nature of the definition of truth and falsity” (Van Dijk, 1998: 2). These tenets are discussed by “an alternative thought” that claims the opposite. Eagleton exhibits the contrast between “an alternative thought” and “classical tradition of thought” by comparing these two approaches. Eagleton states that;

from Hegel and Marx to Georg Lukacs and some later Marxist thinkers has been much preoccupied with ideas of true and false cognition, with ideology as illusion, distortion and mystification; whereas an alternative tradition of thought has been less epistemological than sociological, concerned more with the function of ideas within social life than with their reality or unreality. (Eagleton, 1991: 3).

Eagleton’s comparison facilitates understanding the perspective of an alternative tradition of thought about ideology, and this distinction displays the consistency between

two mainstream traditions, because of that it has a crucial part of the controversies in the theory of ideology. Similarly, Al-Mohannadi draws attention to the significant role that different approaches play. In relation to that, she refers to two main schools of thought, namely Marxist and non-Marxist. In this regard, she states that they took the lead of politicizing approaches to ideology by locating social struggle and resistance in the core of ideologies. In Al-Mohannadi's words, "this association between the notion of ideology and negative attitudes has divided the world into parts: us and them, or good and evil." (Al-Mohannadi, 2008: 529-530). Van Dijk elaborates on this negative meaning and attitudes particularly focusing on "us and them" and states that "ideologies express or conceal one's social or political position, perspective or interests: few of us (in the West or elsewhere) describe our own belief systems or convictions as 'ideologies'. On the contrary, Ours is the Truth, Theirs is the Ideology" (Van Dijk, 1998: 2).

Despite all these different definitions and approaches, there seems to be a consensus on the view that discourse is associated with the concept of ideology. The relevance between ideology and discourse can be directly found in the definitions of the latter. Al-Mohannadi defines discourse as "a textual manifestation of speaker's ideology" (Al-Mohannadi, 2008: 530). Al-Mohannadi exemplifies this point and states that;

if a society holds that a certain colour or race of people is superior and dominating, then its discourses will inevitably reflect the racist ideology that tends to view the other as inferior and treat them like servants or stupid, senseless creatures (Al-Mohannadi, 2008: 530).

With this example, Al-Mohannadi considers discourse as the primary means of ideology. In this regard, Al-Mohannadi claims that the ideology of the powerful against the powerless is represented through discourse. Al-Mohannadi further suggests that ideology without discourse is incomplete, and supports this claim by stating that;

ideologies influence what we say and how we say it but also vice versa: we acquire and change ideologies reading and listening to large amounts of text and talk. Discourse is the most crucial of social practices, and the only one that is able to directly express and hence convey ideologies (Al-Mohannadi, 2008: 531).

This statement displays the significant relevance between ideology and discourse. Here, Al-Mohannadi also refers to the importance of social practices. In a similar vein, Van Dijk attempts to describe the relationship between ideology and discourse stating that

“[i]deologies are expressed and generally reproduced in the social practices of their members, and more particularly acquired, confirmed, changed and perpetuated through discourse” (Van Dijk, 2007: 115). Van Dijk also points out that the polarized structures of underlying attitudes and ideologies are exhibited in ideological discourse. He points to the category of groups, and states that the positive properties of “us”, the ingroup, and the negative properties of “them”, the outgroup, are typically emphasized in this polarization (Van Dijk, 2013: 180). Stefan Baumgarten also dwells on the relationship between ideology and discourse. In this regard, Baumgarten refers to ideology and its close association with knowledge, beliefs and perception because how people perceive the world, what they know and believe about it are regulated by ideology. In addition to these assumptions, people’s perceptions about the aesthetic or factual truth at a certain place and time are determined by ideology (Baumgarten, 2012: 60). Baumgarten further states that “[i]n the absence of universal truth, all interpretations of reality can only be partial, and thus biased. Partial views are reflected in people’s attitudes about what they regard as the truth” (Baumgarten, 2012: 61). At this point, Baumgarten links discourse to ideology, and suggests that people’s attitudes about the truth are expressed in discourse. Ideology shapes discourse or language as a social practice. Conversely, by means of discourse, ideology or socially shared consciousness is produced and reproduced (Baumgarten, 2012: 61). Similarly, Christina Schäffner approaches the concept of ideology by referring to it as “the basic social representations shared by groups, institutions, nations or even cultures” (Schäffner, 1996: 64). Schäffner suggests that these social representations have great importance in the cognitive and social management of group relations. In other words, these representations play crucial roles in expressing dominance, resistance and conflict. They also have political and societal functions since they are applied in “the legitimization of, and the resistance against, power abuse and inequality” (Schäffner, 1996: 64). Nevertheless, Schäffner contends that ideologies cannot be limited to mere social cognitions and societal functions. In Schäffner’s words, “[a] critical discourse analysis is only effective if it is based on explicit theories about all the dimensions involved in the ideologically based reproduction of power and inequality” (Schäffner, 1996: 64).

In sum, the concept of ideology is so comprehensive that it is hard to find a certain definition or a single approach. When ideology’s historical development is examined, it can be understood why the concept of ideology is so controversial and complicated. There

are different approaches to ideology. Among these approaches, Marxist thought stands out. It can also be inferred that the terms such as power resistance, inequality, the polarization between “Us” and “Them” take their sources from conflicts and debates over historical terms. In analyzing the conflicts and social representations of ideology, discourse is a crucial tool. Through discourse, ideological implications can be determined. For this reason, discourse has a significant place in literature, with children’s literature no exception to the rule. In an attempt to see the function of discourse analysis and its close link with ideology in children’s literature, viewpoints on ideology and discourse in children’s literature can be examined.

3.3. IDEOLOGY AND DISCOURSE IN CHILDREN’S LITERATURE

Ideology projects systems of beliefs, attitudes, practices of a society, and it inheres in the very language and images of the society. In consideration of this point, it can be thought that ideological projections and implications are inscribed in literary works implicitly or explicitly in some way. Ideological implications can be found even in simplified or abridged literary works. As Robyn McCallum and John Stephens note: “[n]o matter how simplistic it may appear, no book is innocent of ideological implications. Whether a text seeks to naturalize the belief systems of a culture or challenge them, it always places an ideological imposition on its reader” (McCallum and Stephens, 2011: 359). Like other fictional books, children’s literature also has its share of ideology. Ideology in children’s literature aims to indoctrinate the teachings of the dominant ideology on children. As Stephens notes: “[w]riting for children is usually purposeful” (Stephens, 1992: 3). Apart from being an element that entertains children and develops their reading skills, children’s literature is used as a major vehicle that presents certain worldviews, conveys behavior patterns and contemporary value judgements that include morality and ethics. Concerning this issue, Stephens puts an emphasis on cultural aims of children’s literature. For Stephens, children’s literature is intended for fostering a sense of what is valuable in the culture’s past and aspirations about the present and future. Since children are very important for any culture’s future, writers of children’s literature often undertake the mission of trying to form “desirable” audience attitudes. By “desirable” attitudes are meant either an attempt to maintain certain values or to resist socially dominant values which particular writers withstand (Stephens, 1992: 2-3).

Analyzing the ways ideological implications are presented in children's literature has been a major concern. It seems that the focal points of the interests have shifted in the progress of time. This view can be supported by Charles Sarland's statement;

In eighteenth- and nineteenth-century didacticism the promotion of values in children's books had often taken the overt form of direct preaching, and the values to be promoted were an issue. By the 1970s the focus of the debate in Britain and the United States had changed to questions of character representation and character role, and analysis consisted in showing how children's fiction represented some groups at the expense of others, or how some groups were negatively represented in stereotypical terms (Sarland, 2005: 41).

This comparison of the eighteenth and nineteenth century didacticism with 1970s' perspective makes it possible to see the predominant ways that ideology presented. Sarland also argues that representations of certain groups in certain ways in children's books reinforced certain values, especially, white, male and middle-class. Therefore, books were class-biased, racist and sexist. Sarland also draws attention to the issue of class-based representations, and states that protagonists of most children's books were in a tendency to be white middle-class boys while working-class characters played the villain's role, and they were depicted either as respectful to their middle-class "betters" or as "stupid". Like working-class characters, black characters shared a similar fate. (Sarland, 2005: 59). In the same vein, McCallum and Stephens point to the late 1970s when ideology emerged as a concern of children's literature criticism. Rather than didactic aspects of ideology, during 1970s, children's literature criticism as discourse focused on interrogating social assumptions about gender, race, and class (McCallum and Stephens, 2011: 359). Similarly, Puurtinen refers to the presence of ideology in children's literature. Puurtinen argues that ideology shows itself in the form of explicit statements of moral or ethical principles. Nevertheless, as children's literature becomes less saliently didactic in Western countries, ideology is frequently regarded as implicit assumptions and values of writers (Puurtinen, 1998: 6). Paul Simpson also argues that the ideological content in a story is sometimes overtly presented by means of clear statements of ethical and moral principles but it frequently remains implicit (Simpson, 2003: 5).

In the field of children's literature, seeking for implicit ideological assumptions and values has been a major concern that requires effort. In this sense, a critical methodology is uniquely suited to analyze ideological assumptions. As Stephens writes "[a] critical

methodology able to examine the interrelated issues of the ideologies of texts and the subjectivity of readers will need to incorporate both critical linguistics and aspects of modern theories of narrative” (Stephens, 1992: 5). Stephens locates language in the center of the methodology, since language is an important tool that represents the subject and world in literature. Furthermore, language enables literature to describe the relationships between children and culture. For this reason, children’s fiction is a significant area for discourse analysis in order to uncover the processes and impacts of those representations and descriptions (Stephens, 1992: 5). Literary discourse is closely related to ideology because discourse analysis facilitates understanding ideological implications and the ways they are presented from broader perspective. Literary discourse functions as a mirror that reflects the ideology of a certain society. By its nature, literary discourse cannot be dissociated from ideology. This point seems to be valid for children’s literature and ideology. McCallum and Stephens discuss the relationship between literary discourse and ideology. In this respect, they state that;

Ideologies are the systems of belief which are shared and used by a society to make sense of the world and which pervade the talk and behaviors of a community, and form the basis of the social representations and practices of group members. Literary discourse on the other hand, serves to produce, reproduce and challenge ideologies more self-consciously; thus, all aspects of textual discourse are informed and shaped by ideology. Texts produced for children seldom thematize ideology, but either implicitly reflect its social function of defining group values or seek to challenge received ideologies and substitute new formations (McCallum and Stephens, 2011: 370).

Based on the definition of ideology, McCallum and Stephens associate literary discourse with ideology. The functions of texts that are intended for children prove to be a necessity for defining group values or challenging ideologies. McCallum and Stephens suggest that, “[n]o narrative is without an ideology” (McCallum and Stephens, 2011: 370). In this regard, they refer to three components of a narrative in which ideology operates. They are: “the discourse (the linguistic and narrative structures); the story (characters and the actions they perform), which is ascertained by an act of primary reading, or reading for ‘the sense’; and the significance (organization of social attitudes and values)” (McCallum and Stephens, 2011: 362). Stephens points out that in a narrative fiction, ideology may be inscribed within both story and significance. He claims that ideological dimension or connotation always coexists with the significance concluded from a text such as theme,

moral and insight. In Stephens's words, "ideology is implicit in the way the story an audience derives from a text exists as an isomorph of events in the actual world" (Stephens, 1992: 2). For Stephens, even though the events in the story are wholly or partly beyond the realm of possibility in actuality, narrative sequences and character interrelationship will be formed in terms of recognizable versions, and this formation can keep ideology inside itself because it alludes to assumptions about the forms of human existence (Stephens, 1992: 2). Stephens exemplifies this point by stating that;

in anthropomorphic picture books or folk tales in which animals are depicted performing social actions and functions particular to human beings, in that the discrepancy between human and animal behaviour can easily mask the assumption that the implied human behaviour reflects social reality. Stereotypical sexual, racial and class attitudes, with concomitant social practices, have long been implicitly inscribed in this way. Because ideology is thus present as an implicit secondary meaning at two levels, fiction must be regarded as a special site for ideological effect, with a potentially powerful capacity for shaping audience attitudes (Stephens, 1992: 2-3).

In his statement, Stephens indicates the way stereotypical attitudes are incorporated into literary texts such as anthropomorphic picture books or folk tales. It seems that in animal stories that contain racial, sexual and class attitudes, animals act as a performer of the implied human behaviour, and the depictions of animals may include hidden messages meant to be conveyed to children. Like Stephens, Sune Borkfelt refers to anthropomorphic animal stories and analysis of this type as metaphors for humans or human characteristics in children's fiction. Borkfelt points out that "while children may fully identify with animal characters and thereby incorporate the animals into the realm of humanity, they are also apt to take some of the descriptions of animals and their characteristics at face value, whether consciously or subconsciously" (Borkfelt, 2009: 559) On the basis of this view, Borkfelt intends to demonstrate how depictions of animals shape the child's perception of animals, nature and the parts of the world. In an attempt to illustrate this view, Borkfelt refers to Western animal representations from the late nineteenth and early twentieth centuries and states that during these centuries, animals used in literature consisted of species found in the colonies far from but belonging to the West. These representations of animals influenced Western perceptions of the colonies that are portrayed in terms of

natural landscape and wildernesses (Borkfelt, 2009: 557). Borkfelt dwells on the word wildernesses and states that;

wildernesses were often perceived as something in need of control from civilized humans, meaning Europeans. In fact, pointing to the need for “protection” of native peoples from uncivilized nature and its creatures was among the most common ways of providing justification for imperialism during this era (Borkfelt, 2009: 557)

In the light of this information, it can be inferred that the word “wildernesses” is not a neutral word inscribed in the text that means “uncultivated, uninhabited, and inhospitable region”. When considered as a metaphor, “wilderness” is indeed much more than that since it has an ideological implication that refers to imperialistic practices.

Besides imperialistic implications, it is also possible to see the elements of racism in children’s literature. The representations and descriptions based on hegemonic classes and binary oppositions such as white-black, superiority-inferiority are prominent indicators of racism. These concepts take place in children’s literature explicitly or mostly implicitly. In Joel Taxel’s words, “children’s literature has, in fact, been subject to the tacit ‘control of Another’, one that has either excluded, minimized, or distorted the culture, perspectives, and world-views, for example, of people of color” (Taxel, 1988: 227). Taxel points to the well accepted view that regards the literature about the black experience as incorrect, often distorted and debased. In this sense, he claims that “[b]lack representation in children’s books fostered prejudice and ignorance in the minds of countless young readers” (Taxel, 1988: 220). In this context, Taxel contends that the criticism and evaluation of children’s literature must both deal with the aesthetic qualities of literary works and attend to their sociohistorical and cultural values (Taxel, 1988: 217).

Social, political and ideological dimensions can be regarded as causal factors in the formation of children’s literature. The politics and the alternations of politics play a part in affecting the ideological purposes of children’s literature considerably. As Neslihan Kansu-Yetkiner writes,

Ideology in children’s literature with respect to (re)production, maintenance and regulation of power relations in a society to inculcate stereotyped assumptions, to fabricate common consent, to legitimate power abuse, to instill or shield from a doctrine is heavily influenced by the changes in the political climate of a country (Kansu-Yetkiner, 2016: 101-102).

In her statement, Kansu-Yetkiner points to indoctrinations that have ideological purposes. According to Kansu-Yetkiner, whether these purposes of indoctrination are intentional or not, book production contains an infiltration/normalization process. Through this process, young readers recognize societal normalities, socially constructed behaviour patterns and ideologies. The projection of political changes manifests itself, in particular, with censorship practices in children's literature. Kansu-Yetkiner compares the censorship practices in adult literature with censorship in children's literature, and she argues that;

In contrast to popular wisdom on censorship practices in adult literature, censorship in children's literature, which involves extreme imposition of ideology on aesthetics, moral, political and religious grounds, is not correlated with repressive contexts, but positively connoted when it is considered for children. Hence, censorship as a purifier which removes the risk of contaminating children becomes a natural collaborative task for planning and guiding. (Kansu-Yetkiner, 2016: 102).

In this comparison, Kansu-Yetkiner draws attention to the function of censorship as "purifier" in order to display how censorship practices eliminate the risk of affecting children and children's innocence. In a similar vein, Judith A. Inggs is of the opinion that censorship establishes a fertile ground for the creative manipulation and provides appropriate texts (Inggs, 2011: 78). Besides the functions of censorship, the reason why certain children's books are censored by adults has also been discussed. Mark I. West states that, "often censorship cases are initiated by adults who feel strongly about one particular issue" (West, 2005: 491). In this context, West refers to adults' religious beliefs that conflict with their religion and political concerns that do not comply with their conceptions such as racism and sexism (West, 2005: 491).

In short, ideology either manifests itself overtly or hides out in children's literature. It serves for adults' purposes which bear the traces of politics and political change. The relationship between discourse and ideology increases in importance in children's literature because discourse collaborates and guides in planning the analysis of a children's book that has ideological dimensions. Furthermore, discourse helps to disclose ideological implications inscribed in anthropomorphic animal stories. The detected "undesirable" implications can be censored for various reasons. However, among the reasons, protection of children's innocence seems to be the most remarkable one. In this respect, postcolonial

perspectives can help to analyze ideological practices in children's literature from a different viewpoint.

3.4. POSTCOLONIAL PERSPECTIVES AND CHILDREN'S LITERATURE

Children play a crucial role in sustainability of cultures, traditions, or even political views. In Jacqueline Rose's words, "[c]hildhood is seen as the place where an older form of culture is preserved (nature or oral tradition)" (Rose, 1993: 50). Rose argues that the impact of this point of view in turn is that this same form of culture is infantilized (Rose, 1993: 50). In line with this argument, Rose attempts to establish a connection with colonialism, and remarks that "children's fiction has a set of long-established links with the colonialism which identified the new world with the infantile state of man" (Rose, 1993: 50). Clare Bradford also associates children's literature with colonialism. Bradford points out that children's literature has always been concerned with the representations of colonizer and colonized people. Bradford shows the texts in nineteenth, early twentieth centuries and contemporary texts as addresses in which colonial histories, relations between indigenous and non-indigenous people can be found (Bradford, 2007: 3). Bradford suggests that there are a variety of ways by which children's texts can reinvolve and rehearse colonialism. They are: "through narratives that engage with history in realistic or fantastic modes; through sequences involving encounters between Indigenous and non-Indigenous characters; through representations of characters of mixed ancestry; and through metaphorical and symbolic treatments of colonization" (Bradford, 2007: 3). Shaobo Xie considers this matter from a different angle. Instead of texts, Xie focuses on children. In the words of Xie, "children are perhaps the most victimized and most urgently need to be postcolonized" (Xie, 2000: 13). Xie explains the reason why children need to be postcolonized by stating that they are the most colonized because they are most violently exposed to the colonialist ideas of racial or ethnic "otherness" through the most formative years of their life (Xie, 2000 :13). Based on this point of view, it can be understood that children's literature has been seen as a form of colonization. Accordingly, children and children's literature have been considered from postcolonial perspectives. Within the frame of postcolonial perspective, there are attempts to draw a comparison between the "other" and children. Perry Nodelman makes an analogy between Said's descriptions of "orientalism" and children's literature, drawing attention to the parallel standpoints of

orientalism and common assumptions about childhood and children's literature. In this context, Nodelman states that;

Child psychology and children's literature can be discussed and analyzed as the corporate institution for dealing with childhood—dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it; in short, child psychology and children's literature as an adult style for dominating, restructuring, and having authority over childhood (Nodelman, 1992: 29).

Nodelman admits that she borrowed this description from Said's Orientalism, only to insert phrases relating to childhood institutions into a quotation that actually argues a quite different topic. However, Nodelman seeks for common traits and similarities. In this regard, she primarily dwells on the incapability of the "other" to speak for itself, and makes an analogy with the descriptions of childhood. In Nodelman's words "our descriptions of childhood similarly purport to see and speak for children, and that we believe them to be similarly incapable of speaking for themselves" (Nodelman, 1992: 29). Nodelman holds the view that children do not write texts identified as children's literature or the criticisms of those texts. According to Nodelman "Said's words force us to face the uncomfortable conclusion that our attempting to speak for and about children in these ways will always confirm their difference from, and presumably, inferiority to, ourselves as thinkers and speakers" (Nodelman, 1992: 29). Nodelman goes on to demonstrate the similarities, and states that;

Of course, we may claim to believe that the inability of children to speak for themselves is not inferiority at all, but a wonderfully ideal state of innocence, just as Europeans have claimed throughout history to admire what they have interpreted as a lack of analytical reason in Orientals (Nodelman, 1992: 29).

In this statement, Nodelman draws a parallel between Europeans' attitudes towards the Orient and adult's attitudes towards children. In this respect, it can be inferred that Europeans have attempted to justify their colonial practices by alleging that the Orient is insane. In a similar vein, although children may not be regarded as inferior due to their inability to speak for themselves, the concept of child innocence makes it possible for authorities to legitimate their practice. When viewed from this aspect, ideological purposes come into question in that what an authority runs after is to take control and rule over the "other" in the name of preserving innocence. On this matter, Lissa Paul points to the

ideological assumption that “primitives and children are too naive (or stupid) to look after themselves, so need protecting – like rainforests” (Paul, 2006: 124). Paul states that the impacts of ideological shift become prominent in criticisms, and critics who work on postcolonial studies and children’s literature engage in common grounds. They are “in the dynamics of power, in ideology, in the construction of the subject” (Paul, 2006: 124). When it comes to ideology, specifically with regard to colonialism and imperialism, postcolonial studies become of vital importance. In parallel with this, critics head towards postcolonialism. Xie specifies the critical mind’s aims: “to rethink, recuperate, and reconstruct racial, ethnic, and cultural others that have been repressed, misrepresented, omitted, stereotyped, and violated by the imperial West with all its institutions and strategies for dominating the non-Western” (Xie, 2000: 1). The critics of children’s literature benefit from these objectives. In this sense, postcolonial studies can be said to be guiding and conducive sources for children’s literature critics. Critics refer to postcolonial approach in order to illuminate the process of “otherizing” and the ideological assumptions or formulations such as racism and class distinction. In analyzing texts of children’s literature, postcolonial studies pay dividends from various aspects. Sarland touches upon the significance of postcolonial readings, and states that postcolonial readings can facilitate understanding the imperialist ideologies that characterize particular texts. Therefore, anti-racist readings, class-conscious readings, feminist readings and queer readings make it possible to understand the racist, paternalist, class-biased and homophobic ideologies that also describe texts (Sarland, 2005: 66-67). Similarly, Bradford remarks that postcolonial theory provides a set of reading strategies that can scrutinize the varied and contradictory discourses of the settler cultures in which contemporary texts are produced, and in which colonial ideologies are exposed to contend with anti-racist and anti-colonial agendas (Bradford, 2007: 3). Olga Nieuwenhuys also points to the contribution of postcolonial studies to children’s literature and dwells on the concept of binary and representations based on binary opposition. Nieuwenhuys remarks that the representations of the “other” give countenance to racial superiority that enables the Western to satisfy its ego. At this point, postcolonialism challenges the representations based on binary (Nieuwenhuys, 2013: 5). Nieuwenhuys points out that from the beginning of colonial expansion, colonial world featured in the production of modernity and practices that form childhood. Representations that regard the colonized uncivilized and incapable of change coexist with interventions

that changed the lives of colonized and of children radically. Nieuwenhuys further states that;

Rejecting the idea of modern childhood as a western discovery/invention, the postcolonial perspective can, in sum, inspire a more positive approach in which the routine 'Us vs Them' binary makes way for a conceptualization of childhood(s) as the unstable and contingent result of a situated encounter (Nieuwenhuys, 2013: 5).

From this point of view, it can clearly be understood that postcolonial perspectives challenge representations based on binary and present more favorable viewpoints. Besides this, postcolonial approach makes it possible to break out of the routine and look at the other side of picture. Children can also gain postcolonial point of view. Postcolonial education can help to raise awareness and induce respect for differences in children. As Xie writes: "[i]f today's children grow up with postcolonial education, and if they are encouraged to understand and appreciate racial/ethnic difference, that would tremendously expedite the progress towards a globalized postcoloniality" (Xie, 2000: 13). Xie also believes that if children's literature and the criticism of children's literature make themselves responsible for decolonizing the world, they will prove the most influential postcolonial projects in the long run because the world eventually belongs to children (Xie, 2000: 13).

As a summary, when children's literature is examined from postcolonial perspectives, the fact that children have been colonized in the name of protecting their innocence becomes apparent. Children have been likened to the colonized "other" in terms of incapability of speaking for themselves. Analyzing the texts of children's literature from postcolonial perspectives facilitates understanding ideological formulations such as racism and class-distinction. In relation to that, representations predicated on the concept of binary become visible through postcolonial studies, and these representations begin to be challenged. Apart from these, postcolonial studies give children insight into racial/ethnic difference.

Postcolonial studies can also be extended to study the way colonial practices have influenced the direction of translation between languages. It is no wonder that literary works of the hegemonic societies tend to be translated into the literary polysystems of colonized countries, already bombarded with the cultural values of the colonizer from

various angles, more frequently than could be the case in the opposite direction. Just as literature has been acknowledged to be the bearer and main conveyer of a society's ideology to the next generations thus far, translation of a hegemonic society's literature into the colonized society is by all means an ideological practice catering to the demands of the former. Referring to translation as an act "overdetermined by subjugation", Niranjana suggests that translation "becomes a strategy of containment in the colonial context" (Niranjana, 1994: 36). In this respect, while translation of adults' literature enables the instillation of colonizer's ideology on the colonized, translation of children's literature from the hegemonic society to the colonized should ensure a longer-lasting sustainability of ideology. Therefore, postcolonial perspective could also provide insights into the explicit or implicit ideological function of translation of children's literature.

3.5. TRANSLATION IN CHILDREN'S LITERATURE

In the words of Jan Van Coillie and Walter P. Verschueren "translations are the sole means of entering into genuine contact with foreign literatures and cultures" (Coillie and Verschueren, 2014: 6). In this sense, translation can be likened to a key that opens door for readers who do not know or master foreign languages to meet new cultures. Similarly, translations in children's literature play a leading role in introducing children to these foreign cultures. Nevertheless, there seems to be a contradiction between the aims and practices in translations of children's literature. O'Sullivan problematizes and discusses this matter by stating that;

There is a paradox at the heart of the translation of children's literature: it is commonly held that books are translated in order to enrich the children's literature of the target language and to introduce children to foreign cultures, yet at the same time that foreign element itself is often eradicated from translations which are heavily adapted to their target culture, allegedly on the grounds that young readers will not understand it (O'Sullivan, 2005: 64).

Based on this point of view, O'Sullivan attempts to show the reason why translation of children's literature is regarded as a "balancing act". O'Sullivan argues that balancing act occurs between the adaptation of foreign components to the child reader's level of comprehension and conservation of the differences that comprise a translated foreign text's potential to enrich the target culture (O'Sullivan, 2005: 64). O'Sullivan further states that editors and translators make the actual decisions depending on their assessment of child reader. These decisions are about "how, and how far, should they convey elements from

the source literature that are new and (as yet) unknown, factors that are linguistically and culturally foreign” (O’Sullivan, 2005: 64). Nevertheless, making these decisions requires attention and effort because like children’s literature, translating for children is also a demanding and complicated task. Natalija Vid attempts to demonstrate how translating for children is challenging by comparing it to translating for adults and suggests that by contrast with common belief, translating for children may not be easier than translating for adults. Vid maintains that accessing child readers by taking their abilities and interest into consideration is particularly important in translation (Vid, 2008: 220). It has been discussed that children’s literature has been neglected and it has not drawn the attention of scholars until recently. As Puurtinen notes, “[c]hildren’s literature is generally seen as a peripheral and uninteresting object of study” (Puurtinen, 1998: 2). Translation for children has not been the field of interest accordingly. However, it seems that both children’s literature and translation of children’s literature have gained importance due to the certain reasons. These reasons have been accentuated by Themis Kaniklidou and Juliane House. According to Kaniklidou and House, translating children’s literature has come to be known and welcomed by academic circles recently for two reasons. They are:

the first and most immediate one relates to the possibility of gaining deeper insight into children’s literature and its translation as a culturally and ideologically situated activity; the second reason refers to raising awareness of the primary and secondary addressees of translated children’s literature (Kaniklidou and House, 2017: 2).

From this point of view, it can be understood that like children’s literature, its translations may not be innocent due to the presence of cultural and ideological practices. While these political practices in children’s literature render translation complicated, they also make a contribution to the rising importance of children’s literature, and attract the interests of academic circles. Scholars have been engaged in features of translation of children’s literature. Although there are series of traits that characterize translation of children’s literature, certain features are outstanding. Cecilia Alvstad refers to these features as the most commonly treated ones by scholars in the field. They are: “(1) cultural context adaption, (2) ideological manipulation, (3) dual readership (the targeted audience includes both children and adults), (4) features of orality, and (5) the relationship between text and image” (Alvstad, 2010: 22). Among these features, scholars have particularly focused on discussions about ideological manipulation and the dual readership, and they

have been concerned with the challenge and complexity of translation of children's literature in relation to these features. In this context, they have attempted to display the difficulties arising from adaptation. Alvstad thinks that adaptation in translation of children's literature arises from ideological reasons, and describes ideological manipulation as a form of censorship. According to Alvstad, translators can manipulate the text in two ways; translators can either simplify the text in order to make it accessible to the reader or enhance its lexical density to enrich the vocabulary of its readers (Alvstad, 2010: 23). Zohar Shavit also dwells on adaptation, and refers to the adaptation of classics in children's literature. Shavit points out that a text is often changed when it is not in accordance with what is allowed or forbidden to children or when the text is incomprehensible for the children (Shavit, 1981: 174). Shavit states that children's literature occupies peripheral position in literary polysystem. Hence, the translator of children's literature is allowed to manipulate the text in various ways. Nevertheless, the translator is supposed to follow two principles that are essential for translation of children's literature. These principles 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 [...] reading abilities (Shavit, 1981: 172).

This statement makes the requirements of translation for children clear for the translator. A text can be manipulated by a translator on the condition that she/he takes concepts such as moral norms and readability into consideration. While practicing ideological manipulation, the translator can experience difficulties and takes on the already hard task. Ian Mason underlines that the translator is both the receiver and producer of the text. For this reason, she/he has "double" duty. This double duty is described by Mason as "perceiving the meaning potential of particular choices within the cultural and linguistic community of the source text and relaying that same potential, by suitable linguistic means, to a target readership" (Mason, 1994: 23). Ronald Jobe dwells on the complication of the translations of children's literature and focuses on the difficulties that translators face. In the words of Jobe, "translating literature for children presents a complex challenge wherein the translator tries to retain the original sense and meaning of the story in another language" (Jobe, 2005: 513). Jobe points out that translators hover between producing a literal, word for word translation or making adaptation. For Jobe, both of those choices pose dangers.

On the one hand, being too literal can cause a lack of vitality and readability, on the other hand, oversimplification can result in adaptation (Jobe, 2005: 513). In the same vein, Al-Mohannadi states that a translator is invariably faced with a dilemma when her/his ideological approach conflicts with that of the author's. The translator might adopt a technique that differs from the author's and this difference can be seen in deviation, changes, or adoption of an ideology that is at odds with the intentions of the author (Al-Mohannadi, 2008: 540). Necdet Neydim also dwells on adaptation and its effects. In this regard, Neydim states that translations and adaptations to the target culture emerge with the necessity of temporal and cultural questions in the context of adaptation. This tendency emerges with the thought of making old texts perceptible for young readers who are not capable of perceiving historical phenomena. At this point, Neydim refers to the potential danger that adaptation may create, and he argues that "if this tendency starts to serve ideological tendencies apart from cultural adaptation and cultural understanding, then the text loses its basic paradigm as content, and semantic shifts occur. In this case, the text loses its identity" (Neydim, 2020: 863). Neydim holds the view that the right to make changes and intervene in the text for the sake of clarity poses the danger of losing the control. In the words of Neydim, "translators and editors assert that they can change the texts until the texts become appropriate" (Neydim, 2020: 863). Neydim describes this claim as "limitlessness" (Neydim, 2020: 863).

Besides ideological manipulation and the case of adaptation, the dual readership has been another outstanding feature of translation for children. Although children's literature takes its name from children, it is actually written and translated for both children and adults. In other words, the spectrum of target readers of children's literature ranges from children to adults. As Alvstad notes "[c]hildren are not [the] only intended readers of children's literature" (Alvstad, 2010: 24). According to Alvstad, children share children's literature with parents, teachers and librarians. They both read children's literature and make books available to children by publishing and buying them. For this reason, translations of children's literature do not only appeal to the assumed values and tastes of children but also to those of adults' (Alvstad, 2010: 24). This adult-child duality has been central to the debates over translation for children. According to Francesca Billiani, adult-child duality raises the topic about seeking an exact definition for children's literature. In this regard, Billiani refers to divergent definitions. They are: "texts intentionally written

for children by adults, texts addressed to adults but read by children, texts read by both children and adults” (Billiani, 2009: 31). Billiani states that children’s literature may contain any of these descriptions because adults’ presence takes on many guises in children’s books (Billiani, 2009: 31). In a similar vein, Gillian Lathey refers to various attempts to describe children’s literature and claims that these different definitions consolidate the presence of adults in the production of the text. Lathey points out that children’s authors do not only write for children; they often write for adult readership either secretly in the form of a course in moral or ideological context that aims to receive adults’ approval or they address the adult readership explicitly (Lathey, 2016: 16). Along the same line, Barbara Wall argues that “narrators will address child narrates overtly and self-consciously, and will also address adults, either overtly” (Wall 1991: 35). Rose also dwells on adult-child duality and argues that children’s fiction is impossible due to the relationship between the adult and child. In the words of Rose “[c]hildren’s fiction sets up a world in which the adult comes first (author, maker, giver) and the child comes after (reader, product, receiver)” (Rose, 1993: 1-2). Rose points to the conflict with children’s fiction, and argues that although children’s fiction posits the child as an outsider to its own process, it purposes to take the child in. In Rose’s words, “children’s fiction draws in the child, it secures, places and frames the child” (Rose, 1993: 2). Rose also contends that what the child wants tends to be ignored. Instead of the desires of children, adults’ desires that regard the child as the object of the speech have been prioritized (Rose, 1993: 2). In the matter of dual readership, O’Sullivan refers to the existence of implied reader in children’s literature, and suggests that there can be detected more than one implied reader in certain children’s books which are written for both children and readers. According to O’Sullivan, implied readers have some roles that are inscribed in texts, and they can be inferred from the structure of the texts (O’Sullivan, 2005: 15). Shavit points out that scholars have difficulty in coping with and accounting for texts whose position is not “univocal”. Shavit classifies this kind of texts as “ambivalent”, and describes ambivalent texts as;

read by adults which at the same time are considered to be classics in children's literature, i.e., texts which formally belong to one system (the children's) and are primarily read by the reading public of another system (the adult). Moreover, texts, originally labeled as children's literature, which have a dominant position in the canonized system for children, usually have to be rewritten (abridged and simplified) in order to become readable texts for children (Shavit, 1980: 75).

In this statement, Shavit puts emphasis on the ways to make ambivalent texts appropriate for children in terms of readability, and refers to the status of classics in the literary polysystem. According to Shavit, a text can maintain a high status in one system, the children's, although it is still read principally by the readers of the other system, the adult through its ambivalent status (Shavit, 1980: 78). Shavit holds the view that the ambivalent text is purposefully aimed at children and adults. The opposition between the two groups is not limited to their ages; their reading habits and norms of realization of the text are also different (Shavit, 1980: 78). In relation to ambivalent texts, Lathey focuses on their translations, and asserts that "[s]uch texts highlight the diversity and complexity of children's literature, the translation of which is no less challenging than translating for adults" (Lathey, 2016: 1). In addition to such diverse and complex texts, Kansu-Yetkiner refers to the texts that are not appropriate for imitation by children in the sense of morality. According to Kansu-Yetkiner, these texts require a series of measures by anticipating the reactions of adults. Kansu-Yetkiner also suggests that the problematic transferences in these texts that contrast with the target culture norms may need to be intervened by winnowing out through eclectic method, modifying or removing completely (Yetkiner, 2010: 60). Kansu-Yetkiner points out that a series of decisions are made. These decisions are exemplified as "designating and removing the factors in compliance with the target culture, and rearranging the text accordingly" (Yetkiner, 2010: 56-57). Kaniklidou and House also refer to commonly used translation strategies as adaptation, censorship and abridgement. They suggest that these strategies are adopted to ensure that the text corresponds to the moral, religious and political aims of translators and editors (Kaniklidou and House, 2017: 3).

As translation is an important part and parcel of children's literature, much attention has been paid to the translator who plays a fundamental role in this act. In the process of translating for children, the translator is expected to have certain abilities, make the right decisions and fulfill the task meticulously. The meticulousness in the preparation of children's books can manifest itself in the translations of children's books. Kansu-Yetkiner associates this meticulousness with linguistic preferences. In this regard, Kansu-Yetkiner refers to linguistic preferences as "difficulty in language level of the text, simplicity, use of standard-nonstandard language, whether to transfer the language use of a certain segment of the society with the concern of transferring it to the target reader in another language

and culture” (Kansu-Yetkiner, 2010: 56-57). Kansu-Yetkiner puts an emphasis on the significance of linguistic factors and linguistic norms by stating that “[e]verything in a literary text is created, received and interpreted through language” (Yetkiner, 2010: 62-63). Through the medium of language, text related components such as characters, plot and meaning are heavily affected by an author’s choice at the language level and translator has to get with the author choices in the source language in the target language (Kansu-Yetkiner, 2010: 62-63). In a similar vein, Asalet Erten states that in the process of translation, a translator needs to have a good command of using both languages with a view to the analysis of the literary text. If an adaptation is made, its ratio should be well determined and it should also project the intention of the author (Erten, 2014: 354). Oittinen also attempts to determine the roles of translator. In this regard, she builds on her understanding of childhood and viewpoints of dialogic, elaborating on the translator’s task and giving the translator a lead about how to translate for children:

Translation is in many ways a covenant. Translators of children’s literature should reach out to the children of their own culture. Translators should dive into the carnivalistic children’s world, reexperience it. 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. This reaching into the carnivalistic world of children, this reaching out to children, without the fear of relinquishing one’s own authority, is dialogics. When translating for children, we should listen to the child, the child in the neighborhood and the child within ourselves (Oittinen, 2000: 168).

In this statement, Oittinen refers to a child-centered translation in which the translator is expected to understand the image of childhood and be in a dialogic interaction with children. Oittinen shows child-centered translation as an address that appeals to all children. However, this generalization has been a confrontational matter despite common grounds on the subject of the tasks and role of the translator in children’s literature. There is still no generally acknowledged idea about whether translation of children’s literature can be practiced with a generally valid theory or not. In this context O’Sullivan contends that a child-centered theory cannot be applied to children’s literature as a whole. According to O’Sullivan, children’s literature is not homogeneous because it addresses a wide range of age-groups and contains divergent forms, genres and sub-genres besides a wide variety of functions of types and textual usage (O’Sullivan, 2005: 68). Parallel to this view, Erten points to the heterogenous aspect of translation and states that since each text has its own

language, style and functional traits, the genre of the text and the traits of the target audience like the age of the readers need to be determined. Among these, Erten especially dwells on the age of target audience by referring to children, and suggests that age groups need to be considered as a criterion (Erten, 2014: 354). Erten lays stress on the age of the child reader and states that it is an important factor for the translator in determining the method to be adopted. In the words of Erten “a translator cannot appeal to a five or six-year-old child reader and a fifteen or sixteen-year-old young reader in the same way. The word and sentence structure selected for either age group cannot be the same” (Erten, 2014: 355). With this statement, Erten not only attempts to denote the importance and function of the translator in children’s literature but also refers to the concept of appropriateness for the child that guides the translator (Erten, 2014: 355).

In the light of this information, it can be clearly understood that the translator can make a series of decisions and adopt various strategies in order to translate for both children and adults. Translators are supposed to have certain qualities and take important factors such as the age and comprehension level of the reader into consideration. In the process of translating an ambivalent text, a translator needs to be attentive to all those factors.

PART 4. THEORETICAL FRAMEWORK

4.1. THE BIRTH AND RISE OF SEMIOTICS OF TRANSLATION

Semiotics of translation constitutes the theoretical framework of this study. Therefore, this part of the study encapsulates particular theoretical considerations about the relationship between semiotics and translation studies and touches upon seminal studies conducted on that relationship in the relevant literature.

This study aims to get concrete data and reach the deep structure in the analysis of short stories titled “How the Camel Got His Hump”, “How the Rhinoceros Got His Skin”, “How the Leopard Got His Spots” and “The Elephant’s Child” of the *Just So Stories* written and illustrated by the British author Joseph Rudyard Kipling. In line with this purpose, this study draws on the model for semiotic analysis of source texts for translation propounded by Sündüz Öztürk Kasar (2009a). This model involves nineteen steps. They are all presented in this part of the study. Nevertheless, semiotic analysis from postcolonial perspective is conducted through eight of those nineteen operations that are relevant to the source texts. They are: “interpretation of the title and the subheadings of the text”, “focalization of the text”, “narrative programs in the text”, “combinatory modalities of the actants in the text”, “isotopies in the text”, “multiple readings of the text”, “contracts in the text” and “the relationship between the text and the elements that surround it”.

This part of the study also includes the theoretical framework for evaluation of two Turkish translations of the short stories one by Begüm Kovulmaz (2007), and the other one by Rojda Yıldırım (2012) evaluated within the framework of Sündüz Öztürk Kasar’s “Systematics of Designification in Translation” (Öztürk Kasar, 2020).

Ferdinand de Saussure, considered as the founder of semiotics, suggested semiotics as a branch of science at the beginning of twentieth century. Saussure dwells on the relationship between language and semiotics. In this regard, Saussure maintains that language is the most significant system of signs signifying the concepts and draws a line between semiotics and linguistics by prognosticating semiotics as a science which helps in analysis of all signs in the community life. According to Saussure, the sign is the

combination of “signifier” and “signified”. The “signifier” refers to the sound related to image of something while the “signified” is the concept. (Saussure, 1998: 111).

Saussure suggests that the rules that will be set by semiotics can also be applied to linguistics. Besides this, all kinds of signs in community life can be analyzed through semiotics. In this sense, Saussure puts semiotics above linguistics in scope and welcomes semiotics as a comprehensive new branch of science even encompassing linguistics. (Saussure, 1998: 46). Other than linguistics, semiotics comes into connection with disciplines as diverse as visual representation², advertising³, structuralism⁴, culture⁵, semantics⁶, communication⁷ etc. Along with these disciplines, translation studies interacts with semiotics, as well. Translation studies is acknowledged to have shifted its paradigm and emerged as a distinct discipline in 1972 when James S. Holmes’ work “The name and nature of translation studies” was published.

Just like the other disciplines, translation studies also gravitates to the semiotics. It did not take Aleksandr Konstantinov Ludskanov (1975) long to realize the relationship between semiotics and the act of translation. Therefore, Ludskanov is considered among the forerunners to establish the interaction between semiotics and translation. Ludskanov suggests that semiotics could help translators to overcome the problems encountered in the process of translation. Ludskanov also believes that translation as a science has a place in semiotics. In the words of Ludskanov “a science of translation is possible. This science must be a general theory of semiotic transformation” (Ludskanov, 1975: 31). From this point of view, it can be thought that the act of translation is no different than transforming the signs of a language into the signs of another language, thus laying the way open for translators to draw on semiotics and semiotic analysis.

Another early study that associates translation studies with semiotic belongs to Dinda L. Gorfée. Inspired by Charles S. Peirce, and the philosophy of Ludwig Wittgenstein, Gorfée studies on semiotics. Gorfée focuses on the analogy between semiotics and translation studies, and dwells on their interaction with each other. In an attempt to discuss

² For some representative studies, see Curtin (2009); Williams (2000).

³ For some representative studies, see Faizan (2019); Kettemann (2013).

⁴ For some representative studies, Hawkes (1977); Layton (2006).

⁵ For some representative studies, see Lotman (1988); Torop (1999).

⁶ For some representative studies, see Gottlieb (2005); Burton-Roberts (2013).

⁷ For some representative studies, see Leeds-Hurwitz (1993), Danesi, M, (2004).

the place and the importance of semiotics in translation, Gorlée draws on Wittgenstein's concept of "language-game of translation". Gorlée points out that "the language-game of translation is a meaningful, rule-governed behavior aimed at producing a concrete result, the translation" (Gorlée, 1989: 82). Gorlée also touches upon the rule-based aspects of translation and makes a connection between translation and semiosis. In this regard, she states that "translating is at the same time rule-following, rule-changing, rule-building, and rule-creating. The coexistence of systematic (rule-generated) and creative (rule-generating), behavior is called, in semiotic terms, semiosis" (Gorlée, 1989: 82). According to Gorlée, meaning of terms in language-games involves a problematic decision or choice (Gorlée, 2012: 303). Problems may occur in the act of translation, and semiotic process of decision-making could make it possible to come up with solutions to those problems. Gorlée attempts to indicate the close relationship of translation studies with semiotics and suggests that;

Translating is semiosis. It takes as its point of departure the (simple or complex) verbal sign — word, sentence, text — as referring to its object(s). Tracing back the particular way in which a sign is encoded — its ground — is followed by the creation in the mind of an interpretant, the meaning of which is equivalent to, or a more developed version of the meaning of the first sign (Gorlée, 1989: 83).

This statement points to the process of translation in which the signs take precedence and the meaning of original sign can be replaced with a more developed version. Like Ludskanov and Gorlée, Peeter Torop also deals with the interaction between semiotics and translation studies. Torop associates semiotics and semiotics of translation in a historical context. In this regard, Torop states that;

In the history of translation semiotics important positions have been taken by specific connections between semiotics (especially cultural semiotics) and translation studies, which have created premises to connect the application of semiotics in translation studies and prerequisites of interpreting translation activity in semiotics into a more homogeneous disciplinary whole (Torop, 2000: 597).

This statement refers to the relationship between semiotics and translation studies. From this point of view, it can be inferred that the translator and semiotician share similar concerns, and they adopt almost the same steps. Torop labels the semiotic translation as a young interdisciplinary field comparing semiotics with translation studies and dwells on

the reciprocal benefits both endeavors obtain from one another. In this regard, Torop states that;

As a part of translation studies, the semiotics of translation examines different aspects of translatability, starting with the linguistic worldview and ending with the functioning of a translation text as a cultural text. For translation studies, the semiotic aspect of text analysis — the notion of semiotic coherence — is important. As a part of semiotics, the semiotics of translation is connected with the comparative analysis of sign systems, of functional connections between sign systems and with the study of mutual correlation inside the semiotics of translation. As a part of semiotics, the semiotics of translation has a place both in theoretical and applied semiotics (Torop, 2001: 46).

This statement displays the cooperative aspect of semiotics of translation as an interdisciplinary field and specifies its functions in translation studies and semiotics. Torop also touches upon the contribution of semiotics of translation as an autonomous discipline. Torop asserts that as an autonomous discipline semiotics of translation is one of essential disciplines of cultural analysis providing benefits for cultural studies. In respect to the contributions of semiotics of translation, Torop states that;

It allows us to describe the processes of cultural communication and metacommunication by means of a universal model of the semiotic translation process and to study the degree of the semiotic translatability of sign systems and complex associations of systems that emerge in the intertextual, interdiscursive and intermedial space of the contemporary culture (Torop, 2001: 46).

In the light of this statement, it can be understood that semiotics of translation lends assistance in both identifying the process of cultural communication and metacommunication and working through the sign systems determined in the intertextual, interdiscursive and intermedial space of the contemporary culture.

With reference to the connection between semiotics and translation studies, Ubaldo Stecconi suggests that translation is a particular form of semiotic process and attempts to account for the place and importance of semiotics in translations studies. In line with this purpose, Stecconi lists five reasons:

(i) it is a theory of signs in general, not of verbal language; (ii) it provides a viable model for the core of translation events; (iii) it redefines the traditional image of translating as transfer;

(iv) it casts new light on equivalence and loss; and (v) it affords an investigation of the logico-semiotic conditions to translation in general (Stecconi, 2007: 15).

Based on this list, it can be inferred that translation studies can benefit from semiotics and semiotics could provide a guidance for translators dealing with the challenges of literary translation.

Punctum: International Journal of Semiotics also occupies an important place in semiotics of translation in that it contributes to dissemination of semiotics of translation around the world with the special issue published in December 2015. A prominent study in *Punctum* is conducted by Ritva Hartama-Heionen. Hartama-Heionen asserts that “semiotic approaches to translation can be divided into two: they contribute either to the semiotics of translation or to semiotic Translation Studies – a distinction that reflects the primary disciplinary adherence” (Hartama-Heionen, 2015: 39). This statement points out that semiotics and translation studies gain favor from each other. Another scholar contributing to semiotics of translation is Susan Petrilli. Petrilli holds the view that sign theory and translation theory are different disciplines. Nevertheless, they are both concerned with the same process in which they are “interpretants of each other” (Petrilli, 2015: 96). According to Petrilli, translation must bear resemblance to the original but this resemblance should not pose an obstacle to the “inventiveness”, “creativity” and “autonomy” of the translation. Semiotics of translation could help to preserve these features of the translation (Petrilli, 2015: 108).

Punctum: International Journal of Semiotics includes further contributions made by Evangelos Kourdis and Pirjo Kukkonen. Kourdis and Kukkonen discuss the contact between translation studies and semiotics. They state that the interaction between the two disciplines dates back to the late 1950s when three modes of translation, - intralingual, interlingual and intersemiotic - were presented by Roman Jakobson (Kourdis and Kukkonen, 2015: 5). From the perspective of semiotics, “translation is studied as a purely semiotic act that involves transition from one semiotic system (source language) to another (target language)” (Kourdis, 2015: 303). In an attempt to indicate the relationship between translation studies and semiotics, Kourdis also refers to a description of translation in which an original text, known as the source text is replaced with a substitute one, known as the target text. Kourdis draws attention to the two terms “text” and “substitution” and suggests

that they are basic terms in semiotics since “they allow the translatability/substitution of every semiotic system/text for another” (Kourdis, 2015: 303).

Sündüz Öztürk Kasar (2001) also focuses on the relationship between semiotics and translation studies. Öztürk Kasar maintains that the main concern of semiotics is to reproduce the meaning and considers semiotics and semiotic analysis as a guide to the translator. According to Öztürk Kasar, “semiotics provides the ground for translation besides enabling the translator or editors to compare and evaluate the translated text” (Öztürk Kasar, 2016b: 258). Öztürk Kasar refers to the methodology in semiotics and its assistance to the readers, translators and editors. In this regard she states that;

The methodology in semiotics helps in three stages of translation. a) as a reading and analysis method for a “model reader”, a concept good translators identify themselves with [discourse level]; b) as a method of reading and comparing translated text(s) to the source text as well as a method of analysis for editors [interdiscourse level]; c) as a method of reading and comparing the translated text(s) to the source text(s) for critics and scholars who conduct studies in translation studies [meta-discourse level] (Öztürk Kasar, 2009 :173).

As is seen from this statement, Öztürk Kasar dwells on the methodology in semiotics and its contribution to the act of translation in three stages. As regards these three stages, Öztürk Kasar refers to “discourse level”, “interdiscourse level” and “meta-discourse level”. The first stage of “reading and analysis method for a model reader” helps both readers of a literary text and translators to analyze the signs and reach the meaning universe of a source text. This stage indicates that semiotics provides benefits in “discourse level”. The second stage of “reading and comparison method for editors” points to benefits of semiotics in “interdiscourse level” in post-translation process. In this “interdiscourse level” the editors find the opportunity for editing necessary parts in the target text. The third stage of “reading and comparison for critics and scholars” lends assistance to critics and scholars who conduct studies on the translated product in “meta-discourse level”.

4.2. SEMIOTICS OF TRANSLATION FOR APPLICATION

Öztürk Kasar makes further significant contributions to semiotics of translation. Drawing on Paris School of Semiotics, Öztürk Kasar propounds a model for semiotic analysis of a source text for translation. This model includes nineteen steps for semiotic

analysis that will help the translator to be alerted to the meaning traps and sort them out. Below are nineteen steps that a translator can set a course for the act of translation:

1. Segmentation of the text: Segmentation of the text is the first operation applied to a text that will be analyzed. The segmented reading units, each of which bears a meaning itself generate part of the semiotic universe of the text. The segmentation facilitates analyzing of the text practically.

2. Interpretation of the title and the subheadings of the text: The readers encounter the title of a text first. Generally, the title and the subtitles of literary works might not be innocent in that they involve implications. Through the analysis of title and subheadings, the implications can be disclosed.

3. Instance of origin and projected instances: The instance of origin leaves marks on its discourse. For this reason, while evaluating discourse, it must be associated with the instance that produces it.

4. Focalization of the text: After specifying the voice(s) in the text, it is necessary to see the points of view adopted by instances. Besides this, it is also necessary to observe whether there is a shift from one point of view to another or the dominance of one point of view over others.

5. Temporal relationships in the text: A literary text is built upon two temporalities; that of the story told and that of the discourse. The way the events are told and their relationships with the temporality of the text need to be determined.

6. Narrative programs in the text: The narrative program is a function fulfilled by a subject and it aims to change the initial state into another state. The resulting change affects the status of the performing subject or that of another subject. Narrative program is the main function. Instrumental narrative program could help a narrative program to succeed. In contrast to narrative programs, transformative act intervenes and sometimes functions as an anti-program attempting to prevent or put an end to the narrative program.

7. Combinatory modalities of the actants in the text: It is important to determine the actants in order to see the power relations in the text. There are two types of actants. They are: autonomous actant and dependent actant. Whereas autonomous actant is under the modalities of “wanting to do”, “knowing to do” and “being able to do”, dependent actant is under the modality of “having to do”.

8. Transformations of the subject: The instances undergo some transformations which cause them to change their subjectivity. As a results of this, three types of instances come out. They are: “subject”, “non-subject” and “quasi-subject”.

9. Veridictory modalities: The text can mislead the readers and lead to false expectations. Analysis of veridictory modalities helps to determine the difference between the being and seeming, and makes contribution to the constitution of the meaning in the story.

10. Isotopies in the text: Recurring themes, achieved through synonyms or common signs constitute the “isotopies” in the text. The isotopies in the text contribute to meaning universe and help both to grasp deep structure of the text and disclose the implications through the semiotic analysis.

11. Multiple readings of the text: The richness of a text is directly proportionate to its convenience to multiple readings. A text can involve more than one level of signification and it can be interpreted on several axes. Multiple reading contributes to analysis of the text from different perspectives.

12. Enigmas in the text and their contribution to the production of meaning: If a text involves a puzzle, the puzzle is supposed to remain unsolved up to a certain point. In order to achieve this, some discursive techniques can be adopted to help the reader or confuse her/him.

13. Contracts in the text and their contribution to the production of meaning: Contracts play an important role in modeling the intersubjective structure of the text. Contracts in a text lend assistance to scrutinizing the positions of the subjects and identifying the dominant and oppressed subjects in the text. Analysis of contracts facilitates both understanding power relations and grasping the deep structure of the text.

14. Symbolism in the text: Images, metaphors, symbols, connotations, etc. constitute the symbolic universe of a text. Though they contribute to aesthetics of the text; they can pose problems once they are interwoven in a cultural text. In order to overcome problems, the elements in symbolic universe need to be clarified in their own contexts.

15. The role of the receiver of discourse in the production of meaning: The relation between “You” and “I” is crucial for any discourse. Some authors deliberately incorporate the reader into the production of the meaning. The role and contribution of the receiver in the constitution of the meaning can be analyzed.

16. Interpretation of the epigraphs in the text: “Epigraphs” can be a quotation of a sentence, apothegm, catchword or verse taking place in the beginning of the text or they can be

invented by the author. The use of “epigraphs” could make contribution to aesthetic, philosophical, or humorous taste of the text. Whereas they present clues about the text, they can involve a trap or make intertextual references to other texts.

17. The relationship between the text and the elements that surround it: The elements such drawings, images, photographs or maps that surround the text can contribute to the meaning universe. In addition to these, it includes everything that is inserted into the work during its edition such as the preface or the editor’s notes; it also encompasses the design of the book as a commercial product, the cover of the book, or the collection in which it is presented. The analysis of the elements that surround the texts helps to disclose implications and grasp the deep structure.

18. Intertextual and hypertextual relationships in the text: A literary text can establish connections with other texts, real or fictitious. Intertextuality could emerge in several forms: reference, quotation, allusion, inspiration or plagiarism. In any case, the texts engage in a dialogue with the previous works or the culture of their origin and they offer us a renewed reading of the other.

19. Evaluation of the proper nouns in the text: Proper nouns in a literary text can be selected randomly or they could be chosen to serve a purpose in the text. The proper nouns contributing to the meaning universe must be analyzed in order to reach the deep structure of the text (Öztürk Kasar, 2009a: 166-172).

This model lends assistance to the analysis of signs and the meaning universe of literary texts for translation and enables the translator to set a course for the act of translation through these steps. Öztürk Kasar makes further contributions to translation studies by providing a basis for systematic evaluation of signs in translated texts. Firstly, Öztürk Kasar (2009b) proposes “Systematics of Designificative Tendencies in Translation” with eight operations. Then, “Systematics of Designificative Tendencies in Translation” is expanded with the addition of the ninth systematics operation in 2015 (Öztürk Kasar and Tuna, 2015). “Systematics of Designificative Tendencies in Translation” makes it possible to evaluate the translated text by comparing the signs in the source and target texts for their contribution to the signification of the meaning universe of either text. “Systematics of Designificative Tendencies in Translation” also provides awareness about the meaning traps and helps the translators to avoid or overcome undesired meaning transformations. This model presenting systematics for translation evaluation is applied by Tuna and Kuleli (2017) on various genres of literature including a play, novel, short story, and a poem. As

can be seen from the analyses of Tuna and Kuleli, this systematics lends itself to translation evaluation of various genres. The final form of the systematics is given in 2020 by Öztürk Kasar in French; however, English labeling of the tendencies in this systematics is based on Öztürk Kasar and Tuna (2017: 172). Designificative tendencies (Öztürk Kasar and Tuna, 2015) can be guides not only to the translators but also scholars and editors as can be seen below in a categorized form:

- over-interpretation of meaning, in which the translator explicitly reveals assign implicit in the original text;
- darkening of the meaning, in which the translator comes up with a vague discourse for a sign clear in the original text;
- under-interpretation of the meaning, in which the translator cannot convey the whole meaning of the discourse in the original text, resulting in insufficient meaning
- sliding of the meaning, in which the translator uses one of the potential meanings of a word but which is not plausible in the context it is used in the original text;
- alteration of the meaning, in which the translator comes up with a mistaken discourse though it is somehow related to the discourse in the original text;
- opposition of the meaning, in which the translator comes up with an opposite meaning of the sign in the original text;
- perversion of the meaning, in which the translator comes up with a discourse that has nothing to do with the one in the original text;
- destruction of meaning, in which the translator comes up with a totally meaningless discourse but maintains some traces from the discourse in the original text;
- wiping-out of meaning in which the translator omits part of or a complete discourse in the original text (Öztürk Kasar and Tuna, 2017: 463).

This systematics has been applied in translation evaluations of a wide range of genres including short stories⁸ , novels⁹ , poems¹⁰ , tales¹¹ , titles of books¹² , popular science

⁸ For some representative studies, see Öztürk Kasar and Batu (2017); Tuna and Kuleli (2017); Kuleli (2018).

⁹ For some representative studies, see Öztürk Kasar (2020); Can Rençberler (2021).

¹⁰ For some representative studies, see Tuna (2016); Öztürk Kasar and Tuna (2017).

¹¹ For a representative study, see Yaman (2021).

¹² For a representative study, see Öztürk Kasar (2021).

texts¹³ or theater texts¹⁴. This study also draws on this systematics in the translation evaluation of the postcolonial signs in the short stories.



¹³ For a representative study, see Uysal (2021).

¹⁴ For some representative studies, see Öztürk Kasar and Kuleli (2016); Kuleli (2017).

PART 5. SEMIOTIC ANALYSIS

5.1. THE CORPUS OF THE STUDY: *JUST SO STORIES*

Just So Stories is a collection of short stories written and illustrated¹⁵ by the British author Joseph Rudyard Kipling. Although the first three stories appeared in magazines, all stories were published in book form in 1902. Kipling addresses his daughter, Josephine Kipling as “Best Beloved” throughout the stories. Regarded as a classic of children’s literature, *Just So Stories* ranks among Kipling’s best known works. The book contains twelve short stories¹⁶. The titles of those twelve short stories are:

- 1.How the Whale Got His Throat
- 2.How the Camel Got His Hump
- 3.How the Rhinoceros Got His Skin
- 4.How the Leopard Got His Spots
- 5.The Elephant's Child
- 6.The Sing-Song of Old Man Kangaroo
- 7.The Beginning of the Armadillos
- 8.How the First Letter was Written
- 9.How the Alphabet was Made
- 10.The Crab that Played with the Sea
- 11.The Cat that Walked by Himself
- 12.The Butterfly that Stamped

¹⁵ The 1902 print of the *Just So Stories* does not include any illustrations; however, illustrations were added in the consecutive editions.

¹⁶ The 1902 print of the book includes 12 short stories. However, a thirteenth short story titled “The Tabu Tale” was added in 1903 edition.

With the exception of “How the First Letter was Written” and “How the Alphabet was Made”, all stories include animal characters. The animals’ characteristics are depicted explicitly in order to account for their origins. *Just So Stories* recounts how certain animals underwent incremental changes from their original forms into their present forms through the action or manipulation of human beings or practicing magic. Since *Just So Stories* involves supernatural and magical elements, it is categorized as fantasy and fiction stories. *Just So Stories* is also considered pourquoi tales because it illustrates the origin of animals and explains why animals look as they do. However, rather than its literary genre, its content and messages seem to attract attention.

Just So Stories was written by Joseph Rudyard Kipling. It might be noteworthy to present a short overview of Kipling’s philosophy of life and ideology to comprehend the summary of selected short stories as the corpus of this study. Dominic Davies attempts to display Kipling’s ideology through his biography. In this regard, Davies refers to the historical period and places in which Kipling was born and he died, and Davies states that “Joseph Rudyard Kipling was born in India, then ‘the jewel in the Crown of the British Empire,’ on December 30, 1865, to Alice and John Lockwood Kipling; he died in 1936” (Davies, 2016: 1). Davies also underlines that Kipling’s life spans a historical period that saw both the rise of British imperialism in India and the decline in its global, political, economic and cultural hegemony. Kipling wrote most of his books and poems in India. These works include racist implications, pro-imperial jingoism, and an underlying belief in the white man’s right to rule over the world (Davies, 2016: 1). Besides India, his imperialistic ideology can particularly be seen for Africa. On this matter, Norman MacKenzie suggests that “South Africa had been a favourite passage in his dream of Empire. If South Africa were expunged, a precedent for imperial disintegration would be established” (MacKenzie, 1992: 4).

Kipling’s literary productions draw interest of postcolonial critics. His works are regarded as important sources of colonial discourse. Particularly, Kipling’s animal tales are the focal point of critics because they can find various animal stereotypes that are constructed as racialized “others”. As Jopi Nyman writes, “Kipling’s animal tales set in the colonial context, where the intertwinement of the ideologies of race, nation and species appears to be of particular interest” (Nyman, 2001: 206). Among these tales, *Just So Stories* can be regarded as an outstanding literary work that encloses colonialism in India and

Africa. However, this study will focus on colonialism in Africa. Therefore, the short stories with colonial animals living in different territories of Africa have been selected. In this context, four short stories will be summarized and then analyzed. These stories are: 1. How the Camel Got His Hump, 2. How the Rhinoceros Got His Skin 3. How the Leopard Got His Spots, 4. The Elephant's Child.

5.1.1. The Summary of the Short Story Titled “How the Camel Got His Hump”

When the world was so new-and-all, the animals just began to work for human beings. The Camel rejects to work for them so it lives alone in the middle of Howling Desert. On Monday morning, the Horse with a saddle on his¹⁷ back and a bit in his mouth goes to the Camel, and he summons the Camel to come out and trot like the rest of other animals. The Camel declines the Horse's invitation and just says “humph”. Then, the Dog and the Ox come to the Camel. The Ox and the Dog ask the Camel to work with them but he says “humph” again. Thereupon, the Horse, the Dog and the Ox complain to the Man about the Camel. The Man tells the Dog, the Ox, and the Horse that the Camel cannot work in the desert so the Camel is going to be left alone. That makes the three animals very angry because while they are working hard, the Camel does no work all day and just says “humph”, and goes away.

One day, the Djinn in charge of all deserts comes to animals by practicing magic. The animals begin to groan about the Camel, and they say that while they are working all day the Camel only wanders around. The Horse asks whether it is right for anyone to be idle, with the world so new-and-all. The Djinn agrees with the animals, and says this is certainly not right. Then, the Djinn goes to the Camel, and asks: “what's this I hear of your doing no work, with the world so new-and-all” (Kipling, 1902: 9). The Camel responds by just saying “humph”. While the Djinn is thinking of a magic, he warns the Camel about his idleness. However, the Camel ignores the warnings and goes on to say “humph”. At that moment, he sees a hump on his back. The Djinn punishes the Camel with the hump for his idleness and laziness. The Djinn thinks that by means of the hump, the Camel can work for even longer to compensate for three days he has already missed. In the end, The Camel attends the other animals but he has never yet caught up with the three days that he missed

¹⁷ The animals are addressed with the masculine pronoun hereafter in compliance with the addressing in the original stories.

at the beginning of the world, and “he has never yet learned how to behave” (Kipling, 1902: 10).

In this study, the Camel in “How the Camel Got His Hump” story will be addressed as an African colonial animal for two reasons. In the beginning of the story, the camel does not have any hump; the Camel has a hump on his back only when the Djinn practices magic. In this case, the Camel in the story is from the same species of the dromedary camels that have only one-hump. Dromedary camels prevail in Africa. This notion can be found in the research of Barat Ali Zarei Yam and Morteza Khomeiri. Based on Food and Agriculture Organization of the United Nations statistics (FAO), they suggest that “there were approximately 17 million camels in the world of which 12 million were in Africa and 4.9 million in Asia. Approximately 94% of the estimated world’s camel population were thought to be one-humped or dromedary camels” (Yam and Khomeiri, 2015: 499). In a similar vein, R.T. Wilson and D. Bourzat depend on statistical evidence and draw attention to the presence of numerous dromedary camels in Africa. In this regard, they state that “[t]he period from 1900 to 1950 showed a steadily increasing interest in the dromedary” (Wilson and Bourzat, 1988: 2).

In addition to the Camel’s species, “Howling Desert” where the Camel lives can point to the Camel as an African colonial animal. Africa is a vast continent which is well-known for its deserts, and these deserts have some characteristics. They are home to a rich range of animals such as camels, rhinoceros, leopards, elephants, ox, wild dogs and wild horses. The deserts in Africa are mostly bare and desolate, so the desert winds can be heard like howl. From this standpoint, “Howling Desert” can be considered as a place in Africa.

The Camel is addressed as “lazy”, “idle” throughout the story. In the end, the Camel is believed to remain unchanged despite all efforts, and it is emphasized that “he has never yet learned how to behave” (Kipling, 1902: 10). These signs manifest that the African have been regarded as the “other” and inferior in the eyes of the West. For this reason, this story can be closely associated with postcolonial studies in terms of the signs in it. The signs in the story do not only give a postcolonial point of view, but also make the story suitable for postcolonial discourse analysis.

5.1.2. The Summary of the Short Story Titled “How the Rhinoceros Got His Skin”

A Parsee lives on an uninhabited island on the shores of the Red Sea. He has nothing but a hat, a knife, and a cooking stove. One day he bakes himself a cake and puts it on the stove but a Rhinoceros that has no wrinkle in his skin comes before the Parsee eats it. “All the same, he had no manners then, and he has no manners now, and he never will have any manners” (Kipling, 1902: 11). The Parsee climbs a palm-tree immediately and watches how the Rhinoceros damages his cooking stove, eats the cake, and leaves. Then the Parsee comes down from the palm-tree, puts the stove on its legs, and recites Sloka¹⁸ that tells his sorrow.

Five weeks later, a heat-wave breaks out in the Red Sea, so the Parsee takes off his hat. The Rhinoceros also takes off his own skin and carries it over his shoulder when he comes down to the beach to bathe. The Rhinoceros does not mention the Parsee’s cake that he has eaten, and he waddles into water by leaving his skin on the beach. The Parsee finds the Rhinoceros’s skin, and enjoys himself by dancing around the skin. He takes the unbuttoned skin while the Rhinoceros is in the sea. He goes to his camp and fills the skin with the cake crumbs. Then he climbs the palm-tree and waits for the Rhinoceros. The Rhinoceros comes out of the water. He buttons up the skin with the crumbs inside, and begins to scratch immediately but that makes it worse so the Rhinoceros rubs himself against a palm tree. He rubs so much and so hard that his skin begins to fold and wrinkle immensely. From that day to this, every rhinoceros has great folds in his skin because of the cake-crumbs inside.

In this study, the Rhinoceros in “How the Rhinoceros Got His Skin” story will be addressed as an African colonial animal since the Rhinoceros is native to Africa, and the Rhinoceros’s story takes place on an uninhabited island on the shores of the Red Sea. The Red Sea lies between Africa and Asia. It is also surrounded by deserts or semi-deserts that are desolate. In this sense, the place where the Rhinoceros lives can be linked to Africa.

This story can be analyzed from a postcolonial perspective through the signs it embodies. Since it is emphasized in the story that the Rhinoceros has a very bad temper, and being a bad temper inheres in him, it can be suggested that the West considers the Rhinoceros as the “other”, “uncivilized” that does not know how to behave, and will never

¹⁸ A distich consisting of two lines of 16 syllables each or of four octosyllabic hemistichs that is the chief verse form of the Sanskrit epics. (Merriam Webster Dictionary, Accessed on 25 February 2022).

learn. This point can be support by the signs inscribed in the story; “[a]ll the same, he had no manners then, and he has no manners now, and he never will have any manners” (Kipling, 1902: 11).

5.1.3. The Summary of the Short Story Titled “How the Leopard Got His Spots”

A leopard lives in a place called the High Veldt which is bare, hot and shiny. Animals that live here are almost all sandy-yellow-brownish colors but the Leopard is the sandiest-yellowest-brownest of them all. This is bad for other animals because through this camouflage, the Leopard can set traps to hunt the other animals easily. He hunts them with an Ethiopian man. Although animals have learned how to avoid the Leopard and the Ethiopian, they eventually get tired of them. Thereupon, they decide to embark for the forest. In order to hide in the shadows of the trees, they camouflage themselves with dark blotches.

The Leopard and the Ethiopian cannot find anything to eat. They meet a wise baboon named Baviaan who is “Quite the Wisest Animal in All South Africa” (Kipling, 1902: 15). They ask Baviaan where other animals have gone. Baviaan says that they have gone into other spots, and advises the Leopard and the Ethiopian to do the same. Baviaan also recommends a change especially for the Ethiopian. The Leopard and the Ethiopian leave for the dark forest, and they finally find it after a long search. Although the Leopard can smell animals, he cannot see them so they can catch nothing. They decide to wait until it gets dark. At night, the Leopard hears something breathing, and jumps on the shadows. The Leopard and the Ethiopian sit on their invisible games’ heads until morning, and discover that the Giraffe and the Zebra have new patterns on their bodies. The animals propose to show the leopard how their new forms work and then they disappear in the forest once again. In this way, the Leopard and the Ethiopian lose their breakfast.

The Leopard decides to change his skin into a nice working blackish-brownish color to hide in the forest. The leopard realizes what Baviaan means by saying “the other spots” so he takes spots by the help of the Ethiopian. Leopard asks the Ethiopian to have spotty skin like himself but the Ethiopian refuses this and says that “oh, plain black’s best for a nigger” (Kipling, 1902: 19). In the end, they go away and live happily ever afterward.

In this study, the Leopard in “How the Leopard Got His Spots” story will be addressed as an African colonial animal since that Leopard in the story lives in the “High Veldt”. High Veldt is an inland plateau of Southern Africa.

“How the Leopard Got His Spots” includes signs that refer to racism. The Leopard moves in concert with the Ethiopian. The color of Ethiopian’s skin is stressed in the story with “oh, plain black’s best for a nigger” (Kipling, 1902: 19). The signs make it possible to see racist inferiority in the story. Since racism is an important concept for postcolonial studies, the discriminative and “otherness” signs in “How the Leopard Got His Spots” can be analyzed from a postcolonial point of view.

5.1.4. The Summary of the Short Story Titled “The Elephant’s Child”

This story is about an Elephant’s Child that has no trunk. Instead of trunk, the Elephant’s Child uses his “blackish, bulgy nose, as big as a boot” (Kipling, 1902: 20). The Elephant’s Child is “full of ’satiabile curiosity’” (Kipling, 1902: 20). He is so curious that he asks so many questions about everything he sees, hears, smell or touches. Since he lives in Africa, Africa is filled with his curiosities as well. When he begins to ask questions, everybody says “Hush!”, and they beat the Elephant’s Child without stopping. Elephant’s Child has never seen a crocodile and does not know what it is like, so he can’t help wondering it very much. As his question about the crocodile remains unanswered, one day he decides to look for the Crocodile to ask his question. Thereupon, he goes to the river, finds the Crocodile, and asks “have you seen such a thing as a Crocodile in these promiscuous parts?” (Kipling, 1902: 20). The Crocodile tricks The Elephant’s Child as if he will answer the question. He wants the Elephant’s Child to come close to the river. The Elephant’s Child kneels beside the river, and the Crocodile catches him by his “little nose”. The Elephant’s Child begs the Crocodile to stop. The Crocodile rejects, and the Elephant’s Child pulls his nose as hard as he can. His nose begins to stretch. The Crocodile flounders into the water and the Elephant’s Child goes on to pull harder. The nose keeps on stretching and growing longer. The Crocodile finally gives up. The Elephant’s Child sits and waits for his nose to shrink. The Bi-Colored-Python-Rock-Snake says that his nose will never revert back. In the end, The Elephant’s Child accepts his long, strong and stretched-out nose, and learns how to use it to his advantage. He comes back home and shows his new trunk to his family. When his uncle Baboon says “[i]t looks very ugly” (Kipling, 1902: 25), the Elephant’s Child uses his trunk to take revenge from his family who beats him all the time. His family wants to have

a trunk, too. They all go to the Crocodile to borrow new noses from the Crocodile but they cannot have them. When they come back, nobody beats anyone any more.

In this study, the Elephant in “Elephant’s child” story will be addressed as an African colonial animal since elephants are native to Africa and the Elephant in the “Elephant’s Child” lives in Africa. This story can attract the attention of postcolonial studies in terms of the signs it includes. The “other” is characterized as “greedy” and “ugly” by the West. The signs indicate that this story responds to the description of the West because the Elephant is “full of ’satiabile curiosity” and “[i]t looks very ugly”.

From the summaries of these stories, at first reading, it can be explicitly seen that these four short stories tell how camel, rhinoceros, leopard and elephant evolved from their original forms into their current form. However, these explicit descriptions of evolutionary processes give rise to ideological implications enclosed in the texts. These implications can be disclosed through the analysis of postcolonial discourse in the short stories.

5.2. SEMIOTIC ANALYSIS OF THE SHORT STORIES

This part of the study aims to analyze four short stories in the collection of *Just so Stories*. They are: “How the Camel Got His Hump”, “How the Rhinoceros Got His Skin”, “How the Leopard Got His Spots”, and “The Elephant’s Child”. These short stories include ideological implications. While it is possible for adult readers to extrapolate these ideological implications from those ambivalent texts, the same may not go for the child readers since these ideological implications are presented in the form of hidden messages that need to be disclosed. These hidden messages and ideological implications can be analyzed from postcolonial perspective through the signs in the source text.

In order to look beneath the surface and grasp the deep structure of the texts, the first step is to determine the signs in the title, headings, and subheadings of the text. As the title and headings can give an opinion about the content of the text, firstly the title and four headings will be interpreted. After the interpretation of the title and headings, the focalization of the text will be analyzed to see whose perspectives are dominant in the short stories. These four short stories have their own storylines. In an attempt to understand the course of the events, and cause-effect relationship in the short stories, the narrative programs of each story will be presented and discussed. In addition to this, the actants in the short stories will be analyzed based on the “actants model” by Greimas (1983). It is

also possible to identify the isotopies in each story. Although the four short stories can be read as a children's fiction, they are not limited to a single reading. In this regard, multiple readings of these stories will be determined and discussed.

As a general rule, the first moment the book is taken in hand, the title attracts the attention of the readers. While a title may directly provide explicit cues regarding the content of a text, it may also be misleading for the readers of literary works. Whether *Just so Stories* is indicative of the content or a misleading title can be seen through the interpretation of the title.

5.2.1. Interpretation of the Title

The title of the source text is *Just so Stories*. At a first glance, it is necessary to begin with what is meant by "Just so". This sign can arouse the reader's curiosity because the title does not give an insight into the content of the stories explicitly. Nevertheless, the title can give the reader a clue about the plots of the stories. Firstly, in the title of *Just so Stories*, the plural suffix, "ies" serves as a clue. From this plural suffix in the title, it can be clearly understood that *Just so Stories* is not composed of a single story. A subsequent overview of the table of contents presents twelve short story headings, which justifies this expectation.

The title can signify explicit and implicit meanings. It seems that there is a pun in the title *Just so Stories*. This point of view can be underpinned with the descriptions of Just so Stories. Firstly, the title can be interpreted from its denotative meaning. "Just so" is defined as "if things are just, they are done or arranged exactly as they should be or exactly as someone wants them"¹⁹. This definition can be the first meaning that comes to the reader's mind. It indicates that the stories are compiled under this title simply because they had to be told "just so" without making any change. However, it does not give any idea about the content of the short stories in the source text. There are also definitions that might give the readers clues about its content. One of these definitions can be seen in Oxford Learner's Dictionaries. Just So Stories is described as "a collection of stories and poems for children

¹⁹ Collins English Dictionary. <https://www.collinsdictionary.com/dictionary/english/just-so> [Accessed on 28 February 2022].

... [that] give funny explanations for the features of different animals”²⁰ . As can be seen, this definition reflects the content of *Just so Stories* explicitly.

On the surface level, the title *Just so Stories* manifests itself as a collection of stories that include amusing evolutionary explanations about how animals got their distinctive features. However, this surface meaning turns out to be misleading since *Just so Stories* is not what it looks like. In other words, it is not simply a collection of animal stories attempting to account for their evolutionary features. This point can be underpinned by the critical approaches to the *Just so Stories*. Regarding this matter, Valerio Valeri suggests that “[a] just-so story explains nothing: it simply states authoritatively a sequence of unmotivated events by putting it in a narrational context” (Valeri, 2000: 254). In a similar vein, Michal Hubálek points out that “the term ‘just-so story’ is used as a derogatory/pejorative term labeling weak or unwarranted ‘stories’ postulated as fully-fledged explanations of the evolutionary origin and function(s) of individual traits and behaviors” (Hubálek, 2021: 5).

Along with the interpretation of the title in the source text, the title needs to be interpreted in the target texts. The title of the book, *Just so Stories* can be translated word by word as “Aynen öyle Hikâyeler”. This title directly corresponds with the meaning which indicates that the stories are compiled under this title simply because they had to be told “just so” without making any change. In this regard, the word by word translation of title is misleading as well. As the title “Aynen öyle Hikayeler” does not give an opinion about the content of the short stories in the source text, the child reader can only expect to read exactly the same stories. In an effort to interpret the title from a broad perspective, the titles in two target texts can be analyzed.

The title is translated as “İŞTE ÖYLE HİKAYELER” in target text 1. Although this translation lines up with the plural use of “story” in the source text, it contradicts with “just so”. It seems that there is a pun on the use of “just” since it is the phrase in “just like that” which means “işte öyle”. This title can also be misleading for the reader for two reasons. Firstly, it does not give a clue about the content of the stories so the child reader can expect to read one of children’s literature classics. Secondly, this title can be misleading for the

²⁰ Oxford Learner’s Dictionaries. www.oxfordlearnersdictionaries.com/definition/english/just-so-stories [Accessed on 28 February 2022].

child reader in terms of the function of the word “iște”. The word “iște” attempts to normalize and simplify these short stories. For this reason, the child reader may expect to read classic children’s stories as they usually do. Based on these two reasons, it can be thought that like the title of source text, the title in target text 1 plays on words and misleads the child reader.

In target text 2, the title is translated as “KIPLING’den SEVİLEN ÇOCUK HİKÂYELERİ”. Expect for the plural form “ler” that fits to “ies”, other words fail to comply with the title of the source text. Three significant points attract attention in target text 2. Firstly, whereas the full name of the author is positioned under the title *Just so Stories* in the source text, the surname of the author is directly included in the title of the target text 2. The use of “sevilen” is another point that needs to be discussed. There is no sign that points to the “beloved” in the title of the source text. However, it presents a clue about the content. The narrator addresses “Best Beloved” throughout the source text. The word “sevilen” can lead to a positive expectation for the child reader before starting to read. In this respect, this title misleads the child reader about its content. Lastly, *Just so Stories* has dual readership: adults and the children. However, this can only be understood from the content not the title since the title of the source text does not include any sign that points to its target audience. In contrast to the source text, the target reader is explicitly provided with the sign “çocuk hikayeleri” in target text 2. As is seen, target text 2 assigns a different meaning to the title, and presents more than the source text reveals.

In the light of this information, it can be inferred that both the title of the source text and the two target texts are punny titles that can mislead the reader. The child readers possibly expect to read a children’s literature classic or a collection of lovely short stories because the child reader is unaware of the fact that *Just so Stories* is neither “iște öyle hikayeler” nor “Kipling’den sevilen çocuk hikayeleri”. It is through the interpretation of the headings in the texts that the implications about the content of the stories can be obtained.

5.2.2. The Interpretation of the Headings of the Texts

The headings of the four selected *Just so Stories* are given in Table 1 together with their translations in Target Text 1²¹ (TT1) and Target Text 2²² (TT2).

²¹ To be referred as TT1 henceforth.

²² To be referred as TT1 henceforth.

Table 5. 1 The Headings of the Short Stories

Source Text	TT1(2007)	TT2(2012)
How the Camel got his Hump	DEVE’NIN HÖRGÜCÜ NASIL OLUŞTU?	DEVE’NIN HÖRGÜCÜ NASIL OLUŞTU?
How the Rhinoceros got his Skin	GERGEDAN’IN DERISI NASIL OLUŞTU?	GERGEDAN’IN DERISI NASIL OLUŞTU?
How the Leopard got his Spots	LEOPAR’IN BENEKLERİ NASIL OLUŞTU?	LEOPAR’IN BENEKLERİ NASIL OLUŞTU?
The Elephant’s Child	ÇOCUK FİL	ÇOCUK FİL

As can be seen from the headings of the selected four stories in Table 5.1, there is an animal as the main character in each story. By looking at the headings of the stories, the reader expects to read stories about animals. In this sense, the headings meet the expectation. Nevertheless, these animals are not ordinary animals, they are all African animals chosen for a purpose. Signs pointing to these animals as African origin can be found in the content of the stories. The first African animal is the Camel in “How the Camel Got His Hump” short story. Below are the signs from the short story justifying the Camel as an African animal:

And from that day to this the Camel always wears a humph (we call it ‘hump’ now, not to hurt his feelings) (Kipling, 1902: 10).

As is seen from the context, there is the indefinite article “a” that points to the singularity of the hump. Besides, the phrase “from that day to this” implies that the Camel did not have a hump until that day. In this connection, the Camel belongs to the dromedary camels (one-humped) species which originated in African, Asian and the Middle Eastern lands. The Camel in the story fits well with the description of a dromedary camel having long legs and long curved neck. The same description about the Camel’s physical properties can be found in the following context:

There’s a thing in the middle of your Howling Desert (and he’s a Howler himself) with long neck and long legs (Kipling, 1902: 9).

The Camel in the story can also be associated with Africa in terms of the place where he lives and dromedary camels’ habitat. Like dromedary camels, the Camel in the short story lives in a desert. This can clearly be seen in the following context:

There was a Camel, and he lived in the middle of a 'Howling Desert (Kipling, 1902: 8).

As is seen from the context, the desert is defined as “Howling”. Cambridge Dictionary defines howling as “(of the wind) blowing hard and making a lot of noise”²³ . Most of the African deserts are so bare and desolate that howling winds can be heard. Throughout the story, “Desert” is capitalized and emphasized. For this reason, “Desert” possibly addresses a specific place in Africa. Several contexts can be found with capitalized “Desert” in the text:

He lived in the middle of a Howling Desert (Kipling, 1902: 8).

I' am sorry for you (with the world so new-and-all); but that Humph thing in the Desert can't work (Kipling, 1902: 8).

Presently there came along the Djinn in charge of All Deserts (Kipling, 1902: 9).

Come out of the Desert and go to the Three, and behave (Kipling, 1902: 10).

In addition to these, it is possible to see a cultural element that makes this story relevant to Africa. Below is the sign pointing to the African culture in the context:

That made the Three very angry (with the world so new-and-all), and they held a palaver, and an indaba, and a punchayet, and a pow-wow on the edge of the Desert (Kipling, 1902: 8).

Among the italicized words, the “indaba” is explicitly related to Africa since it is used by native people of South Africa. Indaba is “a conference or consultation between or with native peoples of South Africa”²⁴ .

Like Camel, the Rhinoceros in “How the Rhinoceros Got His Skin” story can be associated with Africa in terms of the species of the Rhinoceros and the place where it lives. Two species of rhinoceros are found in Africa. They are: the black rhinoceros and the white rhinoceros. The Rhinoceros in the story possibly belongs to the black rhinoceros species since he is illustrated in the story as a black rhinoceros. According to C.W. Hobley, the black rhinoceros is the most common species of the rhinoceros genus, and its habitat spreads from the Cape to the southern edge of the Sahara Desert (Hobley, 1931: 21).

²³ Cambridge Dictionary. <http://.dictionary.cambridge.or/tr/sözlük/ingilizce/howling> [Accessed on 28 February 2022].

²⁴ Collins English Dictionary. <https://www.collinsdictionary.com/dictionary/english/indaba> [Accessed on 28 February 2022].

Besides the Rhinoceros's species, the places in the story also associate the Rhinoceros with Africa. Belows are the signs addressing the places in Africa:

On an uninhabited island on the shores of the Red Sea, there lived a Parsee (Kipling, 1902: 11).

The setting in "How the Rhinoceros Got His Skin" is the Red Sea. The Red Sea lies between Africa and Asia. It is also surrounded by islands and deserts that are desolate. In addition to the Red Sea, certain place names related to Africa are also recounted in the story. These places can be seen in the following context:

THIS Uninhabited Island

Is off Cape Gardafui

By the beaches of Socotra

And the Pink Arabian Sea:

But it's hot- too hot from Suez (Kipling, 1902: 13).

This poem takes place at the end of story and includes the names of two places associated with Africa. They are: Cape Guardafui and Suez. Guardafui is described by James Horsburgh as in "the north-easternmost promontory of Africa, the land around Cape Guardafui, is higher than the other headlands on the east coast of Africa" (Horsburgh, 186: 186). John Middleton describes Suez Canal as "an artificial waterway in EGYPT that links the Mediterranean and the Red Seas. Cut across the Isthmus of Suez, a strip of land connecting Africa and western Asia" (Middleton, 2002: 74).

The Leopard in "How the Leopard Got His Spots" story can be connected with Africa directly for two reasons. Firstly, leopards are commonly found in the habitats of the East and South African savannahs. The Leopard in the story lives in a savannah peculiar to certain countries of South Africa. The name of African savannah can be seen in the following context:

The Leopard lived in a place called the High Veldt.' Member it wasn't the Low Veldt, or the Bush Veldt, or the Sour Veldt, but the 'sclusively bare, hot, shiny High Veldt, where there was sand and sand –coloured rock and 'sclusively tufts of sandy-yellowish grass (Kipling, 1902: 14).

As can be seen, the Leopard lives in a savanna called High Veldt. Middleton defines High Veldt as an elevated ridge in Southern Africa (Middleton, 2002: 170). South Africa can also be seen explicitly in the following context:

Baviaan- the dog-headed, barking, Baboon, who is Quite and the Wisest Animal in All South Africa (Kipling, 1902: 14).

Along with the Camel, the Rhinoceros, and the Leopard, the Elephant is also seen in the headings as an African animal. Based on scientific research, Joyce Poole and Petter Granli refer to three species of elephants. They point to “[t]hree species, African savanna and forest elephants (*Loxodonta africana* and *Loxodonta cyclotis*) and Asian elephants (*Elephas maximus*)” (Poole and Granli, 2009: 2). From this information, it can be inferred that the Elephant in “Elephant’s Child” short story belongs to African savanna species because the places in the story point to South Africa where the savannas are widespread. Both Africa itself and its particular parts can be found in this context:

an Elephant’s Child- who was full of ’satiabable curtiosity, and that means he asked ever so many questions. And he lived in Africa, and he filled all Africa with his ’satiabable curtiosities (Kipling, 1902: 20).

So the Elephant’s Child went home across Africa frisking and whisking his trunk (Kipling, 1902: 24).

It is also possible to see the names of river and places in Africa in the source text. These places make it sure that the Elephant in the story represents an African Elephant. Below are the parts of South Africa in the source text:

He went from Graham’s Town to Kimberley, and from Kimberley to Khama’s Country, and from Khama’s Country he went east by north, eating melons all the time, till at last he came to the banks of the great grey, green, greasy Limpopo River (Kipling, 1902: 20).

Grahamstown is “Afrikaans Grahamstad, city, Eastern Cape province, South Africa”²⁵. Kimberley is “city, diamond-mining centre, and capital of Northern Cape province, South Africa”²⁶. Limpopo River is “river in southeast Africa that rises as the Krokodil (Crocodile) River in the Witwatersrand, South Africa, and flows on a semicircular course first northeast and then east for about 1,100 miles (1,800 km) to the Indian Ocean”²⁷.

²⁵ Britannica, T. Editors of Encyclopaedia. Grahamstown. Encyclopedia Britannica. <https://www.britannica.com/place/Grahamstown> [Accessed on 14 March 2022].

²⁶ Britannica, T. Editors of Encyclopaedia. Kimberley. Encyclopedia Britannica. <https://www.britannica.com/place/Kimberley-South-Africa> [Accessed on 14 March 2022].

²⁷ Britannica, T. Editors of Encyclopaedia. Limpopo River. Encyclopedia Britannica. <https://www.britannica.com/place/Limpopo-River> [Accessed on 14 March 2022].

Khama's Country refers to Botswana as a "country in the centre of Southern Africa"²⁸. As can be seen from the definitions, all these places are located in South Africa.

Apart from the Elephant's Child, the headings "How the Camel Got His Hump", "How the Rhinoceros Got His Skin", and "How the Leopard Got His Spots" directly address the questions aiming to explain the origins of animals. In this regard, the three headings reflect the content of the short stories. Although "The Elephant's Child" tells how the Elephant got its trunk, there is no sign referring to its content. Therefore, the reader can just expect to read about a young elephant from the heading "The Elephant's Child".

Two significant points attract attention in the headings of the short stories "How the Camel Got His Hump", "How the Rhinoceros Got His Skin", and "How the Leopard Got His Spots". The first one is the verb "got" in past tense form in three headings. The infinitive form "get" can be defined as "to obtain, buy, or earn something"²⁹.

Similarly, it is defined as "to obtain and bring where wanted or needed"³⁰. Considering these definitions, it can be inferred that the verb "get" refers to an action upon one's request. In other words, "get" does not signify an involuntary and compelling act. However, at the end of three short stories, the main characters; the Camel, the Rhinoceros, and the Leopard gain their individual traits against their will. In this sense, there is a pun about the use of "got" in three headings of the text. This tricky sign leads to a wrong impression for readers about the content of these three short stories. The sign "got" in the headings of the three short stories could be considered an endeavor to normalize the colonial practices from postcolonial perspective.

Another important point related to the headings is that the Camel, the Rhinoceros, and the Leopard are all characterized as male. This claim can be supported with the possessive adjective "his" used in the stories. As is known, "his" is the possessive form of the masculine subject pronoun "he". Thus, it refers to the traits related to male animals. In this sense, "his" is a sign of masculinity. It is possible to see this masculine sign in the headings and contents of "How the Camel Got His Hump", "How the Rhinoceros Got His Skin",

²⁸ Parsons, N. Botswana. Encyclopedia Britannica. <https://www.britannica.com/place/Botswana> [Accessed on 14 March 2022].

²⁹ Cambridge Dictionary. <http://dictionary.cambridge.org/tr/sözlük/ingilizce/get> [Accessed on 14 March 2022].

³⁰ Merriam Webster Dictionary. <https://www.merriam-webster.com/dictionary/get>. [Accessed on 14 March 2022].

and “How the Leopard Got His Spot”. Unlike these stories, there is no direct reference to the masculine pronoun “his” in the heading “The Elephant’s Child”. Nevertheless, the gender of the Elephant in the story is also masculine. This can be clearly seen in the source text.

In the High and Far-Off Times the Elephant, O Best Beloved, had no trunk. He had only a blackish, bulgy nose, as big as a boot, that he could wriggle about from side to side; but he couldn’t pick up things with it (Kipling, 1902: 20).

Although African male animals -the Camel, the Rhinoceros, The Leopard- and the Elephant play a part in the stories as the colonized “other”, they can at least make their presence felt to an extent. These animals have been placed into “lower rank” class. However, the same does not go for a female animal since there is no sign of femininity in these stories. From a postcolonial perspective, it can be thought that the women were “double colonized” by the West. The women were not allowed to do anything but stay at home; they did not have the rights and positions that African men possessed. Hence, the African women were at a lower rank than men hierarchically. As “double colonized”, the African women were oppressed by both hegemonic masculinity and colonial power. Under the influence of this imperialistic oppression, women got the silent treatment and became “subaltern”. As Gayatri Chakravorty Spivak states “[b]etween patriarchy and imperialism, subject-constitution and object formation, the figure of the woman disappears” (Spivak, 2013: 102). This disappearance of the woman is highly notable in these short stories. The “subaltern” is not even given voice because there is no sign of woman in these stories. The absence of a sign can serve as an important sign in the analysis of the short stories.

In brief, unlike the title *Just so Stories*, the headings give an opinion about the implicit content of short stories apart from the Elephant’s Child story. From the three headings “How the Camel Got His Hump”, “How the Rhinoceros Got His Skin”, and “How the Leopard Got His Spots”, it can be clearly understood that these animals are male. However, there is no sign about the Elephant’s gender in the heading. Besides these, there is a pun about the use of “get”, and this pun can mislead the reader into believing that the main characters have taken on their present form intentionally and voluntarily.

5.3. SEMIOTIC ANALYSIS OF THE SHORT STORY “HOW THE CAMEL GOT HIS HUMP”

In this part of the study, the short story “How the Camel Got His Hump” will be analyzed. Semiotic analysis of the short story consists of “focalization of the text”, “narrative programs in the text”, “combinatory modalities of the actants in the text”, “isotopies in the text”, and “multiple readings of the text”. Within this frame, the focalization of the text will be determined. The contexts with narrative programs in the short story will be provided. Combinatory modalities of the actants in the text will be examined. Then, isotopies in the text will be evaluated, and lastly multiple readings of the text will be explained. In this direction, firstly focalization of the text will be analyzed.

5.3.1. Focalization of the Text

In the short story “How the Camel Got His Hump”, the perspectives of the narrator, the Horse, the Dog, the Ox, the Djinn and Camel are determined. Their perspectives and the beginning and ending of the contexts are shown in the Table 5.2.

Table 5. 2 The Perspectives in the Short Story Titled “How the Camel Got His Hump”

Perspective	Starting context	Ending context
Narrator	In the beginning of years, when the world was so new and all, and the Animals were just beginning to work for Man, there was a Camel, and he lived in the middle of a Howling Desert (Kipling, 1902: 8). Line 2	Presently the Horse came to him on Monday morning, with a saddle on his back and a bit in his mouth ‘Camel, O Camel, come out and trot like the rest of us (Kipling, 1902: 8). Line 7
Horse	Camel, O Camel, come out and trot like the rest of us (Kipling, 1902: 8). Line 8	Humph! said the Camel; and the Horse went away and told the Man (Kipling, 1902: 8). Line 9
Dog	Camel, O Camel, come and fetch and carry like the rest of us (Kipling, 1902: 8). Line 10	Humph! said the Camel; and the Dog went away and told the Man (Kipling, 1902: 8). Line 12
Ox	Camel, O Camel, come and plough like the rest of us (Kipling, 1902: 8). Line 13	Humph! said the Camel; and the Ox went away and told the Man (Kipling, 1902: 8). Line 15

The Man	Three, O Three, I'm very sorry for you (with the world so new-and-all); but that Humph-thing in the Desert can't work, or he would have been here by now, so I am going to leave him alone (Kipling, 1902: 8). Line 16	That made the Three very angry (with the world so new-and-all) (Kipling, 1902: 8). Line 20
Horse	Djinn of All Deserts,' said the horse, 'is it right for anyone to be idle, with the word so new-and-all? (Kipling, 1902: 9). Line 25	Certainly not,' said the Djinn (Kipling, 1902: 9).Line 26
Narrator	There is a thing in the middle of your Howling Desert (and he's a Howler himself) with a long neck and long legs, and he hasn't done a stroke of work since Monday morning (Kipling, 1902: 9). Line 27	Whew! said the Djinn, whistling, that's my Camel, for all the gold in Arabia! What does he say about it? (Kipling, 1902: 9). Line 48
Djinn	That's your very own humph that you've brought upon your very own self by not working To-day is Thursday, and you've done no work since Monday, when the work began. Now you are going to work (Kipling, 1902: 9-10). Line 49	How can I,' said the Camel, 'with this humph on my back? (Kipling, 1902: 10). Line 52
Camel	That's made a- purpose" said the Djinn 'all because you missed those three days. You will be able to work now for three days without eating, because you can live on your humph; and don't you ever say I never did anything for you (Kipling, 1902: 10) Line 51	Come out of the Desert, go to the Three, and behave. Humph yourself (Kipling, 1902: 10). Line 54
Djinn	Come out of the Desert, go to the Three, and behave. Humph yourself (Kipling, 1902: 10). Line 54	The Camel humphed himself, humph and all, and went away to join the Three (Kipling, 1902: 10). Line 55
Narrator	The Camel humphed himself, humph and all, and went away to join the Three (Kipling, 1902: 10). Line 55	He has never yet caught up with the three days that he missed at the beginning of the world, and he has never yet learned how to behave (Kipling, 1902: 10). Line 58

As can be seen in Table 5.2, the story begins and ends with the perspective of the narrator. This finding is significant in that the narrator symbolizes the powerholder by deciding how the story of those animals should start and come to an end. The animal characters are granted the voice by the narrator. The vocalizing of the animals may serve a

purpose. Considering the fact that the animals in the short story are all Africans, this assumption makes sense. From a postcolonial perspective, the colonial animals in the story represent the colonized Africans. The narrator attempts to present the relationships of the colonized Africans amongst each other through dialogues. The narrator also aims to display the perspective of obedient colonized about the disobedient colonized. As can be seen in the Table 5.2, the obedient colonial animals; the Horse, the Dog and the Ox try to interact with the disobedient Camel but they fail. Thereupon, they apply to the authorities for help. This act of the four colonial animals gives an idea about the colonial system in Africa. There is a colonial authority regarded as decision making mechanism who is expected to resolve problems of the colonized.

The narrator shapes the beginning and the ending conditions of the other characters. “How the Camel Got His Hump” story begins with the narrator’s voice. The narrator introduces the Camel to the reader. The camel is characterized as a “howler” and “most ’scruciating idle” by the narrator. The narrator portrays the Camel as unbearably lazy living in the middle of a Howling Desert just because he avoids working for “Man”. From the very beginning, this description can arouse the feeling of prejudice in reader. The reader envisions a camel that does not work while other animals are working for the good of “Man”. Here, what is meant by “Man” can be ambiguous for the reader. It is not explicitly stated in the source text whether the “Man” is a male human being or human being of either gender. Nevertheless, the word is emphasized by the uppercasing “M”. From a postcolonial perspective, assuming that the West favors the more powerful of the binaries, this sign could be thought to refer to the masculine power, the dominant force in the Western way of thinking. Therefore, it could be understood that the Camel is unwilling to serve for the masculine colonial power, and he can act at his will. From this perspective, the camel can be regarded as a hegemon until the Djinn punishes him by practicing magic on him.

Apart from the Camel, there are three animal characters in the story. They are: The Horse, the Dog, the Ox. It is also possible to see the perspectives of these animals in the story. They call the Camel to work for “Man”. They come to the Camel and ask him to join other animals. They cannot get the answer they want. Thereupon, they complain to the Man about the Camel. From the perspectives of the Dog, the Horse, and the Ox in the story, the camel is also the hegemon. Although the three attempt to dominate the Camel, and force him to work, they fail. The camel does not care about them and just says “humph”. They

cannot cope with the Camel by themselves so they ask the Man to have a say to the Camel. This request of three animals underpins the fact that they regard the Man as the authority. In that case, the Horse, the Dog, and the Ox are oppressed and subverted characters in the story. They have been subjugated by the authority, the Man. This point can be clearly seen in the statement of the Man in the following context:

That Humph-thing in Desert can't work, or he would have been here by now, so I am going to leave him alone, you must work double-time to make up for it (Kipling, 1902: 8).

This statement clearly signifies the Man's authority. The Man makes his own decision and commands the three animals to fill in for the Camel by working double-time. Although the three animals are not glad to hear that from the Man, they do not object to "him" either. This implies obedience to the authority.

The story goes on with the perspectives of the Horse, the Dog, and the Ox about the Camel. After the authority Man, three animals complain to the Djinn about the Camel. There is a hierarchy in the story, and the Djinn ranks first in this hierarchy as The Djinn is in charge of all deserts. The Djinn is also illustrated as a male character in the picture of the source text. The Djinn has a supernatural power that enables him to get what he wants, and he rules over all deserts, and his authority has been accepted by the three animals since they call the Djinn as "Djinn of All Deserts". The focalization of the text changes with the Horse's question and statement. It can be seen in the source text:

Djinn of All Deserts,' said the horse, 'is it right for anyone to be idle, with the word so new-and-all? (Kipling, 1902: 9).

There is a thing in the middle of your Howling Desert (and he's a Howler himself) with a long neck and long legs, and he hasn't done a stroke of work since Monday morning (Kipling, 1902: 9).

With these two statements, the control of the text passes from the three animals to the narrator. The narrator gets the Horse to ask this question. As mentioned before, the Camel is introduced as "howler" and "idle" to the reader by the narrator so this description projects the perspective of the narrator.

At the end of the story, the Djinn's perspectives about the Camel stand out, and the Djinn takes the control of the text. The Camel ignores the warnings of the Djinn and goes on to say just "humph". Thereupon, the Djinn punishes the Camel for his idleness and laziness by practicing a Great Magic, and the Camel sees a hump on his back. The Djinn

is of the opinion that the Camel deserves this punishment. The Djinn's perspective about the Camel can be clearly seen in the source text.

That's your very own humph that you've brought upon your very own self by not working To-day is Thursday, and you've done no work since Monday, when the work began. Now you are going to work (Kipling, 1902: 9-10).

As is seen from this statement, after the camel is punished with a hump by a superior power, he loses his power. In other words, he is not a hegemon anymore. He is oppressed and silenced. He can't even say "humph". As he does not obey the authority despite all efforts, he is supposed to bear the consequences.

All because you missed those three days without eating, because you can live on your humph; and don't you ever say I never did anything for you (Kipling, 1902: 10)

This sentence appears to reflect the Djinn's perspective about the Camel but in fact, it signifies the perspective of the Camel about the Djinn. This sentence also portrays the perception of the oppressed Camel about the authority. In the eyes of the oppressed, the authority appears to make effort for the good of subverted. However, the truth for the matter is that the authority just aims to exploit the subjugated.

At the end of story, the Djinn's perspective about the camel reappears. The Djinn orders the Camel to leave the Desert and join in the three animals and mind his manners. This can be found in the source text:

Come out of the Desert, go to the Three, and behave. Humph yourself (Kipling, 1902 :8).

In the eyes of the authority, the oppressed has no manners, so the authority characterizes the oppressed as uncivilized, savage, and barbaric that needs to be civilized. The story ends with the narrator's perspective about the Camel. The narrator clearly reflects his perspective about the Camel in the source text:

From that day to this the Camel always wears a humph (we call it 'hump' now, not to hurt his feelings); but he has never yet caught up with the three days that he missed at the beginning of the world, and he has never yet learned how to behave (Kipling, 1902: 10).

The narrator's voice can be clearly heard in these sentences. "How the Camel Got His Hump" is no longer a mystery for the reader. After the Camel has been introduced as "howler" and "scrutaining idle", this time he is represented as incompetent. The camel is

incapable of making up for three days even if he has a hump on his back. It seems that the narrator's perspective about the Camel is parallel to that of the authority's. The Camel is represented as ill-mannered by the narrator, as well. The camel is subverted because he does not wear the humph upon his request. Unlike the Djinn, the narrator puts an emphasis on the unchangeability of the Camel. According to narrator, the Camel has never learned how to behave. From this perspective, it can be inferred that the Camel was uncivilized before, he is uncivilized now, and he will be uncivilized in the future.

A can be seen from beginning and ending contexts, the perspectives change throughout the story. The perspectives of the narrator overlap with the perspectives found in the beginning, in the middle and in the end of the story.

5.3.2. The Narrative Programs in the Text

In this part of the study, the contexts with narrative programs in the short story "How the Camel Got His Hump" are provided. As a result of the analysis of the source text for narrative programs, one main narrative program, together with four instrumental narrative programs are identified in the short story.

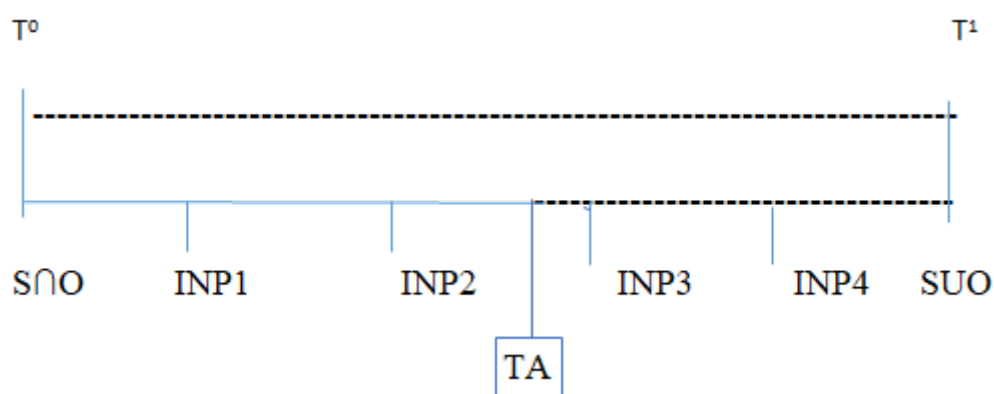


Figure 5. 1 The Main Narrative Program and Four Instrumental Programs in the Short Story "How the Camel Got His Hump"

Main Narrative Program: To lead an idle life forever

Subject: Camel

Object: Idle life

Instrumental Narrative Program 1: To reject the offer of the Horse to trot like the rest of animals

Instrumental Narrative Program 2: To reject the offer of the Dog to fetch and catch like the rest of animals

Instrumental Narrative Program 3: To reject the offer of the Ox to plough like the rest of animals

Instrumental Narrative Program 4: To reject the request of the Djinn

_____ : successfully completed narrative program

----- : unsuccessful narrative program

T^o: Beginning time of the narrative program

T¹: The ending time of the narrative program

TA: Transformative act: The magic that the Djinn practices on the Camel

INP: Instrumental Narrative Program

U: Segregation between the subject and object

∩: Conjugation

As can be seen in Figure 5.1, there is one main narrative program in the short story “How the Camel Got His Hump”. This main narrative program is determined as leading an idle life forever. The subject is the Camel in the story, while the object is an idle life. In order to achieve the object, the subject initiates four instrumental narrative programs, which would help the subject succeed in completing the main narrative program. The first instrumental program is to reject the offer of the Horse to trot like the rest of animals. As can be seen in Figure 5.1, the first instrumental narrative program is accomplished. Below is the context from the source text showing the instrumental narrative program 1:

Camel, O Camel, come out and trot, like the rest of us’. ‘Humph!’ said the Camel; and the Horse went away and told the Man (Kipling, 1902: 8).

As can be seen with the sign “Humph!”, the subject achieves his object, and the first instrumental narrative program gets completed. The second instrumental program is to reject the offer of the Dog to fetch and catch like the rest of animals. As is seen from Figure

5.1, the second instrumental program is also successfully completed. Below is the context from the source text showing the instrumental narrative program 2:

Camel, O Camel, come and fetch and carry like the rest of us'. 'Humph!' said the Camel; and the Dog went away and told the Man (Kipling, 1902: 8).

As can be seen with the sign "Humph!", the subject achieves his object, and the second instrumental narrative program gets accomplished. The third instrumental narrative program is to reject the offer of the Ox to plough like the rest of animals. As can be seen in Figure 5.1, the third instrumental program is successfully completed. Below is the context from the source text showing the instrumental narrative program 3:

Camel, O Camel, come and plough like the rest of us'. 'Humph!' said the Camel; and the Ox went away and told the Man (Kipling, 1902: 8).

As can be seen with the sign "Humph!" the subject is successful in the third instrumental narrative program. The fourth instrumental narrative program is to reject the Djinn's request. As is seen from Figure 5.1, the fourth instrumental narrative program fails. Below are the contexts from the source text showing instrumental program 4:

You will be able to work now for three days without eating, because you can live on your humph; and don't you ever say I never did anything for you. Come out of the Desert and got to the Three (Kipling, 1902: 10).

The Camel humphed himself, humph and all, and went away to join the Three (Kipling, 1902: 10).

As can be seen with the signs "went away to join the three", the fourth instrumental narrative program fails. The camel lives in the Desert alone, and he rejects the offer of the Horse, the Dog and the Ox to work and join them. In this way, he goes on to maintain an idle life until the fourth narrative program. However, the Great Magic of the Djinn hinders the Camel from reaching his main narrative program. At the end of the story, with a hump on his back, he leaves the Desert to work together with other animals. In this sense, the Great Magic functions as the transformative act in the short story because the camel can't achieve his object.

This case shows parallelism with the relationship between Cape Colony Boers and the British. At first, the Boers were independent. With the discovery of gold and diamonds in the regions the Boers lived in, the British wanted to take control of the them. Nevertheless, the Boers resisted the domination of the British. Thereupon, the British declared war. At

the end of the war, the Boer lost their freedom and came under the domination of the British. The Boer failed to be independent forever because of the war. In this sense, like magic, the war is a transformative act to achieve the goal.

5.3.3. Combinatory Modalities of the Actants in the Text

There are six actants in the short story “How the Camel Got His Hump”. They are: The Horse, the Dog, the Ox, the Man, the Djinn, and the Camel. Three actants, the Horse, the Dog, and the Ox can’t find a way to deal with the Camel. For this reason, they complain to the Man about the Camel. The Man gives an unpleasant answer that obliges them to work. Therefore, the Horse, the Dog and the Ox are under the modality of “having to do” in this context. This can be seen from the following context in the source text:

Three, O Three, I’m very sorry for you (with the world so new-and-all); but that Humph-thing in the Desert can’t work, or he would have been here by now, so I am going to leave him alone, and you must work double-time to make up for it (Kipling, 1902: 8).

As can be seen with the sign “must”, there is an obligation and necessity for The Horse, The Dog and the Ox to do extra work in order to compensate for the work of the Camel. Therefore, the Horse, the Dog and the Ox are dependent actants through the text. Within this context, the Man can be identified as an autonomous actant. The Man, as the actant, is able to make decisions on his own. This can be inferred from the sign “I am going to leave him alone”. He has the decision-making authority, and he establishes the rules and wants the animals to obey them, Therefore, the Man is an autonomous actant, and he is under the modality of “wanting to do”. Another autonomous actant in the short story is the Djinn. The Djinn has the authority to rule over all deserts. His authority is accepted, and he is called as “Djinn of All Desert” by the animals. He has the supernatural power that enables him to do everything he wants. In this regard, the actant Djinn is under the modality of “able to do”. This can be understood from the following context in the source text:

Bubbles, I want you to work’. And the Camel said “Humph!” again; but no sooner had he said it than he saw his back (Kipling, 1902: 8).

Here, the sign “bubbles” possibly refers to the magic word the Djinn spells. From this context, it can be understood that the Magic comes true and produces a hump on the Camel’s back. The actant can change his position as an autonomous actant into a dependent actant, and vice versa. It is possible to see this change in the short story. In the beginning

of the short story, the actant Camel appears as an autonomous actant in relation to the actants, The Horse, the Dog and the Ox. However, the Camel turns into a dependent actant in terms of its relationship with the actant Djinn at the end of the story.

The Camel has his own way, and he acts at will. He lives in Desert alone because he desires to maintain an idle life alone. He is unwilling to socialize with other animals. In his communication with other animals, he uses only a word “Humph!” as he wants. In this context, The Camel is an autonomous actant, and he is under the modality of “wanting” and “able to do”. This can be understood from the following contexts in the source text:

There was a Camel, and he lived in the middle of a Howling Desert because he did not want to work; and besides, he was a Howler himself (Kipling, 1902: 8).

When anybody spoke to him he said ‘Humph!’ Just ‘Humph!’ and no more (Kipling, 1902: 8).

The Camel plays part in the short story as an autonomous actant until the Djinn punishes him by giving extra work. The Camel is under the modality of “having to do” from that moment onwards. This notion can be found in the following contexts:

That’s your very own humph that you’ve brought upon your very own self by not working To-day is Thursday, and you’ve done no work since Monday, when the work began. Now you are going to work (Kipling, 1902: 9-10).

Come out of the Desert and go to the Three, and behave. Humph Yourself! And the Camel humphed himself, humph and all, and went away to join the three (Kipling, 1902: 10).

In the first context, the sign “now” indicates that idle life is over for the Camel. In addition to this, the imperatival signs “come out of”, “go”, “behave”, “humph” obviously show that the authority gives orders. At the behest of the authority the Djinn, The Camel leaves the Desert and comes together with other animals. The Camel does not obey the authority, and he gets punished.

5.3.4. The Isotopies in the Text

It is possible to determine the isotopies that help to comprehend the recurrent themes and signs in the text presented in the form of synonyms in the short story “How the Camel Got His Hump”. The first isotopy is “the world with so new-and-all”. This isotopy repeats five times in the short story. Below are the contexts from the source text showing the repetition of “the world with so new-and-all”:

In the beginning of years, when the world was so new-and-all, and the Animals were just beginning to work for Man, there was a Camel (Kipling, 1902: 8).

Three, O Three, I' am very sorry for you (with the world so new-and-all); but that Humph- thing in the Desert can't work (Kipling, 1902: 8).

That made the Three very angry (with the world so new-and-all), and they held a palaver (Kipling, 1902: 8).

Djinn of All Deserts,' said the Horse, 'is it right for anyone to be idle, with the world so new-and-all? (Kipling, 1902: 9).

My long and bubbling friend'. Said the Djinn, 'what's this I hear of your doing no work, with the world so new-and-all (Kipling, 1902: 9).

First of all, the repetition of this sign attracts attention. When this sign "with the world so new-and-all" is evaluated, it can be understood that it serves an ideological purpose. The emphasis of the new world can be associated with the New World in terms of its relation to colonialism. This relation can be found in P.C. Emmer's explanation:

During the period of the *Ancien Regime* between 1500 and 1800 the expansion of Europe caused two big migration streams to come into existence, both directed towards the New World: the forced emigration of about six million Africans and ii) the emigration of about two to three million Europeans. These two migratory movements enabled the foundation and consolidation of colonies of settlement in the New World (Emmer, 1990: 11).

Based on this statement, it can be inferred that the repetition of the isotopy "the world so new-and-all" has an ideological purpose, and it refers to the colonization period. Within this context, the New World is the place where the colonized Africans began to work and serve the [white] "Man", the colonizer power Great Britain. Besides this, the sign "new" in the context probably refers to the New Imperialism period when the British attempted to take the control over African colonies. In this period, The British aimed to exploit Africa economically, and impose the "superior" Western values. Another isotopy is "'scruciating idle". This isotopy can be found in five parts of the short story. Below are the contexts from the source text showing the isotopy "idle":

So he ate sticks and thorns and tamarisks and milkweed and prickles, most 'scruciating idle; and when anybody spoke to him he said 'Humph!' Just 'Hump!' and no more (Kipling, 1902: 8).

The Camel came chewing milkweed most 'scruciating idle, and laughed at them (Kipling, 1902: 8).

Djinn of All Deserts,' said the Horse, 'is it right for anyone to be idle, with the world so new-and-all? (Kipling, 1902: 9).

The Djinn rolled himself up in his dustcloak, and took a bearing across the desert, and found the Camel most 'scruciatingly idle, looking at his own reflection in a pool of water (Kipling, 1902: 9).

You've given the Three extra work ever since Monday morning, all on account of your 'scruciating idleness.' said the Djinn (Kipling, 1902: 9).

The laziness of the Camel is emphasized in these contexts with the sign "idle". This sign displays the inferiority of the Camel. The Camel is described as the most excruciatingly idle and he is accused of being lazy. Through these stereotypes like "idle" and "lazy", it is possible to see the portrayal of the colonized Africa in the eyes of the West. Another isotopy that helps to grasp the perception of the West about Africans is "behave". This isotopy can be found in two parts of the short story. Below is the context from the source text showing the isotopy "behave":

Come out of the Desert and go to the Three, and behave (Kipling, 1902: 8).

But he has never yet caught up with the three days that he missed at the beginning of the world, and he has never yet learned how to behave (Kipling, 1902: 8).

As is seen from the sign "behave", The Camel is regarded as uncivilized and ill-mannered. Like the stereotypes "idle and lazy", the "uncivilized" is also used to characterize the "other" by the West. The West believes that the "other" is static and whatever the "other" does, nothing will change because the "other" as an African is considered to have remained the same since the twelfth century and it has not progressed since then. The sign "he has never yet learned how to behave" underlines this unchangeability. Besides personality characteristics such as idle, lazy, and uncivilized, it is also possible to detect an isotopy related to physical qualities. Below are the contexts describing the Camel's physical characteristics in the source text:

There's a thing in the middle of Howling Desert (and he's a Howler himself) with a long neck and long legs (Kipling, 1902: 8).

My long and bubbling friend.' said the Djinn (Kipling, 1902: 9).

THE Camel's hump is an ugly lump (Kipling, 1902: 10).

But uglier yet is the hump we get (Kipling, 1902: 10).

As can be seen from these contexts, the Camel is described as long and ugly. The sign “ugly” refers to the perception of the colonized in the eyes of the colonizer. The Camel is described as a Desert thing with long leg and long neck. This description portrays the Camel as unusual and strange. This oddness and peculiarity demonstrate the inferiority of the “other” that cannot correspond with the West. According to the West, the Africans and other oriental people have innate characteristics like ugliness and blackness. Through these negative stereotypes, the West produces a positive self-conception as white and beautiful.

In the poem at the end of the short story, there is a sign implying the Camel is treated badly. This sign can be found in the following contexts:

Kiddies and grown-ups too-oo-oo,
If we haven't enough to do-oo-oo,
We get the hump--
Cameelious hump--
The hump that is black and blue! (Kipling, 1902: 10).

And there ought to be a corner for me
(And I know there is one for you)
When we get the hump--
Cameelious hump--
The hump that is black and blue! (Kipling, 1902: 10).

And then you will find that the sun and the wind,
And the Djinn of the Garden too,
Have lifted the hump--
The horrible hump--
The hump that is black and blue! (Kipling, 1902: 10).

As can be seen from the contexts above, the phrase “black and blue” is repeated three times. These repetitions may not be used only for the harmony of the poem. The sign “black and blue” may have a further purpose. This assumption can be underpinned by its lexical meaning as “darkly discolored from blood effused by bruising”³¹. This sign displays that the Africans were subjected to physical violence as was the case during the Boer War between the British and the South African Boers in 1899. In this war, thousands of Africans

³¹ Merriam-Webster.com Dictionary, Merriam-Webster, <https://www.merriam-webster.com/dictionary/black-and-blue>. [Accessed 14 Mar. 2022].

were located in concentration camps and treated badly. This war ended in a major loss of life in 1902.

As can be seen, all these isotopies are recounted on the same page under title of “otherness”. The signs in the contexts refer to the Africans as the “other”, represented by the Camel in the short story. The Camel and the “other” can substitute each other in the short story because both of them are described by the same negative stereotypes such as “idle, ugly, uncivilized”. On grounds of these depictions, the colonizer British attempt to show a “sound” basis for its colonialism practices and its mistreatment towards the colonized Africa.

5.3.5. Multiple Readings of the Text

The short story “How the Camel Got His Hump” can be read from three axes. Firstly, *Just so Stories* is among the works of literature in children’s classics, so this story can be read as a children’s literature text. This story can also be read a Darwinian short story since it is about evolution of the Camel. There are ideological allusions to colonialism so it can be read as an ideological text. In this part of the study, signs from the contexts will be interpreted under the following subtitles: a children’s literature short story: “How the Camel Got His Hump”, a Darwinian short story: “How the Camel Got His Hump”, an ideological short story: “How the Camel Got His Hump”.

5.3.5.1. A Children’s Literature Short Story: “How the Camel Got His Hump”

The short story “How the Camel Got His Hump” can be read as a children’s literature text since it is categorized among children’s classics, and it is possible to see various characteristics of children’s literature in the short story. First of all, it is a short story with child-oriented language. Children’s literature can also be written in didactic form, and it contains repetitions of word phrases besides refrains that arouse children’s interest and entertain them. These characteristics of children’s literature can be found in the short story. Particularly, the poem at the end of the story has attention-grabbing stanzas. Below are the contexts from the source text showing the repetitions and rhymes:

The Camel’s hump is an ugly lump
Which well you may see at the Zoo;
But uglier yet is the hump we get

From having too little to do (Kipling, 1902: 10).

In this stanza, “hump” and “lump” are internal rhymes that can sound funny for the children.

We get the hump-

Cameelious hump-

The hump that is black and blue! (Kipling, 1902: 10).

In this tiercet, there is a didactic message. It may be a warning for children not to be lazy like the Camel.

Kiddies and grown-ups too-oo-oo,

If we haven’t enough to do-oo-oo (Kipling, 1902: 10).

This distich can sound amusing for children while reciting the refrain of “too-oo-oo and do-oo-oo”.

I get it as well as you-oo-oo

If I haven’t enough to do-oo-oo!

We all get hump—

Cameelious hump—

Kiddies and grown-ups too! (Kipling, 1902: 10).

This stanza includes both didactic message and funny rhymes to recite for children.

As can be seen, this poem includes entertaining rhymes for the child reader, and it seems to appeal to children’s imaginary world. The sign “kiddy” also points to the child reader as the target audience.

5.3.5.2. A Darwinian Short Story: “How the Camel Got His Hump”

The short story “How the Camel Got His Hump” can also be read as a Darwinian text since it recounts how the Camel underwent incremental change from his original form into his present form. This short story points to the evolution of the Camel. In this sense, the short story can be associated with Darwinism. Darwinism refers to biological evolution theorized by Charles Darwin. Evolution was defined by Darwin as “descent with modification and natural selection” (Darwin, 1995: 305). Both the title and introductory sentence give the reader a clue pointing to a story about evolution. The heading and the introductory sentence in the short story are as follows:

How the Camel Got His Hump (Kipling, 1902: 8).

This is the next tale, and it tells how the Camel got his hump (Kipling, 1902: 8).

The Camel underwent modification with a hump on his back at the end of the story. It is also possible to find a sign showing this physical change of the Camel. The sign can be seen from the following context:

The Camel said ‘Humph!’ again; but no sooner had he said it than he saw his back, that he was so proud of, puffing up and puffing up into a great big lolloping humph (Kipling, 1902: 9).

As is seen from the sign “puffing up”, the Camel becomes bigger and changes from an even-backed into a lump-backed Camel. However, this text is beyond an evolutionary story. At first glance, this short story seems to allude to Darwinism by depicting the origin of animals and explaining why animals look as they do. However, rather than biological Darwinism, it addresses Social Darwinism. In an attempt to justify their colonial practices, The West refers to the concept of Social Darwinism. In the colonization of Africa, Social Darwinism is used as a means of colonial practice. According to the West, the Africans have lower position on the evolutionary scale. The West regard themselves as superior to the Africans in every aspect. Particularly, based on the concept of natural selection, the Great Britain fancied itself as the selected nation by nature for its mission as the superpower in the world. For this reason, the British provided a justification for the exploitation of Africa. The British are of the opinion that the Africans are in need of help and guidance from the Great Britain to reach the level of the “civilized” West. The Africans are uncivilized, so they need to be civilized. This mission can only be achieved by a superior race, the British. It is possible to see the attempts of the colonizer British to fulfill the civilizing mission in the following context:

Come out of the Desert and go to the Three, and behave (Kipling, 1902: 10).

He has never yet caught up with the three days that he missed at the beginning of the world, and he has never yet learned how to behave (Kipling, 1902: 10).

As can be seen, these signs refer to “uncivilized” Africans. In the eyes of the Western civilizations, the uncivilized African cannot learn how to behave despite all efforts by the West. As they have innate characteristics such as being idle, ugly, and uncivilized, they can never change. This unchangeability gives the West an advantage over the African to form a reasonable basis for its colonial practices and rationalize its exploitations.

5.3.5.3. An Ideological Short Story: “How the Camel Got His Hump”

The short story “How the Camel Got His Hump” can be read as an ideological text since it has ideological implications signifying colonialism. The signs in the context help to illuminate the process of “otherizing” and the ideological assumptions or formulations. In this regard, the implicit ideological assumptions come to light, and certain concepts such as power, dominance, resistance, and subordination related to colonialism can also be detected. Particularly, regulation of power relations attracts the attention in the context. There are autonomous actants and dependent actants. While dependent actants represent the colonized “other”, the autonomous actants represent the colonizer West. The power of the West over the Africans can be seen in the short story. Below are the contexts signifying the [white] Man as the authority:

Humph!’ said the Camel; and the Horse went away and told the Man (Kipling, 1902: 8).

Humph!’ said the Camel; and the Dog went away and told the Man (Kipling, 1902: 8).

Humph!’ said the Camel; and the Ox went away and told the Man (Kipling, 1902: 8).

The animals were just beginning to work for Man (Kipling, 1902: 8).

As can be seen, three animals complain to the Man about the Camel’s answer to their offers to work. They also work for the Man who has the power to decide on behalf of the animals. This makes the three animals subordinated while proving the Man’s dominance. In other words, the colonized Africans are subordinated while the colonizer British are the dominant parties in the short story. While the Man has the power, the Djinn is superior to the Man since he has the superpower. This can be understood from the context:

Presently there came along the Djinn in charge of All Deserts, rolling in a cloud of dust (Djinns always travel that way because it is Magic), and he stopped to palaver and pow-pow with the Three (Kipling, 1902: 9).

When the sign “the Djinn in charge of All Deserts” is interpreted from postcolonial perspective, it can take the form of “Great Britain in charge of colonial Africa”. The Djinn can be associated with Great Britain for two reasons. There is a hierarchical structure in the story. This hierarchy includes subordination, power, and superpower. The animals represent the subordinated whereas the Man represents power. While it is obvious that the subordinated are African people, it looks uncertain whom the Man represents. Considering the superpower in the hierarchy, it can be inferred that the Man is superior to the

subordinated but inferior to the superpower. Within this frame, the Man can be identified with a “mimic man”. “Mimic men” is directly related to the colonialism policy of Great Britain. Great Britain charged “mimic men” with mediating between the colonial authorities and the masses they desire to govern. The British set a course for expanding and achieving their goals. In this regard, they adopted indirect rule to govern their colonies, and they appointed African tribe leaders to control the territories. Therefore, the Man in the story can also be one of the African tribe leaders. Another reason that gives rise to the assertion that the Djinn represents Great Britain is the name of the Djinn’s magic. This sign can be seen in the following context:

The Djinn sat down, with his chin in his hand, and began to think a Great Magic (Kipling, 1902: 9).

In the sign “Great”, G letter is uppercased. This makes it a proper name. Beside this, with the Djinn considered as a representation of Great Britain, the name “Great Magic” may not be a random choice. Another concept of colonialism in the short story is resistance to the colonial power. The Camel attempts to resist colonial labor exploitation by living alone in Howling Desert, and the Camel gives reaction to the Djinn by just saying “Humph!”. This can be found in the context as follows:

What’s this I hear of your doing no work, with the world so new-and-all? (Kipling, 1902: 9).

Humph! said the Camel (Kipling, 1902: 9).

Before colonization, the Camel or the subaltern African had a voice and the Camel or the subaltern African resisted subversion by just saying “Humph!” or “No!”. After colonization, “Can the Subaltern Speak?”, “No”. Both the Camel and the African were muted. All that remains is: Silence.

5.3.6. Contracts in the Text and Their Contribution to the Production of Meaning

Semiotic analysis of the contracts in the text helps to figure out the power relationships between the actants and contributes to the significance of the text. This part of the study aims to grasp the deep meanings in the short story titled “How the Camel Got His Hump” through the power relations and the status of the actants in contracts. The findings are analyzed and discussed from the postcolonial perspective.

The contract in the text is between the Djinn and the Camel. The object of the contract is the maintenance of status. The Djinn is an autonomous actant being able to take the

control of All Desert and he wants to maintain his dominant status by subjugating the Camel. Like the Djinn, the Camel is also an autonomous actant. He wants to lead an idle life and act independently. They both aim to maintain their status. In the line with this purpose, the Djinn initiates the contract. This can be seen in the following context:

I shouldn't say that again if I were you, said the Djinn; 'you might say it once too often. Bubbles, I want you to work (Kipling, 1902: 9).

As can be seen with the sign "want", the Djinn attempts to maintain his dominant status by telling the Camel what to do. The Camel preserves his status by resisting the Djinn. He refuses to be dominated. This can be seen in the following context:

And the Camel said 'Humph!' again (Kipling, 1902: 9).

The sign "humph" in the context shows that the Camel rejects the contract initiated by the Djinn. As The Camel is an autonomous actant that is able to make his own decision, he refuses the contract that he does not want to be a part of. However, the contract is initiated against the Camel's will, and Camel is obliged to become the dependent actant of the contract later.

But no sooner had he said it than he saw his back, that he was so proud of, puffing up and puffing up into a great big lolloping humph (Kipling, 1902: 9).

That's your very own humph that you've brought upon your very own self by not working. Today is Thursday, and you've done no work since Monday, when the work began. Now you are going to work (Kipling, 1902: 9-10).

How can I," said the Camel, "with this humph on my back? (Kipling, 1902: 10).

That has a purpose," said the Djinn, "all because you missed those three days. You will be able to work now for three days without eating, because you can live on your humph" (Kipling, 1902: 10).

And the Camel went away to join the Three (Kipling, 1902: 10).

As can be seen from the contexts above, the Djinn practices the Great Magic on the Camel in order to make him work. The Great Magic forces the Camel to work. This can be seen in the signs "you will be able to work". The Camel starts to work despite his reluctance. The Camel's beginning to work refers to the success of the Djinn in the contract. Concordantly, the Camel's working points to the submission to the authority of All Deserts, the Djinn. This submission shows that the Camel turns into a dependent actant that is dominated by the Djinn. This can be seen with the signs "went away to join". These signs

also allude to the domination of the Djinn. The Camel bows down to the Djinn by joining with the Horse, the Dog and the Ox with a hump on his back. The Camel's surrender indicates that the Djinn gets what he wants and he is the beneficiary of the contract.

From the postcolonial perspective, the contract ends up with the success of the West in taking the control of the colonized resisting to serve the Western colonial system. The West achieves to keep the "other" within bounds under the watchful eye of the West. The Djinn is one of watchful eyes in charge of the colonized. He plays a part in Western colonial system aiming to exploit the labor force of the "other". In an attempt to suppress and subjugate the "other", the Djinn shows his authority by imposing sanction and punishing the "other" for disobedience. These acts are part of the Western colonial practices in which the rebellious colonized is silenced through violence. Besides this, the contract demonstrates that there is an imbalance of power between the West and the East. In other words, the East is not of equal strength with the West. The superiority of the "Occident" and the inferiority of the "Oriental" are related to the ability to use power. The "Occident" is able to oppress since it has super power and knows how to rule.

5.3.7. The Relationship Between the Text and the Surrounding Elements

The analysis and discussions about the illustrations in the short story titled "How the Camel Got Hump" are significant in terms of semiotic analysis. Besides the verbal signs in text, the illustrations can also provide significant data for the analysis of the text and contribute to semiotic analysis. The short story includes three authorial illustrations and two commentaries about the illustrations that have an explicit or implicit relationship with the text. In this part of the study, the illustrations and authorial commentaries about the illustrations are analyzed from a postcolonial perspective.

The first picture (Appendix A.1) is positioned immediately under the title of the story. The letters RK stand out on the top of the picture. They are the initials of the author's name and surname. The use of initials is a sign showing that drawing belongs to the author. The author illustrates the events of the story with a picture by himself. The black and white picture of a camel's hump represents the Camel in the short story and refers to the evolution of the Camel. The Camel's head and neck cannot be seen in the picture. The hump with a packsaddle on it is emphasized in the illustration. This emphasis is significant in that it signifies the African origin of the Camel belonging to the dromedary species origin. This

picture can also be regarded as a page decoration that attracts the child reader's attention and presents a humorous way for beginning the story. This image of the Camel's hump also serves to represent the letter "n" seeing that the story begins with "ow" instead of "now".

The second picture (Appendix A.2) of the short story is about the Djinn and his practicing magic on the Camel. The Djinn is illustrated as a masculine and old figure. From the postcolonial perspective, the Djinn is a representative of the authority in the story. Therefore, the masculinity and the elderness of the Djinn can be associated with power relations and the dominance of old age in Africa. African men are socially constructed to be superior to African women. However, this superiority is not confined to the sole factor of gender. Among the Africans, the elders are the most influential men who are revered for their experience and knowledge. For this reason, the elders are selected to play a part in the colonial practices of the West. They are in charge of suppressing the rebellious youth against the Western colonial system. The dominance of the elders in African society can be found in Richard Waller's statement:

elders continued to hold most of the cards throughout the colonial period. They controlled marriage, access to land and livestock, education, employment, and also the social knowledge that the young would need to survive and prosper. They 'made custom' in the courts, instilled discipline in the schools, shaped 'respectability' and controlled the debate about youth (Waller, 2006: 87).

As is seen from this statement, the elders play a significant role in African society. The West does not fail to take advantage of the status of the elders and expects them to serve as "mimic men" mediating between the Africans and the West by taking control of the Africans on behalf of the West. From this point of view, the role of the Djinn who is in charge of All Deserts becomes apparent in that he represents an African elder dominating all Africans serving to the needs of the colonial power.

In the authorial commentary of the second picture, the Djinn is introduced to the reader and the phases of the Djinn's magic are narrated. This can be seen in the following context:

THIS is the picture of the Djinn making the beginnings of the Magic that brought the Humph to the Camel. First he drew a line in the air with his finger, and it became solid; and then he made a cloud, and then he made an egg -- you can see them at the bottom of the picture -- and then there was a magic

pumpkin that turned into a big white flame. Then the Djinn took his magic fan and fanned that flame till the flame turned into a Magic by itself (Kipling, 1902: 16).

As can be seen from the context, the preparation of the Djinn's magic intended for the Camel is explained in detail. The Djinn makes the right decision by punishing the Camel for his idleness and he is praised for his kindness in the following context:

It was a good Magic and a very kind Magic really, though it had to give the Camel a Humph because the Camel was lazy. The Djinn in charge of All Deserts was one of the nicest of the Djinns, so he would never do anything really unkind (Kipling, 1902: 16).

This context refers to the justification of the punishment imposed on the Camel for his laziness. The Djinn is presented to the reader as a civilized and kind authority who makes the right decisions. From the postcolonial perspective, while the colonial mediator under the control of the West is introduced to the reader with positive stereotypes like nice and kind, the "other" resisting the Western colonial practices is presented as lazy deserving to be punished. In this regard, these negative stereotypes can be associated with the binary oppositions frequently adopted by the West in order to create positive and superior self-conception and distinguish itself from the East.

The third picture (Appendix A.3) illustrates the Djinn in charge of All Deserts with a magic fan in his hand and practicing the magic on the Camel looking at his own reflection in the pool of water. The Djinn clasps his hands in an authoritarian manner while thinking of his magic and looking at the Camel's eating a twig of acacia. Besides the Djinn and the Camel, there is a picture of the "world-so-new-and-all". The description of the "world-so-new-and-all" can be found in following context:

There are two smoky volcanoes in it, some other mountains and some stones and a lake and a black island and a twisty river and a lot of other things (Kipling, 1902: 20).

In this geographical description, the sign "black" attracts attention. What is meant by the black island is a question since the name of the island is not explicitly stated. Nevertheless, the black island can be a place that takes its name from the natives having "black" color of skin. In this sense, "world-so-new-and-all" can be associated with Africa and the period of colonialism over Africa. This assumption can be discussed from the postcolonial perspective. The "black" is a racist stereotype adopted by the West in order to demonstrate the "natural" inequality between the "black" and "white" people. To put it in

a different way, the West attempts to present its innate superiority based on skin-color and otherize the Africans who are “naturally” inferior and strange. The racial discrimination becomes apparent in the illustrations of the Djinn and the Camel. The Djinn is illustrated in white while the Camel is presented black. This color scheme seems to serve the racial classification in the story. While the Djinn reflects the authority and superiority of the white race, the Camel symbolizes the “otherness” of African people in the picture. The “otherness” of Africans is also presented with the descriptive characteristics of Africa. The signs “smoky”, “twisty” and “deserty” attempt to display the exoticism and the strangeness of Africa. Taking the signs in the short story into account, the color schemes of the Djinn and the Camel are far from haphazard choices. On the contrary, the figure of the Djinn can safely be implicated to represent the superiority of the white race to the inferiority of the “black”.

As can be seen from the illustrations and authorial commentaries, the short story titled “How the Camel Got His Hump” is not an innocently illustrated children’s tale in that it includes signs pointing to racism and colonialism either explicitly or implicitly. The analysis of the illustrations and the authorial commentaries has provided significant findings about the Camel. Throughout the story, the Camel is explicitly presented to the reader with the stereotypes such as lazy and ugly adopted by the West in the description of the “other”. Nevertheless, there is no implication alluding to his race in the story itself. The “black” stereotype has been disclosed and interpreted through the signs in the illustrations.

5.4. SEMIOTIC ANALYSIS OF THE SHORT STORY “HOW THE RHINOCEROS GOT HIS SKIN”

In this part of the study, the signs in the short story “How the Rhinoceros Got His Skin” will be analyzed from a postcolonial perspective. Semiotic analysis of the short story consists of “focalization of the text”, “narrative programs in the text”, “combinatory modalities of the actants in the text”, “isotopies in the text”, and “multiple readings of the text”. Within this frame, the focalization of the text will be determined. The contexts with narrative programs in the short story will be provided. Combinatory modalities of the actants in the text will be examined. Afterwards, isotopies in the text will be evaluated, and lastly multiple readings of the text will be explained. In this direction, firstly focalization of the text will be determined and analyzed.

5.4.1. Focalization of the Text

The short story “How the Rhinoceros Got His Skin” has two characters, namely the Parsee and the Rhinoceros. These characters are introduced from the narrator’s perspective. The narrator addresses the readers between the lines, and gives the readers clues about the ending of the short story. The story proceeds and ends with the perspective of the narrator. The perspectives of the narrator along with the beginning and ending of contexts are shown in the Table 5.3.

Table 5. 3 The Perspectives in the Short Story Titled “How the Rhinoceros Got His Skin”

Perspective	Starting context	Ending context
Narrator	Once upon a time, on an uninhabited island on the shores of the Red Sea, there lived a Parsee from whose hat the rays of the sun were reflected in more-than-oriental splendour (Kipling, 1902: 11). Line 1	The Parsee came down from his palm-tree, wearing his hat, from which the rays of the sun were reflected in more-than oriental splendour, packed up his cookingstove, and went away in the direction of Orotavo, Amygdala, the Upland Meadows of Anantarivo, and the Marshes of Sonaput (Kipling, 1902: 13). Line 47

As can be seen in Table 5.3, the story begins, proceeds and ends with the perspective of the narrator. This finding is significant in that the narrator symbolizes the powerholder by deciding how the story of the Rhinoceros and the Parsee should start and come to an end. Neither the Rhinoceros nor the Parsee is granted the voice to manifest their perspectives of the events in the story. The story is established on the base of narrator’s perspective, and the beginning condition and the end of the Rhinoceros and the Parsee are shaped by the narrator. Therefore, the reader does not hear any voice other than that of the narrator’s from the beginning to end. In the beginning of the story, the narrator introduces the Parsee to the reader as “Parsee from whose hat the rays of the sun were reflected in more-than-oriental splendour” (Kipling, 1902: 11). The narrator refers to this description of the Parsee throughout the story. Through the repetitions of this description, the child readers can draw a behatted Parsee portrait in their imageries. In the introductory part of the short story, the narrator also refers to the Parsee’s possessions. Here, the narrator interrupts the story to warn the reader about the Parsee’s cooking-stove. He addresses the reader by using the

subject pronoun “you”. Here, the pronoun “you” could refer to two types of readers due to the ambivalent nature of the construct. On the one hand, as *Just so Stories* is classified among children’s classics, “you” directly addresses the child reader. On the other hand, this story is an ambivalent text that includes ideological implications that cannot be noticed by the child reader. Therefore, the sign “you” can also refer to the adult reader. In other words, this story has dual readership. While the adult reader can notice the implication about the use of the cooking-stove, the child reader may not be able to grasp the meaning of this sign since the narrator does not go further than only implying the reason why the Parsee can use the cooking stove. There seems to be a hidden subject who has the authority to permit the Parsee to use of the cooking stove. This point can be understood from the sign in the following context:

He put it on stove because he was allowed to cook on the stove, and he baked it and he baked it till it was all done brown and smelt most sentimental (Kipling, 1902: 11).

As is seen from the sign “allow”, there is an authority who lets the Parsee use the cooking stove. In his case, the Parsee is the object who is allowed as can be understood from the passive structure in the construct. From this perspective, the Parsee is an oppressed being to be allowed or not to be allowed to conduct even simple things by a hegemon. As a general rule, if one character is required to get permission to do something and can obtain it in one context, that character can safely be thought to be under the obligation of asking for permission for other performances, yet it is also possible that the hegemon may not grant permission in other contexts. The identity of the hegemon is obvious to no one but the narrator. The short story goes on with the perspective of the narrator about the Rhinoceros. The narrator deviates the reader’s attention from the Parsee to the Rhinoceros. The Rhinoceros’s physical traits and characteristics are introduced to the reader throughout the story from the perspective of the narrator, as the sole perspective in the text. Below is the first description of the Rhinoceros in the context:

There came down to the beach from the Altogether Uninhabited Interior one Rhinoceros with a horn on his nose, two piggy eyes, and few manners (Kipling, 1902: 11).

As can be seen, the child reader meets a weird and bad-tempered rhinoceros. From a postcolonial perspective, assuming that the West constructs a political vision through binary oppositions between the familiar West and the “strange” Orient, this oddness and

peculiarity demonstrate the Orient's inferiority. From this point of view, it can be inferred that Rhinoceros is subverted in the perspective of the narrator. After this description, the narrator addresses the reader again and encourages the reader to imagine a rhinoceros before this animal undergoes a physical change. Below are the signs indicating the difference of the Rhinoceros in the past:

In those days the Rhinoceros's skin fitted him quite tight. There were no wrinkles in it anywhere (Kipling, 1902: 11).

As can be seen, the signs "in those days" and "were" refer to the past aspect that allows the reader to make a comparison between the images of the Rhinoceros in the past and today. The narrator elaborates on the description of the Rhinoceros, and he goes on to describe the Rhinoceros both physically and characteristically as:

He looked exactly like a Noah's Ark Rhinoceros, but of course much bigger. All the same, he had no manners then, and he has no manners now, and he never will have any manners (Kipling, 1902: 11).

This description seems to be made for the adult target readers since a child reader may not have a knowledge about Noah and the animals in Noah's Ark. Nevertheless, the child reader can infer that the Rhinoceros in Noah's ark was smaller than the Rhinoceros in the short story. This metaphor can imply further meaning than a simple analogy. This point can be underpinned by the description of the Rhinoceros in Noah's Ark. Abraham Ofir Shemesh defines the unicorn in Noah's ark:

this belief existed in medieval times and was even fairly common, and therefore various sources recognize the unicorn as an animal that survived the flood by finding refuge in Noah's ark. The research literature has different versions and explanations concerning its origins as well as what inspired the design of this mythical-fabulous creature – perhaps a rhinoceros with a horn above its nose or an oryx who, when viewed from the side, appeared to have one horn, or following encounters with male oryx who had lost one of their horns in territorial battles" (Shemesh, 2019: 6-7).

As is seen from this statement, the Rhinoceros in the text and the Rhinoceros in Noah's ark are compared in terms of their horns above their nose. However, a significant point attracts attention in this statement. The unicorn, assumed as the Rhinoceros, is identified with "mythical-fabulous creature". From this aspect, the Rhinoceros in the short story is as strange as the Rhinoceros in Noah's ark. The narrator's perspective about the Rhinoceros continues with description of his character type. The Rhinoceros is not only strange but

also uncivilized. The narrator suggests that the Rhinoceros was barbaric before, and he is still barbaric and he will be barbaric later. With this description, the narrator attempts to demonstrate that the Rhinoceros does not change his manners, which can be thought as an analogy to the colonialism “merits” that Africans do not change their manners, either. Immorality and unchangeability of the Rhinoceros in addition to his oddness are also emphasized in the story. Rhinoceros is a subverted character because of his strange image until he comes and eats the Parsee’s cake. The narrator depicts the scene in which the Parsee escapes when the Rhinoceros comes in the following context:

He said, ‘How!’ and the Parsee left that cake and climbed to the top of a palm tree with nothing on but his hat, from which the rays of the sun were always reflected in more-than oriental splendour (Kipling, 1902: 11).

The Rhinoceros upset the oil-stove with his nose, and the cake rolled on the sand, and he spiked that cake on the horn of his nose, and he ate it (Kipling, 1902: 11).

As is seen from the sign “left”, the Parsee flees without taking his cake. This act of the Parsee indicates that he is afraid of the Rhinoceros. The Parsee could not resist the Rhinoceros. He just watched. In this case, the Rhinoceros is a hegemon that gets what he wants, while the Parsee is oppressed that is silenced by the violence of the Rhinoceros. The Parsee could do nothing but recite a sloka expressing his sorrow. After sloka, the narrator addresses the reader again and gives a sign of the thing to come with this statement “And there was a great deal more in that than you would think.” (Kipling, 1902: 12). Afterwards, the narrator goes on with the story by telling how the Parsee gets revenge on the Rhinoceros. The Parsee makes a plan joyfully when he finds the Rhinoceros’s skin. He fills the skin with tickly cake crumbs and burned currants. He waits for the Rhinoceros to come and wear his skin. The Parsee climbs the palm-tree for watching the Rhinoceros. Here, the narrator turns his perspective to the Rhinoceros and depicts the acts of the Rhinoceros after he has worn his skin filled with cake crumbs and burned currant. Below is the part of the story that includes signs indicating the helplessness of the Rhinoceros:

He buttoned it up with the three buttons, and it tickled like cake crumbs in bed. Then he wanted to scratch, but that made it worse; and then he lay down on the sands and rolled and rolled and rolled, and every time he rolled the cake crumbs tickled him worse and worse and worse. Then he ran to the palm-tree and rubbed and rubbed and rubbed himself against it. He rubbed so much and so hard that he rubbed his skin into a great fold over his shoulders, and another fold underneath, where the buttons

used to be (but he rubbed the buttons off), and he rubbed some more folds over his legs (Kipling, 1902: 11-12).

The repetitions of the signs “rub” and “roll” point out that the Rhinoceros makes great effort in order to get rid of scratching. However, he cannot manage to remove the crumbs from inside of his skin, and he returns his home. The narrator tells what happened to the Rhinoceros in the following context:

So he went home, very angry indeed and horribly scratchy; and from that day to every rhinoceros has great folds in his skin and a very bad temper, all on account of the cake-crumbs inside (Kipling, 1902: 13).

The narrator ends the story with Parsee just as the story begins with the Parsee. Below is the ending context:

The Parsee came down from his palm-tree, wearing his hat, from which the rays of the sun were reflected in more-than oriental splendour, packed up his cooking stove, and went away (Kipling, 1902: 13).

As is seen from the contexts, from the narrator’s perspective, the Rhinoceros pays the penalty for eating Parsee’s cake. The Parsee achieves his revenge plans, and repays the Rhinoceros by scratchy, loose and wrinkled skin. Instead of physical power, he gets back at the Rhinoceros by his wits. This makes him a hegemon. However, the same does not go for the Rhinoceros, and the story does not finish with a happy ending for him. He has wrinkled and loose skin against his will. He is punished by the Parsee. Therefore, he is no longer a hegemon. Nevertheless, the Rhinoceros does not lose his identity “all on account of the cake-crumbs inside” as the narrator says. Here is an irony that can mislead the child reader. This short story attempts to justify and normalize the Parsee’s feeling of wrath in just the same way as the West has done for ages. The West tries to legitimate and normalize its colonial practices all on account of the supposed inferiority of the “other”.

As can be seen from the beginning and ending contexts, the story is constructed on two characters; the Parsee and the Rhinoceros. The whole storyline is presented by the narrator’s perspective. In the beginning contexts, the Parsee is portrayed as an oppressed character, and the Rhinoceros is presented as a hegemon. However, the Parsee turns into a hegemon while the Rhinoceros becomes an oppressed forever in the ending contexts.

5.4.2. Narrative Programs in the Text

In this part of the study, the contexts with narrative programs in the short story “How the Rhinoceros Got His Skin” are provided. As a result of the analysis of the source text for narrative programs, one main narrative program together with two instrumental narrative programs and one transformative act are identified in the short story.

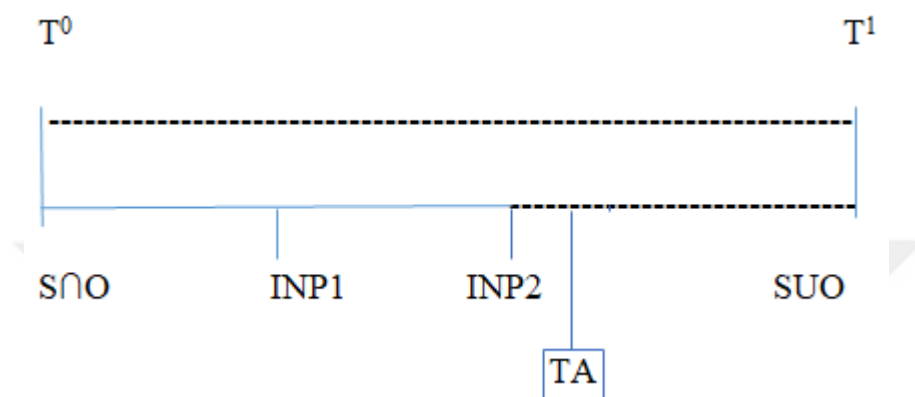


Figure 5. 2 The Main Narrative Program, Two Instrumental Programs and One Transformative Act in the Short Story Titled “How the Rhinoceros Got His Skin”

Main Narrative Program: To lead a barbaric life

Subject: Rhinoceros

Object: Barbaric life

Instrumental Narrative Program1: To make a sound in order to frighten the Parsee

Instrumental Narrative Program 2: To turn the oil-stove upside down in order to reach the Parsee’s cake

_____ : successfully completed narrative program

----- : unsuccessful narrative program

T⁰: Beginning time of the narrative program

T¹: The ending time of the narrative program

TA: Transformative act: The cake-crumbs that are filled into the Rhinoceros’s skin by the Parsee

INP: Instrumental Narrative Program

U: Segregation between the subject and object

∩: Conjugation

As can be seen in Figure 5.2, there is one main narrative program in the short story “How the Rhinoceros Got His Skin”. This main narrative program is determined as leading a barbaric life. The subject is the Rhinoceros in the story while the object is a barbaric life. In order to achieve the object, the subject initiates two instrumental narrative programs, which would help the subject succeed in completing the main narrative program. The first instrumental program is to make a sound in order to frighten the Parsee. As can be seen in Figure 5.2, the first instrumental narrative program is accomplished. Below is the context from the source text showing the instrumental narrative program 1:

He said, ‘How!’ and the Parsee left that cake and climbed to the top of a palm tree with nothing on but his hat, from which the rays of the sun were always reflected in more-than oriental splendour (Kipling, 1902: 11).

As can be seen with the sign “How!”, the subject achieves his object and the first instrumental narrative program gets completed. The Rhinoceros can intimidate the Parsee by making a sound. This indicates the hegemony of the Rhinoceros. The second instrumental program is to turn the oil-stove upside down in order to reach the Parsee’s cake. As is seen from Figure 5.2, the second instrumental program is also successfully completed. Below is the context from the source text showing the instrumental narrative program 2:

The Rhinoceros upset the oil-stove with his nose, and the cake rolled on the sand, and he spiked that cake on the horn of his nose, and he ate it, and he went away, waving his tail (Kipling, 1902: 11).

As can be seen with the sign “upset”, the subject achieves his object, and the second instrumental narrative program gets accomplished. The Rhinoceros goes on to maintain a barbaric life through the second narrative program. However, the cake-crumbs filled into his skin by the Parsee hinders the Rhinoceros from reaching his main narrative program. In this sense, the “cake-crumbs” functions as the transformative act in the short story because the Rhinoceros can’t achieve his object. At the end of the story, with a wrinkly and scratchy skin, he goes back to his home, the “desolate and Exclusively Uninhabited Interior which abuts on the islands of Mazanderan, Socotra, and Promontories of the Larger

Equinox” (Kipling, 1902: 12). As is seen, the Rhinoceros returns to the place where he lives alone. It is no one but himself that he can do a disservice to. He is on his own with his scratchy skin. When the Rhinoceros comes back to the shores where the Parsee lives, he finds neither the Parsee to show his power nor a cake to eat because the Parsee also leaves and goes away in the direction of Orotavo, Amygdala, the Upland Meadows of Anantarivo, and the Marshes of Sonaput.

There is a significant point about the Rhinoceros in the short story. Although the Rhinoceros cannot achieve his object to lead a barbaric life in the short story, there is no sign indicating that he is civilized as a result of the transformative act. At the end of the story, due to his barbaric action, he gets a moral warning with a great folded skin. From the postcolonial perspective, the Rhinoceros shows parallelism with the “Orient”. There is a strong belief about the unchangeability of Rhinoceros in the short story. In the same vein, the “Orient” is static in the eyes of the West, as well. No matter how hard the West tries, the “Orient” will never change. Being civilized is against the Orient’s nature. As Said puts it, “the Orientals were viewed in a framework constructed out of biological determinism and moral-political admonishment” (Said, 1979: 207). As can be seen, this short story includes both biological determinism and moral admonishment. The oddness and barbarism inhere in the Africans. Despite all warning and efforts by the West, the Orient is accused of maintaining those innate characteristics forever.

5.4.3. Combinatory Modalities of the Actants in the Text

There are two actants in the short story “How the Rhinoceros Got His Skin”. They are: The Parsee and the Rhinoceros. In the beginning of the story, the modality of the Parsee cannot directly be seen. Nevertheless, there is a sign that helps to determine his modality. This sign can be seen in the following context:

He put it on stove because he was allowed to cook on the stove, and he baked it and he baked it till it was all done brown and smelt most sentimental (Kipling, 1902: 11).

A grammatical and semantic analysis of the sign “was allowed to” yields significant implications about the modality of the Parsee. Firstly, “was allowed to” is constructed in passive voice in which the subject who gives the permission is unknown. Moreover, the sign “allowed” points to another significant fact that the Parsee cannot act at his own will. It is clear that the Parsee has the permission to use cooking stove but when it comes to the

question of “by whom”, it remains unanswered. However, in consideration of the Parsee’s roles in British colonialism, an answer can be found with reference to T.M. Luhrmann’s suggestion that;

The story of the Parsis is the agony of the long-delayed recognition of the emptiness of this promise. When native elites identified with the British, they saw in their gloves and carriages a civilizing mission that would bring to India the grace and authority of a morally superior power. Indians— elite Indians, anyway—would become players on the grand stage of western philosophical, artistic, and socioeconomic endeavor. Their views would matter and their opinions would be sought after (Luhrmann, 1996: 4-5).

Based on this statement, it can be inferred that the Parsee serves the ideological purpose of a morally superior power, the British during its civilizing mission. To put it in a different way, the British take advantage of the Parsee and use him as a tool in its colonial practices in India. It can also be understood from this statement that the Parsee has a socially and financially higher status than the other Indians. In this regard, the Parsee in the short story can be an elite who occupies an important position in India. From a postcolonial perspective, this context can be presented to serve the desires of the authority, and interpreted as “the British allow the Parsee to cook on the stove”. As the Parsee is subjugated by the authority, the Parsee is a dependent actant, and he is under the modality of “having to do” from that moment until he takes revenge on the Rhinoceros. Another modality that can be associated with the Parsee is “wanting”. The Parsee may be thought to get under the hegemony of the permission-provider at his own will since there is no resistance against the hegemony in this context. The modality of “knowing” can also apply to the Parsee in this context as the Parsee is well aware that he is under the hegemony of a “superior” character. With this modality of “knowing”, the Parsee can control all issues around, to be resisted when the true time comes. The modalities of “having to do”, “wanting” and “knowing” combine to produce a dependent actant in the storyline. However, the Parsee turns into an autonomous actant as he can put his plan into action, which transforms his modalities of dependency into the modality of “being able to do”. Below is the context indicating that his plan works out:

He climbed to the top of his palm-tree and waited for the Rhinoceros to come out of the water and put it on. And the Rhinoceros did. He buttoned it up with the three buttons, and it tickled (Kipling, 1902: 11).

As can be seen with the sign “tickled”, the cake-crumbs begin to irritate the Rhinoceros. This demonstrates that the Parsee achieves this object with the modality of “being able to do”.

Another actant in the short story is the Rhinoceros. From the beginning of the story, the permanency of Rhinoceros’s misbehaviors is emphasized. These misbehaviors can be observed in the acts of the Rhinoceros. He acts at his own will, and he resorts to violence to seize the Parsee’s cake. This can be understood from the following contexts:

He said, ‘How!’ and the Parsee left that cake and climbed to the top of a palm tree with nothing on but his hat (Kipling, 1902: 11).

The Rhinoceros upset the oil-stove with his nose, and the cake rolled on the sand, and he spiked that cake on the horn of his nose, and he ate it, and he went away, waving his tail (Kipling, 1902: 11).

As can be seen with sign “how!”, the Rhinoceros makes a sound to scare the Parsee away. The Parsee runs away and climbs a palm-tree as soon as he hears the Rhinoceros’ voice. This demonstrates the power of the Rhinoceros because he gets what he wants by just saying “how!”. In this regard, the Rhinoceros is an autonomous actant. He is both under the modality of “wanting to do” and “able to do”. The physical power can also be seen in the second context with the signs “upset”, and “spike”. The Rhinoceros turns the oil-stove upside down, and he spikes the cake through his horn. These acts demonstrate the power of the Rhinoceros. However, the Rhinoceros turns into a dependent actant at the end of the story. After the Parsee puts his revenge plan into action, The Rhinoceros loses his tight skin by rubbing himself, and from now on, he has to lead his life with wrinkly skin forever. This can be found in the following context:

and from that day to every rhinoceros has great folds in his skin and a very bad temper, all on account of the cake-crumbs inside (Kipling, 1902: 12).

As is seen from the context, the Rhinoceros has a new skin against his will. This indicates that he is under the modality of “having to do”. From a postcolonial perspective, there is a hierarchy in this short story. This hierarchy consists of colonial power, a character representing the colonizer and the colonized “other”. In this hierarchy, the position of the Parsee attracts attention. Although the Parsee appears as an autonomous actant against the Rhinoceros at the end of the story, he is still a dependent actant against a hidden authority,

the British. In this sense, there is only one autonomous actant and two dependent actants in the short story, indeed.

5.4.4. The Isotopies in the Text

It is possible to determine the isotopies to comprehend the recurrent themes and signs in the text presented in the form of synonyms in the short story titled “How the Rhinoceros Got His Skin”. The first isotopy is “uninhabited”. This isotopy is repeated four times in the short story. Below are the contexts from the source text showing the repetition of the sign “Uninhabited”:

Once upon a time, on an uninhabited island on the shores of the Red Sea, there lived a Parsee from whose hat the rays of the sun were reflected in more-than-oriental splendour (Kipling, 1902: 11).

But just as he was going to eat it there came down to the beach from the Altogether Uninhabited Interior one Rhinoceros with a horn on his nose, two piggy eyes, and few manners (Kipling, 1902: 11).

He went away, waving his tail, to the desolate and Exclusively Uninhabited Interior which abuts on the islands of Mazanderan, Socotra, and Promontories of the Larger Equinox (Kipling, 1902: 11-12)

This Uninhabited Island

Is off Cape Gardafui

By the beaches of Socotra

And the Pink Arabian Sea:

But it's hot- too hot from Suez (Kipling, 1902: 13).

The recurrent sign “uninhabited” can be seen in the contexts above. The Red Sea and the places inscribed in the text seem to have further meanings than being mere locations in Africa. The reader can visualize a place that is deserted. The sign “uninhabited” can also give an idea to the reader about the habitants living in this kind of place. Unsocial or savage habitants can prefer living alone in such a desolate place. Therefore, the habitants living in an uninhabited place are thought to be far away from the civilization. With the uncivilized acts of the Rhinoceros in question, his habitat addressed as “Uninhabited Interior” is of significance to reach the deeper structure of the construct. While the Uninhabited Interior refers to Africa surrounded by desolate island and desert, the Rhinoceros represents the natives of Africa. The signs indicating this can be seen in the following contexts:

There lived a Parsee from whose hat the rays of the sun were reflected in more-than-oriental splendour (Kipling, 1902: 11).

Parsee left that cake and climbed to the top of a palm tree with nothing on but his hat, from which the rays of the sun were always reflected in more-than oriental splendour (Kipling, 1902: 11).

The Parsee came down from his palm-tree, wearing his hat, from which the rays of the sun were reflected in more-than oriental splendour (Kipling, 1902: 12).

There are two significant signs in these contexts. The first sign is “hat”. The Parsee is introduced to the reader with the same descriptions. The Parsee is identified with his hat as in “from the rays of the sun were reflected in more-than-oriental splendor” (Kipling, 1902: 11). This hat is emphasized throughout the short story. What makes this hat special except for its reflection of the rays of the sun in more-than oriental splendour is unknown to the reader. The child reader probably visualizes the hat in the short story as a kind of accessory covering the head. However, this gives only the surface structure of the isotopy in the text. The hat in the short story may symbolize something other than its appearance. In order to disclose what this hat symbolizes, its lexical meaning could be examined. Merriam Webster Online Dictionary defines hat as “an office, position, or role assumed by or as if by the wearing of a special hat³²”. From this definition, the hat can be a symbol of authority and power. This point can be underpinned by Khalid Hasan’s statement:

Every good Englishman was supposed to get a sunstroke if he did not wear a pith helmet or a Bombay bowler. Though the sun still beats down as mercilessly on Africa and India as it did during the colonial days and though thousands of contemporary Englishmen scout the cities and countryside of those parts of the former Empire, few, if any, have been heard to have succumbed to the sun's lethal effects. The pith helmet, then, was no more really than part of the colonial costume, designed to set apart the bwana or the sahib from the native people (Hasan, 1980: 167).

In the light of this information, the hat in the short story can be associated with pith helmet. Pith helmet that is worn by the English authority represents colonialism. As a representative of colonialism, the Parsee is always depicted with his hat on. As another significant sign in the context, the “sun” can corroborate the assumption that the hat can be a pith helmet. Pith helmet is worn by colonial power in the sun for protection against the

³² Merriam-Webster.com Dictionary, Merriam-Webster, <https://www.merriam-webster.com/dictionary/hat>. [Accessed 17 Mar. 2022].

lethal effects of sun in Africa and India. The uninhabited island located in the shores of the Red Sea is extremely hot. Below are the signs indicating hot weather in the context:

His hat, from which the rays of the sun were always reflected in more-than oriental splendour (Kipling, 1902: 11).

Five weeks later, there was a heat wave in the Red Sea, and everybody took off all the clothes they had (Kipling, 1902: 12).

As can be seen, the hat in the short story represents the authority, and the Parsee wearing this hat is part of the colonial power. In addition to the hat as the symbol of the colonizer, it is also possible to find a sign that probably addresses the colonized. This sign can also be found in the same contexts:

There lived a Parsee from whose hat the rays of the sun were reflected in more-than-oriental splendour (Kipling, 1902: 11).

Parsee left that cake and climbed to the top of a palm tree with nothing on but his hat, from which the rays of the sun were always reflected in more-than oriental splendour (Kipling, 1902: 11).

The Parsee came down from his palm-tree, wearing his hat, from which the rays of the sun were reflected in more-than oriental splendour (Kipling, 1902: 12).

At first glance, the sign “oriental” seems to be used in the description of the hat. It just means eastern for the child reader. However, “Oriental” is the description of the colonized. There is an implication about the eastern, which can be disclosed by the descriptions of the “Oriental” made by the West. “Oriental” has been identified with negative stereotypes such as backward, degenerate, uncivilized, and retarded. These stereotypes directly refer to the colonized. In this respect, it can be thought that the context, “the hat from which the rays of the sun were reflected in more than oriental splendor” (Kipling, 1902: 11) refers actually to the comparison between the Great Britain called as “the Empire on which the sun never sets” and the Oriental considered as backward, barbaric, and uncivilized. Another sign in the same context, “more” points to the superiority of the Parsee, as the symbol of the West, over the inferiority the Rhinoceros, the Oriental.

The isotopies that refer to the inferiority of the Oriental Rhinoceros can be found in the following context:

Uninhabited Interior one Rhinoceros with a horn on his nose, two piggy eyes, and few manners (Kipling, 1902: 11).

All the same, he had no manners then, and he has no manners now, and he never will have any manners (Kipling, 1902: 11).

He said nothing whatever about the Parsee's cake, because he had eaten it all; and he never had any manners, then, since, or henceforward (Kipling, 1902: 12).

From that day to every rhinoceros has great folds in his skin and a very bad temper, all on account of the cake-crumbs inside (Kipling, 1902: 13).

As can be seen, all these isotopies can be found on the same page under title of "otherness". The signs in the contexts refer to the Africans as "Oriental". The Rhinoceros represents the "other". It is described by the same negative stereotypes such as "bad temper", "angry", "he has no manners". On the grounds of these depictions, the colonizer, the British in the context of the story, takes on a civilizing mission. Under the name of civilizing mission, the British attempts to form a reasonable basis for its colonialism practices.

5.4.5. Multiple Readings of the Text

5.4.5.1. A Children's Literature Short Story: "How the Rhinoceros Got His Skin"

The short story "How the Rhinoceros Got His Skin" can be read as a children's literature text since it is possible to find reasons to denominate this short story as a children's fiction. First of all, the language is child-oriented. The short story begins and proceeds with a plain expression that makes it easier to understand for the child reader. The short story attempts to draw attention and arouse the interest of the child reader. In line with this purpose, it adopts repetitive narration and includes reprises. Below are the reprises that can be seen in the context:

There lived a Parsee from whose hat the rays of the sun were reflected in more-than-oriental splendour (Kipling, 1902: 11).

The Parsee left that cake and climbed to the top of a palm tree with nothing on but his hat, from which the rays of the sun were always reflected in more-than oriental splendor (Kipling, 1902: 11).

But the Parsee came down from his palm-tree, wearing his hat, from which the rays of the sun were reflected in more-than oriental splendour (Kipling, 1902: 13).

Two main characters of the short story, the Parsee and the Rhinoceros are introduced with concrete descriptions that enable the child reader to visualize these characters. These descriptions can be seen in the following contexts:

There lived a Parsee from whose hat the rays of the sun were reflected in more-than-oriental splendour (Kipling, 1902: 11).

Parsee lived by the Red Sea with nothing but his hat and his knife and a cooking-stove of the kind that you must particularly never touch (Kipling, 1902: 11).

One Rhinoceros with a horn on his nose, two piggy eyes, and few manners. In those days the Rhinoceros's skin fitted him quite tight. There were no wrinkles in it anywhere (Kipling, 1902: 11).

He looked exactly like a Noah's Ark Rhinoceros, but of course much bigger (Kipling, 1902: 11).

There is a rhyme that makes the words sound easy to pronounce and amusing to recite. This alliteration can be seen in the context:

Them that takes cakes

Which the Parsee-man bakes

Makes dreadful mistakes (Kipling, 1902: 12).

The rhyme “akes” can both attract attention and appeal to the recognition of the child reader with its creative harmony. The Rhinoceros in the short story is personalized in order to appeal to the creative and imaginary world of the child. This personification can be seen in the act of the Rhinoceros in the following context:

He buttoned it up with the three buttons, and it tickled like cake crumbs in bed (Kipling, 1902: 13).

Along with reprises, it is possible to see the repetitions of the words that can draw the interest of the child reader. Below are the repetitions in the context:

He lay down on the sands and rolled and rolled and rolled, and every time he rolled the cake crumbs tickled him worse and worse and worse. Then he ran to the palm-tree and rubbed and rubbed and rubbed himself against it. He rubbed so much and so hard that he rubbed his skin into a great fold over his shoulders, and another fold underneath, where the buttons used to be (but he rubbed the buttons off), and he rubbed some more folds over his legs (Kipling, 1902: 13).

As can be seen from the context, the verbs “roll” and “rub” are repeated. These repetitions in the short story can be entertaining for the child reader who imagines the Rhinoceros in those positions. Besides its entertaining function, didactic aspect of the short story can arouse curiosity of the child reader about the geographical positions of the places in the short story. The names of the places can be seen in the following contexts:

He went away, waving his tail, to the desolate and Exclusively Uninhabited Interior which abuts on the islands of Mazanderan, Socotra, and Promontories of the Larger Equinox (Kipling, 1902: 11-12).

and went away in the direction of Orotavo, Amygdala, the Upland Meadows of Anantarivo, and the Marshes of Sonaput (Kipling, 1902: 13).

The child readers may feel curious about these places and wish to know whether they are real or imaginary places, so they might desire to do further search for these places.

5.4.5.2 A Darwinian Short Story: “How the Rhinoceros Got His Skin”

The short story “How the Rhinoceros Got His Skin” can be read as a Darwinian text as it recounts how the Rhinoceros underwent incremental change from his original form into his present form. As is seen from its title, this short story points to the evolution of the Rhinoceros. In this sense, the short story can be associated with the concept of Darwin’s natural selection. This association that points to the evolution of the Rhinoceros can be seen from the title and descriptions of the Rhinoceros in the beginning and end of the short story. Below are the title and signs alluding to the evolution of the Rhinoceros:

How the Rhinoceros Got His Skin (Kipling, 1902: 11).

In those days the Rhinoceros’s skin fitted him quite tight. There were no wrinkles in it anywhere (Kipling, 1902: 11)

From that day to every rhinoceros has great folds in his skin and a very bad temper, all on account of the cake-crumbs inside (Kipling, 1902: 13).

While the title of the short story directly refers to the evolution of the Rhinoceros, the descriptions of the Rhinoceros in the beginning and end of the story make it possible to see that the Rhinoceros underwent “transformation” from one-tight skin into a great folded one. Nevertheless, this short story does not simply allude to the evolution of a rhinoceros. It is more related to the Rhinoceros who represents the African. For this reason, it could be thought to be more about Social Darwinism, which is used as an instrument used by the West for their colonial practices. The West is of the opinion that the Africans have innate characteristics that they cannot change. They are described through negative stereotypes such as wild, greedy and barbaric. Below are signs pointing to the wild, greedy and barbaric acts of the Rhinoceros in the story:

the Rhinoceros upset the oil-stove with his nose, and the cake rolled on the sand, and he spiked that cake on the horn of his nose, and he ate it, and he went away, waving his tail” (Kipling, 1902: 11).

The sign “upset” indicates that the Rhinoceros made a mess in order to reach the cake. His greediness is also implied because he ate the Parsee’s cake without his permission.

With the West's own words, the African is uncivilized who does not know how to behave. In addition to these implied representations, there are also explicit descriptions of the Rhinoceros in the context:

one Rhinoceros with a horn on his nose, two piggy eyes, and few manners (Kipling, 1902: 11)

every rhinoceros has great folds in his skin and a very bad temper (Kipling, 1902: 13)

As can be seen, the Rhinoceros is directly identified with bad-temper. Their wilderness, greediness and barbarism are permanent. In other words, these characteristics of the Africans do not undergo any change in the process of the time. This unchangeability of the African Rhinoceros can be found in the following contexts:

All the same, he had no manners then, and he has no manners now, and he never will have any manners (Kipling, 1902: 11)

He said nothing whatever about the Parsee's cake, because he had eaten it all; and he never had any manners, then, since, or henceforward (Kipling, 1902: 12)

These contexts can be directly connected to Social Darwinism in terms of the emphasis on the unchangeability of the African, or the "other" in this text. It can obviously be seen from the signs "all the same", "since", or "henceforward". From these signs, it can be understood that the "other" acquires these negative stereotypes by birth.

5.4.5.3. An Ideological Short Story: "How the Rhinoceros Got His Skin"

The short story "How the Rhinoceros Got His Skin" can be read as an ideological text since it has ideological implications signifying colonialism. The signs in the context point to the "civilizing mission" of the West. Throughout the short story, the African and his acts are identified as the wildness, barbarism, and rudeness in order to demonstrate "white man's burden". The West suggests that it undertakes a hard mission. This hard mission is to civilize the "black" barbarians and savages. In an effort to demonstrate how difficult their mission is, they call it as "white man's burden". The colonized Africans are typically identified with negative stereotypes in order to legitimate the colonial practices. The West also holds the view that the Africans do not know how to behave; they can just learn good manners from a superior race, that is the West. The West operates its colonial practices under the name of bringing "civilization" to "uncivilized". The West makes use of binary oppositions. Identifying the "other" with negative stereotypes such as uncivilized, barbaric, or ugly helps the West to construct positive self-conceptions such as civilized, kind, and

beautiful. The negative stereotypes show the “other” as inferior while the positive ones show the West superior. The superiority of the West seems to be implied in the following context from the story:

And one day he took flour and water and currants and plums and sugar and things, and made himself one cake which was two feet across and three feet thick. It was indeed a Superior Comestible (that’s magic) (Kipling, 1902: 11).

In this context, the sign “Superior” attracts attention. At a first glance, what is meant by Superior Comestible is not certain because the ingredients flour, water plum and sugar can easily be provided. It seems that it is easy to obtain these foods. However, if there is a famine and drought, they increase in value, and it gets difficult to obtain them. From this point of view, it can be inferred that famine and drought dominate by Red Sea in Africa. Below is the sign indicating the hot weather in the context:

five weeks later, there was a heat wave in the Red Sea, and everybody took off all the clothes they had (Kipling, 1902: 12).

This notion can also be underpinned by scientific data. In this regard, Charles Ballard states that “from tree rings, recorded oral history, and a few eyewitness accounts by early travellers point unanimously to a significant drop in precipitation throughout much of southeastern Africa during the first two decades of the nineteenth century” (Ballard, 1986: 368). According to Ballard, the famine and drought obliged the South Africans to import food from Britain. The British “naturally” took advantage of famine and drought in South Africa. In Ballard’s words “starving African refugees submitted willingly to white rule in exchange for food and security” (Ballard, 1986: 378).

In the light of this information, it can be thought that the sign “Superior” serves an ideological purpose. It displays the superiority of the Britain and the inferiority of the Africans. The inferior African is dependent on the Britain and they are in need of help. The West seems to help them, and it suggests that despite all its effort and help, the “other” cannot change so they deserve to be punished. At the end of the short story the Rhinoceros is punished by the Parsee. He loses his tight skin. This is a maltreatment for the Rhinoceros because he gets furious. This point can be found in the following context:

So he went home, very angry indeed and horribly scratchy; and from that day to every rhinoceros has great folds in his skin and a very bad temper, all on account of the cake-crumbs inside (Kipling, 1902: 13).

As can be seen, the short story “How the Rhinoceros Got his Skin” includes ideological implications that refer to colonialism, and these implications are disclosed by analyzing the explicit and implicit signs in the text.

5.4.6. The Relationship Between the Text and the Surrounding Elements

The short story titled “How the Rhinoceros Got His Skin” includes three authorial illustrations and two commentaries about the illustrations that could help to reach the deep structure of the text. In this part of the study, the illustrations and commentaries are analyzed and discussed from the postcolonial perspective in order to grasp the deep structure of the story.

The first picture (Appendix A.4) is positioned under the title of the short story. It is a black and white picture representing a human figure. This human figure wears a bird-like costume, and there are two animals on each side of it. Considering the characters and the plot of the story, this picture seems to bear no relation to the story. As this picture illustrates neither the Rhinoceros nor the Parsee, it does not refer to the evolution of the Rhinoceros, either. Besides these, this picture has no connection with the setting of the story, that is Africa. With reference to this, John Batchelor states that this picture refers to South America, not to Africa, and it reflects the figurative art of the Mayas. In the words of Batchelor, “[t]he elongated figure above the bird-man’s head is probably the plumed serpent Quetzalcoatl, and both the plumed serpent and the jaguar were the religious symbols for the Mayans” (Batchelor, 2021: 56). From this point of view, it can be inferred that this picture has nothing to do with the story but alludes to the religious beliefs of the Mayas. Nevertheless, this picture appears like a decorative initial that attracts the child reader’s attention and presents a humor at the beginning the story. The image of the bird-like man can amuse the child reader. He is encircled and the circle represents the letter “o” as can be confirmed with the story beginning with “nce” instead of “once”.

The second picture (Appendix A.5) illustrates the Parsee’s beginning to eat his cake and the Rhinoceros’s coming to the Parsee with the intent of seizing the Parsee’s cake. However, this illustration does not merely depict an event in the story. It also refers to racism and colonialism in Egypt. The racism can be seen in the illustration of the Parsee and Rhinoceros’s skin colors. Although the Parsee’s skin color is black, he is presented in white clothes. This presentation can be associated with the position of the Parsee in

Western colonial system. From the postcolonial perspective, despite having black skin color, the Parsee is illustrated in white clothes since he represents the morally superior power, the British. In this regard, it can be thought that his illustration in white alludes to his obedience and taking side with the white race. In other words, the Parsee is a black “mimic man” to all appearances acting in concert with the white people by supporting their civilizing mission and colonial practices. The picture of the Parsee in white clothes can also be associated with his adaptation to the Western colonial system. Compared with the “black” Rhinoceros, the Parsee looks whiter since he is well-mannered and civilized in complying with the Western colonial values. As regards the Rhinoceros, he represents the “other” in terms of his skin color and the personal characteristics such as being savage, strange and uncivilized.

Along with racism, this illustration also refers to the British colonialism in Egypt situated in North Africa, and it can be associated with Anglo-Egyptian war fought in 1882 when the British military occupied Egypt for its strategic and financial interests. This war was waged by the British in an attempt to colonize Egypt for its self-interests. There is a sign alluding to the end of the war culminating in colonization of Egypt and the British victory. This sign is the wheel lying on the ground. On the surface level of the meaning, it might look like an ordinary wheel. However, the words and the numbers on the wheel indicate that it is a chariot used in the war. It is explicitly stated in the interpretation of the illustration that this chariot belongs to the Egyptian army. This can be seen in the following context:

the wheel-thing lying on the sand in front belonged to one of Pharaoh's chariots when he tried to cross the Red Sea (Kipling, 1902: 28).

As is seen from the context, the wheel belongs to the Egyptian Ruler Pharaoh and it refers to the defeat of Egypt.

The third picture (Appendix A.6) illustrates the Parsee's sitting on the palm-tree and spying on the Rhinoceros's bathing. The Parsee appears completely white in this picture. The whiteness of the Parsee points to well adaptation to the Western values. To put it in different way, the Parsee gets white as the Parsee becomes civilized and complies with the Western colonial practices. From a postcolonial perspective, this picture also alludes to the struggle of the West to civilize the colonized. The West attempts to legitimate its colonial

practicing under the name of the “civilizing mission”. According to the West, performing this task requires great effort and patience since transforming the colonized from bad-mannered and uncivilized into well-mannered and civilized is extremely difficult. Despite the difficulties, the West “manages” to civilize the colonized. In this regard, the illustration of the Parsee in all white can be considered as a sign pointing to the success of the West’s civilizing mission.

While the Parsee is illustrated in all white this time, the blackness of the Rhinoceros is presented tenuously. Nevertheless, the blackness of the Rhinoceros is explicitly stated in the authorial commentary of the illustration. This can be seen in the following context:

the black thing in the water close to the shore is not a wreck at all. It is Strorks the Rhinoceros bathing without his skin. He was just as black underneath his skin as he was outside (Kipling, 1902: 32).

As is seen from this context, the Rhinoceros is presented to the reader as a “black thing” explicitly. From the postcolonial perspective, the sign “thing” can be considered as a contemptuous word referring to the nothingness and inferiority of the black race. Considering the fact that rhinoceros are basically grayish-brown, the Rhinoceros in this illustration can safely be considered to be presented to the reader in black on purpose.

As can be seen from the illustrations and authorial commentaries, the short story titled “How the Rhinoceros Got His Skin” has deep meanings alluding to the racism and colonialism either explicitly or implicitly. Throughout the story, the Rhinoceros is explicitly presented to the reader with the stereotypes such as uncivilized, savage and strange adopted by the West in the description of the “other”. Nevertheless, the stereotype of “black” has not been adopted in the story itself. This stereotype has been disclosed and interpreted through the signs in the illustrations and the authorial commentaries.

5.5. SEMIOTIC ANALYSIS OF THE SHORT STORY “HOW THE LEOPARD GOT HIS SPOTS”

In this part of the study, the signs in the short story “How the Leopard Got His Spots” will be analyzed from a postcolonial perspective. Semiotic analysis of the short story consists of “focalization of the text”, “narrative programs in the text”, “combinatory modalities of the actants in the text”, “isotopies in the text”, and “multiple readings of the text”. Within this frame, the focalization of the text will be determined. The contexts with narrative programs in the short story will be provided. Combinatory modalities of the

actants in the text will be examined. Afterwards, isotopies in the text will be evaluated, and lastly multiple readings of the text will be explained. In this direction, firstly focalization of the text will be determined and analyzed.

5.5.1. Focalization of the Text

The short story titled “How the Leopard Got His Spots” is built upon eleven characters. They are: The Leopard, the Giraffe, the Zebra, the Eland, the Koodoo, the Hartbeest, the Bush-Buck, the Bonte- Buck, the Quagga, the Ethiopian, and Baviaan. These characters are introduced to the reader from the narrator’s perspective. The narrator also addresses the readers between the lines and gives the readers clues about the end of the short story. The short story proceeds with Baviaan’s perspectives about the Leopard and the Ethiopian, the perspectives of the Leopard and the Ethiopian about each other, and the Leopard’s perspectives about the Giraffe and the Zebra. The short story ends with the perspective of the narrator. The perspectives in the short story are given together with the beginning and ending contexts are As can be seen in Table 5.4, the story begins and ends with the perspective of the narrator. This finding is significant in that the narrator symbolizes the powerholder by deciding how the story of those animals should start and come to an end.

Table 5. 4 The Perspectives in The Short Story Titled “How the Leopard Got His Spots”

Perspective	Starting context	Ending context
Narrator	In the days when everybody started fair, Best Beloved, the Leopard lived in a place called the High Veldt (Kipling, 1902: 14). Line 1	And Baviaan winked. He knew (Kipling, 1902: 15). Line 35
Baviaan	Leopard, is to go into other spots as soon as you can (Kipling, 1902: 15) Line 36	It was high time for a change; and my advice to you, Ethiopian, is to change as soon as you can (Kipling, 1902: 15) Line 38
Narrator	That puzzled the Leopard and the Ethiopian, but they set off to look for the aboriginal Flora (Kipling, 1902: 15). Line 39	Don’t you trust it,’ said the Leopard. 'Sit on its head till the morning—same as me (Kipling, 1902: 17). Line 66

Leopard and Ethiopian	What have you at your end of the table, Brother? (Kipling, 1902: 17).Line 67	What have you at your end of the table, Brother? (Kipling, 1902: 17). Line 70
Narrator	The Ethiopian scratched his head and said, 'It ought to be 'sclusively a rich fulvous orange-tawny from head to heel, and it ought to be Giraffe (Kipling, 1902: 17). Line 71	Think of Giraffe,' said the Ethiopian. 'Or if you prefer stripes, think of Zebra (Kipling, 1902: 18). Line 104
Leopard	I wouldn't look like Zebra—not for ever so (Kipling, 1902: 18) Line 105	I wouldn't look like Giraffe—not for ever so (Kipling, 1902: 18) Line 108
Narrator	I'll make 'em with the tips of my fingers,' said the Ethiopian. There's plenty of black left on my skin still. Stand over! (Kipling, 1902: 18). Line 109	They are quite contented as they are" (Kipling, 1902: 19).Line 126

The narrator also gives voice to two characters in order to present their perspectives about each other. As is seen from the Table 5.4, these characters are the Ethiopian and the Leopard. Considering the fact that they are both Africans, their form of addressing each other gives an opinion about the hierarchical classification between each other. From a postcolonial perspective, the two colonized address each other as “brother”. This form of addressing refers to the equality between them. However, their sense of equality is limited to their perspectives. While they feel equal to each other, they are inferior in relation to the West.

While four other characters are also granted the voice to manifest their perspectives of the events in the story, it is still the dominant voice, that is the narrator, to shape the beginning condition and the end of the other characters. In the beginning of the story, the narrator introduces the place where the Leopard and other African animals, the Giraffe, the Zebra, the Eland, the Koodoo and the Hartbeest live. This place is described as “'sclusively bare, hot, shiny High Veldt, where there was sand and sandy-coloured rock and 'sclusively tufts of sandy-yellowish grass” (Kipling, 1902: 14). After illustrating the setting of the short story, the narrator describes the animals as “'sclusively sandy-yellow-brownish” (Kipling, 1902: 14). All these animals have the same color scheme except the Leopard. In order to draw attention to the distinctive feature of the Leopard, the narrator introduces the Leopard to the reader by comparing it with other animals and depicts him

as “the ’sclusivist sandiest-yellowish-brownest of them all a greyish-yellowish catty-shaped kind of beast, and he matched the Veldt to one hair” (Kipling, 1902: 14). With this description, the narrator points to the advantage of the color of the Leopard’s skin blended well with the Veldt, through which the Leopard can easily catch animals. For this reason, the Leopard is a fearsome beast that poses danger for other animals. This can be understood in the following contexts:

This was very bad for the Giraffe and the Zebra and the rest of them; for he would lie down by a ’sclusively yellowish-greyish-brownish stone or clump of grass, and when the Giraffe or the Zebra or the Eland or the Koodoo or the Bush-Buck or the Bonte-Buck came by he would surprise them out of their jumpsome lives. He would indeed! (Kipling, 1902: 14).

As can be seen with sign “bad”, the physical appearance of the Leopard displeases and throws a scare into Giraffe, the Zebra and the other animals who are vulnerable to the Leopard’s attacks. At the end of the context, the narrator attracts the reader’s attention to the danger of the Leopard for other animals. Along with the Leopard, another character threatening other animals in High Veldt is the Ethiopian. The narrator introduces him to the reader as a man who uses bows and arrows while hunting together with the Leopard. As to his physical appearance, the Ethiopian is portrayed by the narrator as “a ’sclusively greyish-brownish-yellowish man he was then” (Kipling, 1902: 14). As is seen from the sign “then”, the narrator gives the reader a clue about the changed skin color of the Ethiopian. This clue arouses curiosity of the reader. However, in order to satisfy the reader’s curiosity at the end of the story, the narrator describes the Ethiopian as a hunting companion to the Leopard with bows and arrows. Afterwards, the narrator changes the perspective from the Ethiopian to the Leopard. After illustrating the Leopard with his well-matched skin to High Veldt, this time the narrator puts emphasis on the Leopard’s physical power pointing to his “’sclusive” teeth and claws. Here, the narrator attempts to show the Leopard’s power and strength against the animals that cannot take a stand against him. The animals are in desperate straits and decide to leave the High Veldt. Below are the contexts indicating that the animals escape from the Leopard and the Ethiopian:

they learned to avoid anything that looked like a Leopard or an Ethiopian; and bit by bit the Giraffe began it, because his legs were the longest they went away from the High Veldt (Kipling, 1902: 14).

They scuttled for days and days till they came to a great forest, ’sclusively full of trees and bushes and stripy, speckly, patchy-blatchy shadows, and there they hid: and after another long time (Kipling, 1902: 14-15).

As can be seen with the signs “avoid”, “scuttled”, and “hid”, the animals avert from falling prey to the Leopard and the Ethiopian, so they leave High Veldt in order to survive. They flee for days until they come to great forest, a hiding-place for them. These signs indicate that the Giraffe, the Zebra, the Eland, the Koodoo and other animals are oppressed. Their escapes from the Leopard and the Ethiopian show their weakness since they cannot resist the power and find a way but escape. The chasers of these escapers are the Leopard and the Ethiopian. The Leopard and the Ethiopian represent power in High Veldt. They pose a threat for the animals. In this sense, they are hegemons who are in pursuit of their prey.

The story proceeds with the narrator’s perspective about the animals, particularly four animals who are capable of scuddling from High Veldt. They begin to adapt to the nature of the environment. The Giraffe grows blotchy; the Zebra has stripes; the Eland and the Koodoo appear to be darker. The narrator directly addresses the reader and draws attention to the match of the animals’ skin colors with the environment. Below is the context alluding to their adaptations to the surroundings:

though you could hear them and smell them, you could very seldom see them, and then only when you knew precisely where to look (Kipling, 1902: 15).

With this context, the reader can imagine a major change in their appearances that helps them survive. This time, the Leopard and the Ethiopian that lost their preys are the objects of curiosity for the reader. Therefore, the narrator turns the perspective to them. The Leopard and the Ethiopian wonder where their breakfast, dinner and teas go. They are so hungry, therefore they have to eat rats, beetles and rock-rabbit. This malnutrition upsets their stomach, and it leads to Big Tummy ache. At this point, the control of the text changes from two hegemons, the Leopard and the Ethiopian, to the Baviaan. When the Leopard and the Ethiopian are about to starve, they meet Baviaan. The narrator introduces Baviaan to the reader with a description that puts the Baviaan above all living beings in South Africa. The superiority of Baviaan can clearly be seen in the following context:

the dog-headed barking Baboon, who is Quite the Wisest Animal in All South Africa (Kipling, 1902: 15).

As can be seen with the superlative form of the sign wise as “wisest”, Baviaan is compared to other animals in South Africa and presented as a man of wisdom. Baviaan is

a figure who knows and sees all. For this reason, the Leopard and the Ethiopian ask him for help in search for their prey. In this regard, Baviaan can be regarded as a character of a wise elder that advises the desperate and inexperienced Leopard and the Ethiopian. When the Leopard and the Ethiopian interact with Baviaan in order to learn where the game has gone, Baviaan suggests that “it was high time for change” (Kipling, 1902: 15). At this point, the perspective of Baviaan about Leopard and the Ethiopian appears. From Baviaan’s perspective, both the Leopard and the Ethiopian need to change immediately. This can be seen in the following context:

Then said Baviaan, ‘The game has gone into other spots; and my advice to you, Leopard, is to go into other spots as soon as you can (Kipling, 1902: 15).

Then said Baviaan, “The aboriginal Fauna has joined the aboriginal Flora because it was high time for a change; and my advice to you, Ethiopian, is to change as soon as you can” (Kipling, 1902: 15).

As can be seen with the sign “change” and “as soon as”, Baviaan regards the adaptation of the Leopard and the Ethiopian to the present habitat of aboriginal Fauna as a matter of urgency. Therefore, he advises them to change without loss of time. However, the Leopard and the Ethiopian do not take his advice immediately. They decide to change their skin colors only when they realize that they will not be able to hunt the animals unless they change. Below are the contexts indicating that the Leopard and the Ethiopian listen to Baviaan’s advice:

I’m going to take Baviaan’s advice. He told me I ought to change; and as I’ve nothing to change except my skin I’m going to change that (Kipling, 1902: 18).

So he changed his skin then and there, and the Leopard was more excited than ever; he had never seen a man change his skin before (Kipling, 1902: 18).

You take Baviaan’s advice too. He told you to go into spots (Kipling, 1902: 18).

Then the Ethiopian put his five fingers close together (there was plenty of black left on his new skin still) and pressed them all over the Leopard (Kipling, 1902: 18).

As is seen from the contexts, firstly the Ethiopian turns his skin color into black, and then he tells the Leopard to change as well, and he spreads excess of his black skin all over the Leopard. From that moment on, the Ethiopian has a black skin, and the Leopards has black spots on his skin. The Leopard and the Ethiopian undergo change on Baviaan’s request. This implies that both of them are subverted against Baviaan. As the wisest one,

Baviaan has a voice over others in all South Africa. In this regard, Baviaan is a hegemon that has control and influence on the subverted Leopard and the Ethiopian.

Besides the perspectives of the narrator and Baviaan, the story proceeds with the perspectives of the Leopard and the Ethiopian about each other. These two characters call each other “brother”. This addressing can be seen in the following context:

So they sat down on them hard till bright morning-time, and then Leopard said, what have you at your end of the table, Brother? (Kipling, 1902: 17).

What have you at your end of the table, Brother? (Kipling, 1902: 17).

Their addressing each other as “brother” makes sense considering the meaning of the sign “brother”. Cambridge Online Dictionary defines “brother” as “sometimes used by a black man to address or refer to another black man”³³. Based on this definition, it is no wonder that the Leopard and the Ethiopian regard each other “brother” because they share a common race. They are both “black” African. Nevertheless, the combination of the brotherhood attracts attention. While the Ethiopian is a human being, the Leopard is an animal. The brotherhood of an animal and a human being could sound funny for the reader. However, this brotherhood may refer to the savagery of the Ethiopian. The Leopard and the Ethiopian have common traits. They are both Africans and savage. In this respect, they are equal to each other acting in unison. Their savagery differentiates The Leopard and the Ethiopian from other animals. In the struggle for survival, the other African animals such as the Zebra, the Giraffe, the Eland and Koodoo are just the prey animals they eat in their breakfast and dinners. This indicates that the Leopard and the Ethiopians regard themselves as equal to each other, while they consider other animals as inferior. The inferiority of Giraffe and the Zebra manifests itself when the Ethiopian asks the Leopard whether the Leopard wants to have stripes like the Zebra and Giraffe. The Leopard does not want to have the same pattern with these animals and refuses the Ethiopian’s offer. This refusal that reflects the perspective of the Leopard about the Zebra and the Giraffe can be seen in the following context:

Umm,’ said the Leopard. ‘I wouldn’t look like Zebra not for ever so (Kipling, 1902: 18).

³³ Cambridge Dictionary. <https://dictionary.cambridge.org/dictionary/english/brother> [Accessed on 28 March 2022].

I'll take spots, then,' said the Leopard; 'but don't make 'em too vulgar-big. I wouldn't look like giraffe not for ever so (Kipling, 1902: 18).

As is seen from the contexts, the Leopard rejects adopting the same patterns with the Zebra and the Giraffe. The sign “not for ever so” indicates the Leopard’s unwillingness to look like the Giraffe and the Zebra eternally. Another sign “too vulgar-big” also reflects the perspective of the Leopard about the Giraffe. The Leopard regards the Giraffe with disfavor, so he never wants to look like him. This demonstrates that the Leopard looks down upon the Giraffe and the Zebra. This attitude of the Leopard refers to the Zebra and the Giraffe as subverted.

The story ends with the perspective of the narrator about the Leopard and the Ethiopian. At the end of the story, the narrator points out that both of them are satisfied with their new appearances. The narrator seems to mislead the reader about the self-conception of the Ethiopian. When the Leopard wants to learn the reason why the Ethiopian has not gone spotty, the Ethiopian answers that “oh, plain black’s best, for a nigger” (Kipling, 1902: 17). This statement reflects the perspective of the narrator. The narrator suggests that both the Leopard and the Ethiopian are pleased with their new appearances. Their pleasure can be seen in the following contexts:

So they went away and lived happily ever afterward (Kipling, 1902: 19).

They are quite contented as they are (Kipling, 1902: 19).

As is seen from the sign “contented” the narrator portrays a happy ending for the Leopard and the Ethiopian. Afterwards, the narrator addresses the child reader and says that “Oh, now and then you will hear grown-ups say, ‘Can the Ethiopian change his skin or the Leopard his spots?’” (Kipling, 1902: 19). The narrator gives a potential answer to the question and shares his own opinion by stating that “I don’t think even grown-ups would keep on saying such a silly thing if the Leopard and the Ethiopian hadn’t done it once do you? But they will never do it again” (Kipling, 1902: 19).

As can be seen from the beginning and ending contexts, the story begins and ends with the perspective of the narrator. From postcolonial perspective, there are two significant points in this short story. Firstly, in the beginning of the story, the Leopard and the Ethiopian are hegemon, but they lose their hegemonies when they have to change their skin. Although they seem to be contented with their new appearances, they are actually

obliged to leave their habitats and adapt to the new environment in order to survive. This case shows parallelism with the Africans who were forced to abandon their lands and work for the profit of the West. Concerning this issue, Ocheni and Nwankwo state that;

the people lived on land and make their means of livelihood or survival from tilling and working on the land. Since they had been dispossessed of their lands, they had no other means of survival or livelihood than to work for the colonialists unwillingly. They were compelled to work for the colonialist because they must survive together with members of their families (Ocheni and Nwankwo, 2012: 49).

Based on this statement, it can be inferred that the African have been left helpless. They are under the compulsion of the West. The only way to survive is to work for the West. In an attempt to protect themselves and their families, the Africans concede to the sanctions of the West and obey its ruling system. From this point of view, the animals in the short story abandon their habitats against their will. In other words, they are compelled to leave their habitats to survive, and their survival depends on their adaptation and obedience.

5.5.2. The Narrative Programs in the Text

In this part of the study, the contexts with narrative programs in the short story “How the Leopard Got His Spots” are provided. As a result of the analysis of the source text for narrative programs, one main narrative program, together with two instrumental narrative programs, and one transformative act are identified in the short story.

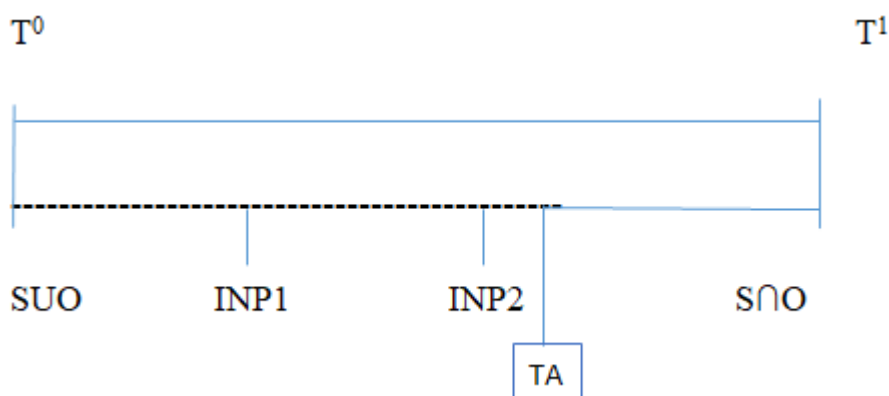


Figure 5. 3 The Main Narrative Program, Two Instrumental Programs and One Transformative Act in the Short Story Titled “How the Leopard Got His Spots”

Main Narrative Program: To survive

Subject: Leopard and Ethiopian

Object: Survival

Instrumental Narrative Program 1: To prey on the Zebra

Instrumental Narrative Program 2: To prey on the Giraffe

_____ : successfully completed narrative program

----- : unsuccessful narrative program

T°: Beginning time of the narrative program

T1: The ending time of the narrative program

TA: Transformative act: Changing skin color

INP: Instrumental Narrative Program

U: Segregation between the subject and object

∩: Conjugation

As can be seen in Figure 5.3, there is one main narrative program in the short story “How the Leopard Got His Spots”. This main narrative program is determined as “surviving”. The subjects are the Leopard and the Ethiopian in the story, while the object is survival. In order to achieve the object, the subjects initiate two instrumental narrative programs, which would help the subjects succeed in completing the main narrative program. The first instrumental program is to prey on the Zebra. As can be seen in Figure 5.3, the first instrumental narrative program fails. Below is the context from the source text showing the instrumental narrative program 1:

They let the Zebra and the Giraffe get up; and Zebra moved away to some little thorn-bushes where the sunlight fell all stripy, and Giraffe moved off to some tallish trees where the shadows fell all blotchy (Kipling, 1902: 17).

Leopard stared, and Ethiopian stared, but all they could see were stripy shadows and blotched shadows in the forest, but never a sign of Zebra and Giraffe. They had just walked off and hidden themselves in the shadowy forest (Kipling, 1902: 17).

As can be seen with the signs “move away”, “move off”, “walk off”, the subjects cannot achieve their object, and the first instrumental narrative program fails. The second instrumental program is to prey on the Giraffe. As is seen from Figure 5.3, the second

instrumental program also fails. Below is the context from the source text showing the instrumental narrative program 2:

They let the Zebra and the Giraffe get up; and Zebra moved away to some little thorn-bushes where the sunlight fell all stripy, and Giraffe moved off to some tallish trees where the shadows fell all blotchy (Kipling, 1902: 17).

Leopard stared, and Ethiopian stared, but all they could see were stripy shadows and blotched shadows in the forest, but never a sign of Zebra and Giraffe. They had just walked off and hidden themselves in the shadowy forest (Kipling, 1902: 17).

As can be seen with the signs, “move away”, “move off”, “walk off”, the subjects cannot achieve their object, and the second instrumental narrative program fails. When the Leopard and the Ethiopian fail to keep possession of the Zebra and the Giraffe, they realize that they need to change their skin. Firstly, the Ethiopian takes Baviana’s advice and turns his skin into black. Then, the Ethiopian presses black left on his new skin all over the Leopard. By means of their new skins, they can camouflage themselves and prey on the animals. In this regard, changing the color of skin functions as the transformative act in the short story because the Leopard and the Ethiopian achieve their object. This can be seen in the following context:

So they went away and lived happily ever afterward, Best Beloved. That is all (Kipling, 1902: 19).

As is clear from the signs “happily” and “ever afterward”, the Leopard and the Ethiopian survive after changing their skin color. They are happy because they do not suffer from hunger anymore. As is seen from the narrative programs in the text, the subjects, the Leopard and Ethiopian, cannot prey on the Giraffe and the Zebra, so they fail to achieve their object of survival by suffering from tummy ache. However, at the end of the story they are able to survive by changing their skin color. This indicates that they complete the main narrative program successfully through the transformative act. From a postcolonial perspective their survival depends on their adaptation and obedience to the Western colonial system. The Africans are supposed to obey the rules determined by the West. As long as they submit to the Western power without resistance, they can stay alive.

5.5.3. Combinatory Modalities of the Actants in the Text

There are eleven actants in the short story “How the Leopard Got His Spots”. They are: The Leopard, the Ethiopian, the Giraffe, the Zebra, Baviana, the Eland, the Koodoo, the

Hartebeest, the Bush-Buck, the Bonte- Buck, and the Quagga. In the beginning of the story, the reader meets the Leopard and the Giraffe, the Zebra, the Eland, and the Koodoo. Among these animals, the Leopard stands out with his appearance that makes him powerful and superior. Below are the contexts indicating his superiority:

he was the ‘sclusivest sandiest-yellowish-brownest of them all—a greyish-yellowish catty-shaped kind of beast, and he matched the ‘sclusively yellowish-greyish-brownish colour of the High Veldt to one hair (Kipling, 1902: 14).

This was very bad for the Giraffe and the Zebra and the rest of them (Kipling, 1902: 14).

he would lie down by a ‘sclusively yellowish-greyish brownish stone or clump of grass, and when the Giraffe or the Zebra or the Eland or the Koodoo or the Bush-Buck or the Bonte Buck came by he would surprise them out of their jumpsome lives. He would indeed! (Kipling, 1902: 14).

The Leopard’s appearance fits well with the High Veldt. The Leopard takes advantage of his physical feature during hunting. This poses danger to other animals because the Leopard can hide masterfully and then attack them. The sign “would” in the context demonstrates the capability of the Leopard. In this regard, the Leopard is under the modality of “being able to do”, “knowing” and “wanting”, rendering him an autonomous actant. In the same vein, the Ethiopian is another autonomous actant and he is under the modality of “being able to do”. He keeps company with the Leopard during hunting, so the animals are afraid of the Ethiopian as well. The fear of the animals can be seen in the following context:

the Ethiopian with his bows and arrows, and the Leopard ‘sclusively with his teeth and claws—till the Giraffe and the Eland and the Koodoo and the Quagga and all the rest of them didn’t know which way to jump (Kipling, 1902: 14).

From this context, it can be understood that the Leopard the Ethiopian are hunting companions that intimidate the animals in collaboration. Like the Leopard’s teeth and claws, hunting tools of the Ethiopian present threat for the animals. In an attempt to protect themselves from these threats, the Giraffe, the Eland, the Koodoo, the Quagga and other animals look for a place to hide. The sign “jump” indicates that the animals cower away from the Ethiopian with bows and arrows and the Leopard with his teeth and claws. In an attempt to survive, they flee from the Leopard and the Ethiopian. Below is the context indicating the escape of the animals:

they went away from the High Veldt. They scuttled for days and days and days till they came to a great forest, 'clusively full of trees and bushes and stripy, speckly, patchy-blatchy shadows, and there they hid (Kipling, 1902: 14-15).

As can be seen with the signs “went away”, “scuttled”, and “hid”, the animals run away from High Veldt. They leave there against their will. Therefore, they are dependent actants and they are under the modality of “having to do”. After arriving at a hiding-place, they lead a happy life. However, this time, the Leopard and the Ethiopian gasp for life because they lose their game animals. They have to eat rats, beetles and rock rabbit for staying alive and then they have the “Big Tummy ache”. Thereupon, in order to learn where all the animals have gone, they meet Baviaan who knows and sees all. Baviaan gives advice to the Leopard and the Ethiopian. In this sense, Baviaan is under the modality of “knowing to do” and “wanting to do”, and he turns out to be an autonomous actant. This can be seen in the following contexts:

the dog-headed, barking Baboon, who is Quite the Wisest Animal in All South Africa (Kipling, 1902: 15).

and Baviaan winked. He knew (Kipling, 1902: 15).

A wise one can use knowledge and experience in a good way in order to make logical decisions and judgments. Baviaan has the capability of using his wisdom in a good way. With this aspect, he is regarded as the one who is more competent than other animals. This point can be underpinned with the sign “wisest” in the context. In addition to this, the sign “knew” demonstrates that Baviaan has the knowledge of the place where the animals have gone, and he also knows that the Leopard and the Ethiopian will be obliged to change to adapt to the new habitat. Baviaan points to the sign of thing to come. Besides this, he can lead the Leopard and the Ethiopian to believe the necessity of the change. As Baviaan can affect the Leopard and the Ethiopian’s decisions about changing their appearances, he is also an autonomous actant who is under the modality of “being able to do”. Below are the contexts indicating Baviaan’s influence on the Leopard and the Ethiopian:

I’m going to take Baviaan’s advice. He told me I ought to change; and as I’ve nothing to change except my skin I’m going to change that (Kipling, 1902: 18).

You take Baviaan’s advice too. He told you to go into spots (Kipling, 1902: 18)

I’ll take spots, then,’ said the Leopard; ‘but don’t make ‘em too vulgar-big (Kipling, 1902: 18).

As is seen from the contexts, the Leopard and the Ethiopian take Baviaan's advice by acting on his guidance. While the Leopard and the Ethiopian are autonomous actants in their relations with the animals, their modalities change in their interaction with the Baviaan. From postcolonial perspective, assuming the Baviaan as the authority, the Leopard and the Ethiopian are obedient representing the "other". Their survival depends on their adaptation to the Western colonial system.

5.5.4. The Isotopies in the Text

It is possible to determine the isotopies to comprehend the recurrent themes and signs in the text presented in the form of synonyms in the short story titled "How the Leopard Got His Spots". The first isotopy is "'sclusively". This isotopy is repeated sixteen times in the short story. Below are the contexts from the source text showing the repetition of "'sclusively":

the 'sclusively bare, hot, shiny High Veldt, where there was sand and sandy-coloured rock and 'sclusively tufts of sandy- yellowish grass (Kipling, 1902: 14).

they were 'sclusively sandy-yellow-brownish all over; but the Leopard, he was the 'sclusivest sandiest-yellowish-brownest of them all (Kipling, 1902: 14).

he matched the 'sclusively yellowish-greyish-brownish colour of the High Veldt to one hair (Kipling, 1902: 14).

he would lie down by a 'sclusively yellowish-greyish-brownish stone or clump of grass, and when the Giraffe or the Zebra or the Eland or the Koodoo or the Bush-Buck or the Bonte came by he would surprise them out of their jumpsome lives (Kipling, 1902: 14).

there was an Ethiopian with bows and arrows (a'sclusively greyish-brownish- yellowish man he was then) (Kipling, 1902: 14).

the Leopard 'sclusively with his teeth and claws—till the Giraffe and the Eland and the Koodoo and the Quagga and all the rest of them didn't know which way to jump (Kipling, 1902: 14).

they came to a great forest, 'sclusively full of trees and bushes and stripy, speckly, patchy-blatchy shadows, and there they hid (Kipling, 1902: 14-15).

They had a beautiful time in the 'sclusively speckly-spickly shadows of the forest (Kipling, 1902: 15).

Leopard and the Ethiopian ran about over the 'sclusively greyish-yellowish-reddish High Veldt outside, wondering where all their breakfasts and their dinners and their teas had gone (Kipling, 1902: 15)

they saw a great, high, tall forest full of tree trunks all 'sclusively speckled and sprottled and spottled, dotted and splashed and slashed and hatched and cross-hatched with shadows (Kipling, 1902: 16).

What is this,' said the Leopard, 'that is so 'sclusively dark, and yet so full of little pieces of light? (Kipling, 1902: 16).

Giraffe is about seventeen feet high, of a'sclusively fulvous golden-yellow from head to heel; and Zebra is about four and a half feet high, of a 'sclusively grey-fawn colour from head to heel (Kipling, 1902: 16).

It ought to be 'sclusively a rich fulvous orange-tawny from head to heel, and it ought to be Giraffe (Kipling, 1902: 17).

It ought to be 'sclusively a delicate greyish-fawn, and it ought to be Zebra (Kipling, 1902: 17).

As is seen from the contexts, the sign "'sclusively" is repeated in the descriptions of the habitats and introductions of the Leopard, the Ethiopian, the Giraffe and the Zebra. Considering the setting and the affiliation of all the characters to Africa, a repetition of sixteen times should have a sense of purpose. The purpose could be to introduce Africa and its natives to the child reader as strange and exotic. The reason why Africa and its natives are represented as enigmatic and unnatural can be found from a postcolonial perspective. The West did not have knowledge about Africa. Therefore, Africa was a mysterious land that aroused interest for the West. The West attempted to uncover the mystery of Africa. In the line with this purpose, it was engaged in gathering information about Africa. Regarding this, Afeez Tope Raji states that;

In the 19th century European kingdoms started to pay great attention to Africa and a lot of scientists, missionaries and explorers flooded Africa. What they saw extremely astonished them. The African continent was full of impressive sights – exotic animals, unique landscapes and indigenous people with their own culture and life, which were completely different from the Europeans. (Raji, 2019: 4).

In the light of this information, it can be seen that Africa attracted the West's attention with its unique natural habitats and natives. As Africa bears no resemblance to the West, it has been an area of exploration. Considering this, sixteen times repetition of the sign "'sclusively" makes sense. These repetitions aim to display the strangeness and uniqueness of Africa and introduce Africa and its natives as odd and exotic to the child reader. With this portrait, the child reader can picture Africa and its natives without going there. This can lead to prejudice against everything about Africa. Repetitions about the descriptions of

the characters in the short story also draw attention. Ethiopian is identified with his bows and arrows. This identification can be seen in the following contexts:

there was an Ethiopian with bows and arrows (a'sclusively greyish-brownish-yellowish man he was then), who lived on the High Veldt (Kipling, 1902: 14).

the two used to hunt together—the Ethiopian with his bows and arrows, and the Leopard 'sclusively with his teeth and claws—till the Giraffe and the Eland and the Koodoo and the Quagga (Kipling, 1902: 14).

As can be seen in two contexts, the Ethiopian is introduced to the reader as a man who uses bows and arrows. As is known, bows and arrows are primitive hunting tools used in order to catch and kill preys. The Ethiopian as an African is primitive that maintains his life by hunting together with an animal fellow, the Leopard. In this sense, bows and arrows refer to primitivism that is an important factor presented by the West for the colonization of Africa. Another character in the short story, Baviaan is introduced to the reader as the dog-headed baboon who is the cleverest animal knowing the answers to all questions. This can be seen in the following contexts:

Said Leopard to Baviaan (and it was a very hot day). Where has all the game gone? (Kipling, 1902: 15).

And Baviaan winked. He knew (Kipling, 1902: 15).

Can you tell me the present habitat of the aboriginal Fauna? (Kipling, 1902: 15).

And Baviaan winked. He knew (Kipling, 1902: 15).

As can be seen with the sign “knew”, Baviaan has answers to the questions. There are two significant points about Baviaan. Firstly, Baviaan is described as “the dog-headed, barking Baboon, who is Quite the Wisest Animal in All South Africa” (Kipling, 1902: 15). In this description, the gender of Baviaan is not stated. Nevertheless, the gender is explicitly stated in the following context, “and Baviaan winked. He knew” (Kipling, 1902: 15). In this context, the sign “he” stands out. As the sign indicates, Baviaan is masculine. Besides, the masculinity of Baviaan is emphasized with italics. This emphasis underlines that the wisest animal in all South Africa is male. This case points to the “hegemonic masculinity” that justifies masculine’s dominant position. Another significant point that attracts attention in the description is the species of Baviaan. Baviaan appears as a dog-headed baboon, and he comes into prominence with his intelligence. On a deeper level, the baboon may not be

random choice in this story. Dog-headed Baboon may serve an ideological purpose. There seems to be a relationship between baboon and Egypt “located in the northeastern corner of Africa”³⁴. Baboon in the short story bears a striking resemblance to the Baboon in Egyptian mythology. The likeness can be displayed through the signs in the contexts. Baboon in the short story is “dog-headed” and male. Baboon in Egyptian mythology shows similarities. The similarities can be seen in the description of Egyptian Baboon. In the words of Geraldine Pinch “[t]he ‘dog-faced’ baboon (*Papio cynocephalus*) was an important sacred animal. The male baboon was particularly associated with ferocious gods and lunar deities. Baboons in a group were often dawn gods who helped the sun to rise” (Pinch, 2002: 113). As is seen from this statement, the Egyptian baboon is regarded as god. “Thoth was the god of wisdom and secret knowledge who invented writing and the different languages of humanity” (Pinch, 2002: 209). Baboon in the short story is represented as all-knowing and the wisest animal. In this respect, he shows parallelism with the sacred Baboon in Egyptian mythology. Furthermore, Baviaan is illustrated with a “conventional mane” behind his head in the short story. This “conventional mane” shares similarities with the “nemes”, “striped headcloth worn by pharaohs in ancient Egypt. It covered the whole crown and back of the head and nape of the neck and had two large flaps which hung down behind the ears and in front of both shoulders”³⁵. Considering all these, it can be inferred that Baviaan is an Egyptian Baboon living in South Africa. From a postcolonial perspective, like southern, the northern part of Africa is full of strangeness. Furthermore, the landscapes, customs, appearance, strangeness and exoticism of Africa can also be seen through its myths. The West also finds physical appearance of the Africans bizarre. The Africans differ from the West in terms of their images. Exotic figure of the Africans is repeatedly emphasized in the short story. This emphasis can be seen in the following contexts:

when he knocked it down it kicked like Zebra, but he couldn’t see it. So he said, ‘Be quiet, O you person without any form (Kipling, 1902: 16).

I’ve caught a thing that I can’t see. It smells like Giraffe, and it kicks like Giraffe, but it hasn’t any form (Kipling, 1902: 17).

³⁴ Encyclopedia Britannica. <https://www.britannica.com/place/Egypt>. [Accessed 28 March 2022].

³⁵ Definitions net. <https://www.definitions.net/definition/nemes>. [Accessed 28 March 2022].

Don't you trust it,' said the Leopard. 'Sit on its head till the morning—same as me. They haven't any form—any of 'em (Kipling, 1902: 17).

As can be seen with the sign “any form”, the African animals Giraffe and Zebra are represented as formless and odd. The West suggests that Africans need to get rid of this oddness and adapt to the Western system immediately. This can be seen in the following context:

Then said Baviaan, ‘The game has gone into other spots; and my advice to you, Leopard, is to go into other spots as soon as you can (Kipling, 1902: 15).

Then said Baviaan, ‘The aboriginal Fauna has joined the aboriginal Flora because it was high time for a change; and my advice to you, Ethiopian, is to change as soon as you can (Kipling, 1902: 15).

As can be seen with the sign “change”, Baviaan wants the Leopard and the Ethiopian to accommodate themselves to the new environment because “it was high time for change” (Kipling, 1902: 15). From a postcolonial perspective, the sign “high time” could refer to the period when the West colonized Africa, and the sign “change” refers to adaptation to the Western system. The Africans are supposed to keep up with the West in terms of its knowledge and skill without loss of time. The sign “as soon as” indicates the urgency about the adaptation of Africans to the West.

There is a significant sign indicating the relationship between two Africans, the Leopard and the Ethiopian. They are not just hunting companions acting together. Below are the contexts indicating their form of address:

Leopard said, ‘What have you at your end of the table, Brother? (Kipling, 1902: 17).

What have you at your end of the table, Brother? (Kipling, 1902: 17).

As can be seen with the sign “brother”, the Leopard and the Ethiopian have a strong emotional bond. They hunt together, they suffer from hunger together and they change together. This togetherness points to their unity. The Leopard and the Ethiopian attempt to convey their unity and solidarity by using the term “brother” in their dialogue. The terms “brother” and “like a brother” are frequently used by Africans in order to express their fellowship. With reference to the use of “brother”, Jacquelyn Rahman states that “[b]rother inherently suggests a background of shared experience resulting from a literal or metaphoric kinship” (Rahman, 2012: 156). Rahman also suggests that “[t]he solidarity meaning for nigga emerges through common understandings and shared experiences

related to survival” (Rahman, 2012: 155). In a similar vein, George W. Roberts dwells on the use of the term “brother-like” and points out that “‘like a brother’ reflects a common expectation among Black men—that their relationships with other men reflect the trust, caring, openness, and honesty associated with one’s brother” (Roberts, 1994: 387).

In the light of this information, it can be thought that the Leopard and the Ethiopian represent the Africans who struggle against the racist discrimination of the West and strive for equality. Based on these statements, it can be inferred that there is neither superiority nor inferiority among the Africans. The Africans have the sense of equality among themselves. They are all Africans. However, The Africans are not equal to the West in any sense. On the contrary, they are inferior, and the inferiority manifests itself in their skin color. In the eyes of the West, the Africans are the inferior race because they are “black”. The “black” African image is repeatedly stated in the context. These repetitions can be seen in the following contexts:

It ought to be Zebra; but it is covered all over with black and purple stripes (Kipling, 1902: 17).

To a nice working blackish-brownish colour, with a little purple in it, and touches of slaty-blue (Kipling, 1902: 18).

But what about me?’ he said, when the Ethiopian had worked his last little finger into his fine new black skin (Kipling, 1902: 18).

I’ll make ‘em with the tips of my fingers,’ said the Ethiopian. ‘There’s plenty of black left on my skin still. Stand over! (Kipling, 1902: 18).

Then the Ethiopian put his five fingers close together (there was plenty of black left on his new skin still) and pressed them all over the Leopard (Kipling, 1902: 18).

Wherever the five fingers touched they left five little black marks, all close together (Kipling, 1902: 19).

Leopard now you will see that there are always five spots—off five fat black finger-tips (Kipling, 1902: 19).

Oh, plain black’s best for a nigger, said the Ethiopian (Kipling, 1902: 19).

As is seen from these contexts, the sign “black” does not just refer to the color applied by Ethiopian and the Leopard to change their complexions. This can be understood with another sign “nigger” in the last context. Considering Meriam-Webster’s definition, “nigger” is “a member of a class or group of people who are systematically subjected to

discrimination and unfair treatment”³⁶, and the repetition of the “black” refers to a racial identity employed by the West. The West puts an emphasis on the blackness of African and addresses Africans as “negro”. The West describes “negro” in an attempt to display the ugliness and strangeness. This point could be underpinned by analyzing a physical description of negro made by John Crawford:

By the term Negro- in so far, at least, as it is applicable to- Africa we understand a human being with the hair of the head and other parts of the body always black, and more or less of the texture of wool, with a black skin of various shades; dark eyes, a flat face, depressed nose, jutting jaws, thick lips and large mouth, with oblique incisor teeth. To this is to be added a peculiar odour of the skin, offensive to and unknown in the other races of man (Crawford, 1866: 212).

As is seen from this portrait, “negro” is an African native who has a bizarre complexion and odor of the skin. In contrast to the white man, a negro is black, ugly, strange and savage. All these negative stereotypes refer to the “black African”, “nigger” and “negro” as the “other”, so the isotopies in the short story can be collected under the same concept, “otherness”.

5.5.5. Multiple Readings of the Text

5.5.5.1. A Children’s Literature Short Story: “How the Leopard Got His Spots”

The short story “How the Leopard Got His Spots” can be read as a children’s literature text since it is possible to find reasons to denominate this short story as a children’s fiction. First of all, the language is child-oriented. The short story begins and proceeds with a plain expression that makes the short story easier to understand for the child reader. The short story attempts to entertain and arouse the interest of the child reader. In line with this purpose, it adopts repetitive narration and funny descriptions. The story begins and proceeds with colorful descriptions of High Veldt and animals living there. These colorful descriptions can be seen in the following contexts:

High Veldt, where there was sand and sandy-coloured rock and ‘sclusively tufts of sandy- yellowish grass (Kipling, 1902: 14).

³⁶ Merriam-Webster *dictionary*. <https://www.merriam-webster.com/dictionary/nigger>. [Accessed 28 March 2022].

The Giraffe and the Zebra and the Eland and the Koodoo and the Hartebeest lived there; and they were 'sclusively sandy-yellow-brownish all over (Kipling, 1902: 14).

The Leopard, he was the 'sclusivest sandiest-yellowish-brownest of them all—a greyish-yellowish catty-shaped kind of beast (Kipling, 1902: 14).

He matched the 'sclusively yellowish-greyish-brownish colour of the High Veldt to one hair (Kipling, 1902: 14).

This was very bad for the Giraffe and the Zebra and the rest of them; for he would lie down by a 'sclusively yellowish-greyish-brownish stone or clump of grass (Kipling, 1902: 14).

Leopard and the Ethiopian ran about over the 'sclusively greyish-yellowish-reddish High Veldt outside (Kipling, 1902: 15).

Giraffe is about seventeen feet high, of a 'sclusively fulvous golden-yellow from head to heel (Kipling, 1902: 16).

Zebra is about four and a half feet high, of a 'sclusively greyish-fawn colour from head to heel (Kipling, 1902: 16).

The Ethiopian scratched his head and said, 'It ought to be 'sclusively a rich fulvous orange-tawny from head to heel, and it ought to be Giraffe (Kipling, 1902: 17).

It ought to be 'sclusively a delicate greyish-fawn, and it ought to be Zebra; but it is covered all over with black and purple stripes (Kipling, 1902: 17).

While the rhythmic adjectives in the colorful descriptions appeal to the child reader's imaginary world, the description of a human being, the Ethiopian as "a grayish-brownish-yellowish man" can amuse the child reader. There is a rhythmic epithet about the great forest that can be humorous when pronounced. This can be seen in the following context:

'sclusively speckled and sprottled and spottled, dotted and splashed and slashed and hatched and cross-hatched with shadows" (Kipling, 1902: 16).

Besides rhythmic epithets, it is also possible to see similes that can attract child reader's attention. Below are the similes in the context:

You can lie out on the bare ground and look like a heap of pebbles (Kipling, 1902: 19).

You can lie out on the naked rocks and look like a piece of pudding – stone (Kipling, 1902: 19).

You can lie out on a leafy branch and look like sunshine sifting through the leaves; and you can lie right across the centre of a path and look like nothing in particular (Kipling, 1902: 19).

These similes indicate the advantage of the new color of the Leopard and how it will help him to camouflage himself in order to be able to hunt on other animals. These similes can give the visual image of Leopard's new complexion. When the child reader reads the short story titled "How the Leopard Got His Spots", she/he can meet an exotic place called High Veldt and witness the change of an exotic animal and a human being.

5.5.5.2. A Darwinian Short Story: "How the Leopard Got His Spots"

The short story "How the Leopard Got His Spots" can be read as a Darwinian text as it recounts how the Leopard underwent incremental change from his original form into his present form. As is seen from its title, this short story points to the evolution of the Leopard. In this sense, the short story can be associated with the concept of Darwin's natural selection that refers to the survival of the fittest. This association that points to the evolution of the Leopard can be seen from the title and descriptions referring to his change. Below are the title and signs alluding to the evolution of the Leopard:

How the Leopard Got His Spots (Kipling, 1902: 14).

The Leopard, he was the 'sclusivest sandiest-yellowish-brownest of them all—a greyish-yellowish catty-shaped kind of beast, and he matched the 'sclusively yellowish-greyish-brownish colour of the High Veldt to one hair (Kipling, 1902: 14).

Then the Ethiopian put his five fingers close together (there was plenty of black left on his new skin still) and pressed them all over the Leopard, and wherever the five fingers touched they left five little black marks (Kipling, 1902: 19)

As is seen from context, the short story is about how the Leopard's physical attributes evolved into his present form. From the Darwinian perspective, the Leopard is the fittest for survival. This can be obviously seen from the descriptions of the Leopard and other animals living in High Veldt. Below are the contexts alluding to the Leopard as the fittest for survival:

The Giraffe and the Zebra and the Eland and the Koodoo and the Hartebeest lived there; and they were 'sclusively sandy-yellow-brownish all over (Kipling, 1902: 14).

but the Leopard, he was the 'sclusivest sandiest-yellowish-brownest of them all—a greyish-yellowish catty-shaped kind of beast, and he matched the 'sclusively yellowish-greyish-brownish colour of the High Veldt to one hair (Kipling, 1902: 14).

As is seen from the contexts, the Leopard, the Giraffe, the Zebra, the Eland, the Koodoo and the Hartebeest share the same color scheme. However, the superlative form used in the description of the Leopard, and the sign “matched” indicate that the Leopard is the most harmonious with his habitat of all. The Leopard takes advantage of his well-matched skin with High Veldt and his physical characteristics, so he becomes a fearsome hunter for all the animals. In this case, the Leopard is the fittest animal that manages to survive. Nevertheless, other animals struggle for their lives by escaping from the Leopard. They go to a great forest and start to live there. Their appearances match with the great forest in time. Thanks to their new patterns, the Giraffe and the Zebra can save their lives by hiding from the Leopard and the Ethiopian. In this case, the Giraffe and the Zebra are the fittest for survival in the new habitat. They adapt to the change thereby they are able to survive. After all animals have left High Veldt, the Leopard and the Ethiopian are about to starve. Thereupon, they go after animals and find them. However, they are still hungry because they cannot find their prey. The Leopard and the Ethiopian decide to adapt to great forest in order to gasp for their lives. In line with this purpose, the Ethiopian turns into black, while the Leopard has black spots in his skin. Their new images enable them to match with the environment. This points to the survival of the fittest. This can be inferred from the similes in the contexts:

You can lie out on the naked rocks and look like a piece of pudding-stone (Kipling, 1902: 19).

You can lie out on a leafy branch and look like sunshine sifting through the leaves (Kipling, 1902: 19).

You can lie right across the centre of a path and look like nothing in particular (Kipling, 1902: 19).

These similes point to the advantages of the Leopard with black spots over other animals. These advantages show the survival of the Leopard as the fittest. As can be seen, “How the Leopard Got His Spots” can be read as a Darwinian short story in which all animals and the Ethiopian struggle to survive but only the fittest one adapting to the change can stay alive.

5.5.5.3 An Ideological Short Story: “How the Leopard Got His Spots”

The short story “How the Leopard Got His Spots” can be read as an ideological text since it includes explicit and implicit ideological discourses signifying colonialism. The signs in the context point to the “otherness” of the African. Throughout the short story, the Africans

are represented with negative stereotypes. Firstly, the sign “‘sclusively” is repeated many times in order to show the uniqueness and exoticism of the Africa and Africans. Besides their strangeness, the Africans are introduced to the child reader as primitive. Primitivism of the Africans is alluded in the description of the Ethiopian as “the Ethiopian with his bows and arrows,” (Kipling, 1902: 14). In addition to strangeness and primitivism, the ugliness of Africans is indicated in the description of Baviaan as “dog-headed, barking Baboon” (Kipling, 1902: 15). The illustration of the Baviaan in the short story makes this image a reality. All these negative stereotypes indicating the inferiority of the Africans get together under the concept of “otherness” and form a basis for the West to justify its colonial practices. Along with colonialism, the short story includes racist signs as well. The Ethiopian represents “nigger”. This representation can be seen in the following context:

Oh, plain black’s best for a nigger’, said the Ethiopian (Kipling, 1902: 19).

As is seen from the context, the race of Ethiopian is explicitly indicated. There seems to be a pun that might mislead the child reader. The Ethiopian introduces himself as a “nigger” as if he is contented with this. However, the term “nigger” was invented by the West for addressing the Africans. Besides, The West adopted this term in order to insult and ridicule the Africans. Therefore “nigger” is a sign of exclusion and discrimination that otherizes the Africans. The West believes that the Africans are a subject race, ruled by a race that is superior and natural by birth. The Africans also have innate characteristics like being black, ugly, savage and strange that cannot be changed. This perspective of the West can be seen in the short story in the following context:

Oh, now and then you will hear grown-ups say, ‘Can the Ethiopian change his skin or the Leopard his spots?’ I don’t think even grown-ups would keep on saying such a silly thing if the Leopard and the Ethiopian hadn’t done it once—do you? But they will never do it again, Best Beloved. They are quite contented as they are (Kipling, 1902: 19).

As can be seen, this context directly refers to the unchangeability of the “other”. For the child reader, there is no need to seek an answer to the question, “Can the Ethiopian change his skin or the Leopard his spots?” (Kipling, 1902: 16). The question is replied immediately without giving time for the child reader to think. The impossibility of the change of the Ethiopian and the Leopard is emphasized by referring to a slang word “silly”. The child reader is told that it wouldn’t be wise to think the Ethiopian and the Leopard will change.

5.5.6. Contracts in the Text and Their Contribution to the Production of Meaning

The short story titled “How the Leopard Got His Spots” includes significant signs that make it possible to formulate an opinion about the balance of power between the actants. This part of the study aims to analyze the signs pointing to the power relationships. There is a contract between the Ethiopian and the Leopard in the short story. The contract is initiated by the Ethiopian, and the object of the subjects is to adapt to the new surrounding in order to survive. The Leopard is the other subject of the contract. Below is the context from the short story that initiates the contract:

I’m going to take Baviaan’s advice. He told me I ought to change; and as I’ve nothing to change except my skin I’m going to change that (Kipling, 1902: 18).

What to? said the Leopard, tremendously excited (Kipling, 1902: 18).

To a nice working blackish-brownish colour, with a little purple in it, and touches of slaty-blue. It will be the very thing for hiding in hollows and behind trees (Kipling, 1902: 18).

So he changed his skin then and there, and the Leopard was more excited than ever; he had never seen a man change his skin before (Kipling, 1902: 18).

But what about me? he said, when the Ethiopian had worked his last little finger into his fine new black skin. ‘You take Baviaan’s advice too. He told you to go into spots (Kipling, 1902: 18).

As can be seen from the context above, the contract begins upon the request of the Ethiopian. When the Ethiopian and the Leopard fail to keep the prey animals, the Ethiopian realizes that they do not match up to the surrounding and their survival depends on their adaptation. The signs “I’m going to take Baviaan’s advice” and “you take Baviaan’s advice” indicate that the Ethiopian initiates the contract by making decision in the direction of the Baviaan’s advice. However, he does not enforce the Leopard to change. Changing the skin color or not is up to the Leopard. Nevertheless, since they are good partners going along with each other, the Ethiopian expects the Leopard to do the same. Their partnership and the Leopard’s right of choice signify that they are equal to each other in the contract. Below is the context alluding to the equality in the contract:

Well, make up your mind,’ said the Ethiopian, ‘because I’d hate to go hunting without you, but I must if you insist on looking like a sun-flower against a tarred fence (Kipling, 1902: 18).

As can be seen with the signs “make up your mind”, the Ethiopian does not oblige the Leopard to change his color of skin upon the Baviaan’s advice. The Ethiopian expects to

maintain their unity and solidarity. The Leopard meets this expectation and he agrees with the contract of his own volition. Below are the contexts indicating to the agreement of the Leopard in the contract:

I'll take spots, then,' said the Leopard; 'but don't make 'em too vulgar-big (Kipling, 1902: 18).

Then the Ethiopian put his five fingers close together (there was plenty of black left on his new skin still) and pressed them all over the Leopard (Kipling, 1902: 18).

The solidarity between the Ethiopian and the Leopard stands out in these contexts. The Leopard accepts the contract and goes into black spots through the help of the Ethiopian. Both the Leopard and the Ethiopian feel hopeful about the contract. They believe that changing their skin color will result in favorable outcomes and provide advantages for adaptation to the new environment. This can be seen in the following context:

What to?' said the Leopard, tremendously excited. 'To a nice working blackish-brownish colour, with a little purple in it, and touches of slaty-blue. It will be the very thing for hiding in hollows and behind trees (Kipling, 1902: 18).

Now you are a beauty!' said the Ethiopian. 'You can lie out on the bare ground and look like a heap of pebbles. You can lie out on the naked rocks and look like a piece of pudding-stone. You can lie out on a leafy branch and look like sunshine sifting through the leaves; and you can lie right across the centre of a path and look like nothing in particular. Think of that and purr! (Kipling, 1902: 19).

As can be seen from these two contexts, the Leopard and the Ethiopian appreciate their new appearances, and they explain how to make use of the change of the skins. Their expectations from the contract come true. Below is the context alluding to the successful conclusion of the contract:

they went away and lived happily ever afterward (Kipling, 1902: 19).

The sign "happily" implies that the Leopard and the Ethiopian have managed to adapt to the surrounding and they are able to survive through the change in their skin color. In this regard, the new skin color enables the subjects to achieve their object. As both the Ethiopian and the Leopard can survive, they are the beneficiaries of the contract. From the postcolonial perspective, the result of contract in the story gives an idea about the power relationship between the two colonized. Neither of them is superior or inferior hierarchically, which implies the equal status of either subject in this contract. In other words, they are equal to each other in terms of status. The equality can be explicitly seen

in the story with the sign “brother”. They call each other as “brother”, and they act in solidarity. There is a significant point in the contract. The Ethiopian and the Leopard are threatened implicitly by the Baviaan in that their survival depends on their adaptation. When the Ethiopian perceives this threat, he initiates the contract because he is aware of the fact that they have to comply with the advice of the Baviaan representing the West or else they will starve together. Therefore, the Ethiopian persuades the Leopard to subjugate, as well. Their surrender indicates that they are dependent actants that are dominated by the autonomous actant, Baviaan. The contract not only discloses the dominant status of the West against the oppressed “other” but also displays the inferiority of the “other”. The West equates an African with an African animal and regards them as the “other” showing them equally inferior, savage, primitive and black, therefore they are dependent actants deserving to be exploited in the eyes of the West.

5.5.7. The Relationship Between the Text and the Surrounding Elements

The short story titled “How the Leopard Got His Spots” includes three authorial illustrations and two commentaries about the illustrations through which racism and colonialism are presented to the reader either explicitly or implicitly. In this part of the study, implications alluding to racism and colonialism in the illustrations and authorial commentaries are revealed and analyzed from the postcolonial perspective.

The first picture (Appendix A.7) can be seen under the title of the story. The story has a page decoration that attracts the reader’s attention and presents a humorous way of beginning the story. The knife figure is drawn in such a way to represent the letter “i” given that the story begins with “n” instead of “in”. Although the picture of knife seems to bear no relation to the story, it can be associated with the theme of primitivism in the story. The Ethiopian uses primitive hunting tools such as bows and arrows. Like arrows and bows, the knife can also be classified into primitive hunting tools. In this sense the knife in picture can be regarded as a sign alluding to primitivism in the story.

The second picture (Appendix A.8) illustrates the Baviaan. However, the illustration of Baviaan contradicts with the narrator’s depiction of that character in the story. Baviaan is described as “the dog-headed, barking Baboon, who is Quite the Wisest Animal in All South Africa” (Kipling, 1902: 15). This description can catch the fancy of the reader, and meet her/his expectation to see a dog-headed baboon. The baboon sits up straight in the

picture. Considering the manner of this sitting, the picture can also be associated with a human figure. This assumption can be underpinned with the headcloth. The image in the picture wears a striped headcloth, and it is almost the same as the nemes, traditionally worn by the pharaoh in ancient Egypt. Like nemes, the headcloth in the picture is also a traditional piece of cloth. This is explicitly stated in authorial commentaries in the following context:

the umbrella-ish thing about his head is his Conventional Mane (Kipling, 1902: 42).

Based on this context, it can be inferred that the “conventional mane” of Baviaan refers to the nemes worn by the Egyptian pharaoh, and it is presented to the reader with an extraordinary simile. In addition to this, one of writings in the picture belongs to ancient Egypt. This writing can be seen in the following context:

I have written it in what is not called Coptic and Hieroglyphic and Cuneiformic and Bengalic and Burmic and Hebric (Kipling, 1902: 42).

Among these writings the “coptic” directly refers to the ancient Egypt. This can be seen in Merriam-Webster Dictionary as “an Afro-Asiatic language descended from ancient Egyptian and used as the liturgical language of the Coptic church”³⁷.

Now that this figure represents the Egyptian, the Baboon in the description of Baviaan makes sense. The reason for this lies in the fact that the baboon occupies an important position as the god of wisdom in Egyptian mythology. From the postcolonial perspective, this illustration presents the strangeness of Egypt with references to its mythology. While the exoticism of South Africa is written in the story, the strangeness of Egypt is illustrated. Apart from the strangeness, the ugliness of the Egyptian can be found in the following context:

He is not beautiful (Kipling, 1902: 42).

As is seen from the context, the ugliness of the Baviaan is explicitly stated. The stereotypes, the strangeness and the ugliness adopted by the West in the description of the “other” can also be seen in this illustration.

³⁷ Merriam-Webster.com Dictionary, Merriam-Webster, <https://www.merriam-webster.com/dictionary/Coptic> [Accessed 14 April 2022].

The third picture (Appendix A.9) illustrates the changing skin color of the Leopard and the Ethiopian upon Baviann's advice. This is the picture of a high forest full of tree trunks in which the Ethiopian, the Leopard and the Giraffe are portrayed. It is hard to find the Leopard and the Giraffe in the picture. Therefore, this illustration is introduced to the reader as "a puzzle- picture like 'Find-the-Cat'" (Kipling, 1902: 48). Though the blackness is visible to the readers, recognizing and identifying the Leopard, and particularly the Giraffe, can take time, present challenges or even amuse the reader. However, this illustration seems to have an ideological purpose rather than intentionally forcing the reader to find out the spotted Leopard lying opposite to the Ethiopian or the Giraffe stretching out to the leaves of the tree in the middle of the picture. This ideological purpose manifests itself in the Ethiopian's skin color. At a first glance, the blackness of the Ethiopian stands out. The emphasis on the blackness explicitly refers to racism in the story. Along with this illustration, the racial discrimination can be seen in authorial commentaries in the following context:

the Ethiopian was really a negro, and so his name was Sambo (Kipling, 1902: 48).

The signs "negro" and "sambo" in this context directly point to the presence of the racial discrimination in the story. They are both derogatory terms used for black people. From the postcolonial perspective, the stereotype "black" includes humiliating forms of address such as "nigger", "negro" and "sambo". The West adopts all these stereotypes in an attempt to legitimate colonial practices of the superior race. By means of these stereotypes, the West distinguishes itself from the Africans and otherizes them.

As can be seen from the illustrations and authorial commentaries, the short story titled "How the Leopard Got His Spots" presents racism to the reader by means of humorous illustrations. From the analysis of the illustrations and the authorial commentaries, it can be seen that while the first and the second illustrations imply the strangeness and the primitivism of the African, the third illustration directly refers to racial discrimination. In this regard, it can be suggested that this story narrates how the Africans are marginalized through racism.

5.6. SEMIOTIC ANALYSIS OF THE SHORT STORY “THE ELEPHANT’S CHILD”

In this part of the study, the signs in the short story titled “The Elephant’s Child” will be analyzed from a postcolonial perspective. Semiotic analysis of the short story consists of “focalization of the text”, “narrative programs in the text”, “combinatory modalities of the actants in the text”, “isotopies in the text”, and “multiple readings of the text”. Within this frame, the focalization of the text will be determined. The contexts with narrative programs in the short story will be provided. Combinatory modalities of the actants in the text will be examined. Afterwards, isotopies in the text will be evaluated, and lastly multiple readings of the text will be discussed. In this direction, firstly focalization of the text will be determined and analyzed.

5.6.1. Focalization of the Text

The short story titled “The Elephant’s Child” is built upon eight characters. They are: The Elephant’s Child, the Giraffe, the Hippopotamus, the Ostrich, the Baboon, Kolokolo Bird, Bi-Coloured-Python-Rock-Snake, and the Crocodile. The story begins and ends with the narrator’s perspective. The narrator begins the story with the description of the Elephant’s Child as “satiabable” and narrates the events of the story. Throughout the story, the narrator focuses on the relationship of the Elephant’s Child with other characters, and ends the story by referring to the Elephant’s Child as “satiabable” again. The perspectives in the short story are given together with the beginning and ending contexts in Table 5.5.

Table 5. 5 The Perspectives in the Short Story Titled “The Elephant’s Child”

Perspective	Starting context	Ending context
Narrator	In the High and Far-Off Times the Elephant, O Best Beloved, had no trunk. He had only a blackish, bulgy nose, as big as a boot, that he could wriggle about from side to side (Kipling, 1902: 20). Line 1	O Best Beloved, all the Elephants you will ever see, besides all those that you won’t, have trunks precisely like the trunk of the ‘satiabable Elephant’s Child (Kipling, 1902: 25). Line 161

As can be seen in Table 5.5, the story begins and ends with the perspective of the narrator. This finding is significant in that the narrator symbolizes the power holder by deciding how the story of those animals should start and come to an end. The narrator shapes the

beginning condition and the ending of the other characters. In the beginning of the story, the narrator introduces the Elephant's Child to the reader as a very curious character. The Elephant's Child is oppressed for his insatiable curiosity, and exposed to the physical violence by his relatives. This can be seen in the following contexts:

He asked his tall aunt, the Ostrich, why her tail-feathers grew just so, and his tall aunt the Ostrich spanked him with her hard, hard claw (Kipling, 1902: 20).

He asked his tall uncle, the Giraffe, what made his skin spotty, and his tall uncle, the Giraffe, spanked him with his hard, hard hoof (Kipling, 1902: 20).

He asked his broad aunt, the Hippopotamus, why her eyes were red, and his broad aunt, the Hippopotamus, spanked him with her broad, broad hoof (Kipling, 1902: 20).

he asked his hairy uncle, the Baboon, why melons tasted just so, and his hairy uncle, the Baboon, spanked him with his hairy, hairy paw (Kipling, 1902: 20).

As is seen from the contexts, Elephant's Child has two aunts and two uncles. The Elephant's Child's incessant questions irritate them. In order to get rid of these questions, his aunts and uncles attempt to silence the Elephant's Child by spanking him hard. The Elephant's Child is physically weak. Therefore, he cannot hit back at their relatives. In other words, he cannot resist their power. From this aspect, he is an oppressed character that is subjected to violence. While this submission presents the Elephant's Child as an oppressed character in the short story, it also points to the superiority and hegemony of the relatives. From the postcolonial perspective, this case can be associated with the Western approach to the "subaltern". The West attempts to subjugate and oppress the "subaltern" for its colonial practices. In order to maintain its colonial practices, the West resorts to the use of force. The "subaltern" is silent and subverted under the compulsion of the West.

The short story proceeds with the narrator's perspective about the Elephant's Child and Bi-Coloured-Python-Rock-Snake. On the way of Limpopo river, the Elephant's Child meets Bi-Coloured-Python-Rock-Snake. He asks Bi-Coloured-Python-Rock-Snake what the Crocodile has for dinner, and he is spanked by Bi-Coloured-Python-Rock-Snake, as well. After his parents and relatives, the Elephant's Child is subjected to the violence because of his "insatiable curiosity". This can be seen in the following context:

Then the Bi-Coloured-Python-Rock-Snake uncoiled himself very quickly from the rock, and spanked the Elephant's Child with his scalesome, flailsome tail (Kipling, 1902: 21).

At that moment, getting beaten by someone other than his family astonishes the Elephant's Child. He thinks that Bi-Coloured-Python-Rock-Snake spans him for his "satiableness" like his family. The Elephant's Child does not fight against Bi-Coloured-Python-Rock-Snake. Far from resisting to Bi-Coloured-Python-Rock-Snake, the Elephant's Child keeps a civil tongue that points to his fear from Bi-Coloured-Python-Rock-Snake:

So he said good-bye very politely to the Bi-Coloured-Python-Rock-Snake, and helped to coil him up on the rock again, and went on (Kipling, 1902: 21).

As can be seen from this context, the Elephant's Child concedes the violence of Bi-Coloured-Python-Rock-Snake. Although the Elephant's Child is spanked by Bi-Coloured-Python-Rock-Snake, he does not give any reaction. On the contrary, he goes on his way by saying goodbye and helping Bi-Coloured-Python-Rock-Snake. This case indicates that the Elephant is still under oppression, and like the relatives, Bi-Coloured-Python-Rock-Snake appears as a hegemon that shows his power by flailing the Elephant's Child.

The story proceeds with the perspective of the narrator about the Crocodile. The Elephant's Child arrives at the river and finds the Crocodile. However, he flinches from the Crocodile because he does not want to be spanked by the Crocodile. He is afraid of the Crocodile, as well. Below are the contexts alluding to the fear of the Elephant's Child:

Then the Crocodile winked the other eye, and lifted half his tail out of the mud; and the Elephant's Child stepped back most politely (Kipling, 1902: 22).

'Scuse me,' said the Elephant's Child most politely, 'but my father has spanked me, my mother has spanked me, not to mention my tall aunt, the Ostrich, and my tall uncle, the Giraffe, who can kick ever so hard, as well as my broad aunt, the Hippopotamus, and my hairy uncle, the Baboon, and including the Bi-Coloured-Python-Rock-Snake, with the scalesome, flailsome tail, just up the bank, who spans harder than any of them; and so, if it's quite all the same to you, I don't want to be spanked any more (Kipling, 1902: 22).

In the first context, the sign "stepped back" indicates that the Elephant's Child refrains from the Crocodile. In the second context, The Elephant's Child refers to the violent behaviors of his relatives and the Bi-Coloured-Python-Rock-Snake. He also expresses his anxiety about having the same experience with the Crocodile. This indicates that the Elephant's Child keeps his oppressed position in the story. The narrator presents the Crocodile to the reader as trickster, hypocrite and brutal hegemon. It is no wonder to see the Western representations of the Crocodile since the Crocodile represents the African.

With reference to this, Simon Pooley points to the British literary tradition in the nineteenth century in which Crocodiles are used to symbolize the violence, deceptiveness, hypocrisy and gulosity. Pooley also refers to the crocodile as “narrative cliché, a malevolent presence (often associated with the colonised ‘other’) to be battled and subjugated by the colonial hero” (Pooley, 2013: 146). Parallel to this point of view, it can be thought that the Crocodile takes part in the story as a colonial subject. He represents hegemony by inflicting pain on the Elephant’s Child and showing no mercy. This case can be associated with the relationship between the two colonized. An African leader under the influence of the British colonialism applies sanctions and violence in order to take the control. The colonized subjected to the violence can do nothing but suffer from pain. This helplessness of the colonized can be seen in the reaction of the Elephant’s Child to the Crocodile:

the Elephant’s Child was much annoyed, and he said, speaking through his nose, like this, ‘Led go! You are hurtig be! (Kipling, 1902: 22).

As is seen with the signs “led go” and “hurtig be”, the Elephant’s Child uses a childish tone of voice. This childish reaction of the Elephant’s Child indicates his purity and weakness to resist the power of the Crocodile. In this sense, the Elephant maintains his presence as the oppressed in the short story.

From the narrator’s perspective, Bi-Coloured-Python-Rock-Snake is presented to the reader as a hegemon for the second time. Below is the context indicating the hegemony of the Bi-Coloured-Python-Rock-Snake over the Elephant’s Child:

Rash and inexperienced traveller, we will now seriously devote ourselves to a little high tension, because if we do not, it is my impression that yonder self-propelling man-of-war with the armour-plated upper deck’ (and by this, O Best Beloved, he meant the Crocodile), ‘will permanently vitiate your future career (Kipling, 1902: 23).

With this context, the perspective of the Bi-Coloured-Python-Rock-Snake addresses the Elephant’s Child as “rash” and “inexperienced”. These signs refer to the inferiority of the Elephant’s Child and display his helplessness. Besides, in the name of encouraging the Elephant’s Child, the Bi-Coloured-Python-Rock-Snake actually warns him by drawing an analogy between “self-propelling man-of-war” and the Crocodile. Thereupon, the Elephant’s Child does what is told. Below are the contexts pointing to the obedience of the Elephant’s Child:

So he pulled, and the Elephant's Child pulled, and the Crocodile pulled; but the Elephant's Child and the Bi-Coloured-Python-Rock-Snake pulled hardest; and at last the Crocodile let go of the Elephant's Child's nose (Kipling, 1902: 23).

Then the Elephant's Child sat down most hard and sudden; but first he was careful to say 'Thank you' to the Bi-Coloured-Python-Rock-Snake (Kipling, 1902: 23).

As is seen from the contexts, the Elephant's Child acts as the Bi-Coloured-Python-Rock-Snake commands. Nevertheless, the Elephant Child feels uneasy about the favor of Bi-Coloured-Python-Rock-Snake. This can be seen with the sign "careful". The Elephant's Child is cautious about him. This points to the pattern of behaviour of an oppressed character against a hegemon.

The story ends with the perspective of the narrator about the Elephant's Child. The narrator characterizes the Elephant's as "bad" since the Elephant's Child retaliates by spanking all his family. Below is the context indicating the revenge of the Elephant's Child:

He pulled out his tall Ostrich aunt's tail-feathers; and he caught his tall uncle, the Giraffe, by the hind-leg, and dragged him through a thorn-bush; and he shouted at his broad aunt, the Hippopotamus, and blew bubbles into her ear when she was sleeping in the water after meals (Kipling, 1902: 25).

As can be seen from the context, the Elephant's Child seizes the power and avenges upon all his family thanks to his new trunk. This time, he does not come by the worst. Contrary to this, the Elephant's Child completes the story as a hegemon that can give a voice by dealing his family. At the end of the story, the narrator refers to the Elephant's Child's family that sets off on Limpopo River in order to have a trunk like Elephant's Child. When they return, nobody spans anyone anymore. The narrator ends the story in the same way as the beginning of the story by referring to the Elephant's Child as "'satile".

As can be seen from the beginning and ending contexts, the story is constructed on the perspectives of the narrator. The story begins and ends with the narrator's perspective about the Elephant's Child. Although Bi-Coloured-Python Rock Snake and the Crocodile keep their position as hegemon in the story, the Elephant's Child and his family interchange their positions. The reader meets an oppressed Elephant's Child in the beginning of the story. However, he turns into a hegemon character after acquiring a versatile trunk. In contrast with this, his family members begin story as hegemon characters while they become oppressed in the end.

5.6.2. The Narrative Programs in the Text

In this part of the study, the contexts with narrative programs in the short story titled “The Elephant’s Child” are provided. As a result of analysis of the source text for narrative programs, one main narrative program, together with four instrumental narrative programs, and one transformative act are identified in the short story.

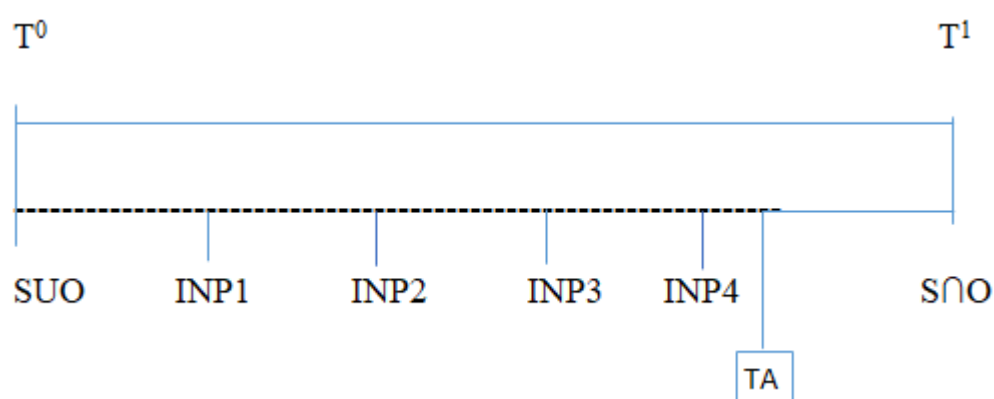


Figure 5. 4 The Main Narrative Program, Four Instrumental Programs and One Transformative Act in the Short Story Titled “The Elephant’s Child”

Main Narrative Program: To learn what the Crocodile has for dinner

Subject: Elephant

Object: Satisfying his curiosity

Instrumental Narrative Program 1: To ask his relatives what the Crocodile has for dinner

Instrumental Narrative Program 2: To ask his Kolokolo Bird what the Crocodile has for dinner

Instrumental Narrative Program 3: To ask Bi-Coloured-Python-Rock-Snake what the Crocodile has for dinner

Instrumental Narrative Program 4: To ask the Crocodile what the Crocodile has for dinner

_____ : successfully completed narrative program

----- : unsuccessful narrative program

T⁰: Beginning time of the narrative program

T¹: The ending time of the narrative program

TA: Transformative act: Crocodile's catching the Elephant by his little nose

INP: Instrumental Narrative Program

U: Segregation between the subject and object

∩: Conjugation

As can be seen in Figure 5.4, there is one main narrative program in the short story "The Elephant's Child". This main narrative program is determined as "learning what the Crocodile has for dinner". The subject is the Elephant in the story, while the object is "satisfying his curiosity". In order to achieve the object, the subject initiates four instrumental narrative programs, which would help the subject succeed in achieving the main narrative program. The first instrumental program is to ask his relatives what the Crocodile has for dinner. As can be seen in Figure 5.4, the first instrumental narrative program fails. Below is the context from the source text showing the failure of instrumental narrative program 1:

He asked, 'What does the Crocodile have for dinner?' Then everybody said, 'Hush!' in a loud and dretful tone, and they spanked him immediately and directly, without stopping, for a long time (Kipling, 1902: 20).

As can be seen with the signs "hush!" and "spank", the Elephant is silenced and beaten by his relatives, and his question remains unanswered. This indicates that the subject does not achieve his object, and the first instrumental narrative program fails. The second instrumental program is to ask his Kolokolo Bird what the Crocodile has for dinner. As is seen from Figure 5.4, the second instrumental program also fails. Below is the context from the source text showing the instrumental narrative program 2:

Then Kolokolo Bird said, with a mournful cry, 'Go to the banks of the great grey-green, greasy Limpopo River, all set about with fever-trees, and find out (Kipling, 1902: 20).

As can be seen with the sign, "find out", the Kolokolo Bird does not give a direct answer to the Elephant. Instead, the Kolokolo Bird just shows the way to find the answer. For this reason, the subject does not achieve his object, and the second instrumental narrative program fails. The third instrumental narrative program is to ask Bi-Coloured-Python-Rock-Snake what the Crocodile has for dinner. As can be seen in Figure 5.4, the third instrumental program fails. Below is the context indicating the instrumental narrative program 3:

Then the Bi-Coloured-Python-Rock-Snake uncoiled himself very quickly from the rock, and spanked the Elephant's Child with his scalesome, flailsome tail (Kipling, 1902: 21).

The sign “spanked” in the context demonstrates that the Elephant cannot receive an answer from Bi-Coloured-Python-Rock-Snake. Therefore, the subject does not achieve his object, and the third instrumental program fails. The fourth instrumental program is to ask the Crocodile what the Crocodile has for dinner. The Crocodile does not respond to his question immediately, and wants the Elephant to get closer to the answer. Thereupon, the Elephant puts his head down close to the Crocodile's mouth. At the very moment, the Crocodile catches the Elephant by his nose. The Crocodile's catching the Elephant's Child by his nose functions as the transformative act in the short story since the Elephant's Child learns what the Crocodile has for dinner through experience. This can be seen in the following contexts:

I think, said the Crocodile—and he said it between his teeth, like this—‘I think to-day I will begin with Elephant's Child! (Kipling, 1902: 22).

the Elephant's Child was much annoyed, and he said, speaking through his nose, like this, ‘Led go! You are hurtig be! (Kipling, 1902: 22).

As is seen from the contexts, the Crocodile gives an answer to the Elephant's Child by attacking him. The Elephant's Child satisfies his curiosity by learning the hard way. Nevertheless, this bad experience indicates that the Elephant achieves his object. In this regard, the subject completes the main narrative program successfully through the transformative act. The Elephant's Child can find the answer to his question. He learns that the Crocodile can eat an elephant. He suffers from the consequences of his insatiable curiosity. From a postcolonial perspective, the relationship between the Crocodile and the Elephant's Child can be associated with colonizer and the colonized. As a representation of colonial power, the Crocodile punishes the colonized for his greediness.

5.6.3. Combinatory Modalities of the Actants in the Text

There are eight actants in the short story titled “The Elephant's Child”. They are: The Elephant's Child, the Giraffe, the Hippopotamus, the Ostrich, the Baboon, Kolokolo Bird, Bi-Coloured-Python-Rock-Snake, and the Crocodile. In the beginning of the story, the reader meets an Elephant's Child who is spanked by his relative because of his “satiabile curiosity”. The Elephant's Child is beaten by his aunt Ostrich, uncle the Giraffe, aunt

Hippopotamus and uncle the Baboon in order. While they are beating the Elephant's Child, they make use of their physical traits. This can be seen in the following contexts:

his tall aunt the Ostrich spanked him with her hard, hard claw (Kipling, 1902: 20).

his tall uncle, the Giraffe, spanked him with his hard, hard hoof (Kipling, 1902 :20).

his broad aunt, the Hippopotamus, spanked him with her broad, broad hoof (Kipling, 1902: 20).

his hairy uncle, the Baboon, spanked him with his hairy, hairy paw (Kipling, 1902: 20).

As is seen from the contexts, the relatives of the Elephant's Child jab at him with their powerful body parts. They know how to use and take advantage of their body parts. Aunt the Ostrich uses her claw; uncle the Giraffe uses his hoof; aunt the Hippopotamus uses her hoof; uncle the Baboon uses his paw. These animals use their body parts either to protect themselves or attack. In the case of the Elephant's Child, they benefit from their body parts to silence the Elephant's Child. As the relatives are aware of their physical strength, they can make use of their power over the Elephant's Child. Therefore, they are autonomous actants under the modality of "knowing to do", "wanting to do" and "being able to do" in the beginning of the story. Like the relatives of the Elephant's Child, Kolokolo Bird also appears in the story as an autonomous actant. After spanked by his relatives, the Elephant's Child comes upon Kolokolo Bird and shares his willingness to learn what the Crocodile has for dinner. Kolokolo Bird routes him to the place where he finds out the answer. This can be seen in the following contexts:

Then Kolokolo Bird said, with a mournful cry, 'Go to the banks of the great grey-green, greasy Limpopo River, all set about with fever-trees, and find out (Kipling, 1902: 20).

he trod on what he thought was a log of wood at the very edge of the great grey-green, greasy Limpopo River, all set about with fever-trees. But it was really the Crocodile (Kipling, 1902: 21).

As can be seen from the contexts, the Kolokolo Bird has the knowledge of the place where the Crocodile lives. After a long journey, the Elephant's child eventually finds the Crocodile in Limpopo River. This indicates that Kolokolo Bird has pointed the Elephant in the right direction. In this regard, Kolokolo Bird is an autonomous actant under the modality of "knowing to do" and "wanting to do".

The Elephant's Child has never seen a crocodile before, so he does not have an idea about what a crocodile looks like. The Elephant's Child asks the Crocodile about crocodile.

Thereupon, the Crocodile wants the Elephant to approach. Firstly, the Elephant hesitates but the Crocodile is able to persuade the Elephant to come closer. This can be seen from the following contexts:

Come hither, Little One,' said the Crocodile. 'Why do you ask such things? (Kipling, 1902: 22).

Come hither, Little One,' said the Crocodile, 'for I am the Crocodile,' and he wept crocodile-tears to show it was quite true (Kipling, 1902: 22).

Come hither, Little One,' said the Crocodile, 'and I'll whisper (Kipling, 1902: 22)

Then the Elephant's Child put his head down close to the Crocodile's musky, tusky mouth, and the Crocodile caught him by his little nose (Kipling, 1902: 22).

As can be seen from the contexts, the Crocodile gets what he wants. He bluffs the Elephant's Child into coming closer by weeping crocodile-tears. This indicates that the Crocodile is an autonomous actant under the modalities of "knowing to do", "wanting to do" and "being able to do".

The Elephant's Child struggles with the Crocodile, and manages to get rid of the Crocodile by the help of the Bi-Coloured-Python-Rock-Snake. Bi-Coloured-Python-Rock-Snake tells him to pull his nose as hard as he can. As he pulls his nose, it begins to stretch and grow longer. He eventually manages to get rid of the Crocodile with the help of the Bi-Coloured-Python-Rock-Snake. However, he is not happy with his new nose since he gets it against his will. He has to maintain his life with his new trunk forever. This can be found in the following contexts:

'Scuse me,' said the Elephant's Child, 'but my nose is badly out of shape, and I am waiting for it to shrink (Kipling, 1902: 23).

Then you will have to wait a long time, said the Bi-Coloured-Python-Rock-Snake (Kipling, 1902: 23).

As is seen from the sign "badly", the Elephant does not like his new nose and thinks that it will become smaller. However, Bi-Coloured-Python-Rock-Snake implies with the sign "have to" that the Elephant's Child is obliged to lead his life with his new nose. This indicates that the Elephant's Child is a dependent actant under the modality of "having to do". Bi-Coloured-Python-Rock-Snake attempts to enable the Elephant's Child to look at the bright side, and suggests that "[s]ome people do not know what is good for them" (Kipling, 1902: 22). Bi-Coloured-Python-Rock-Snake knows what is good for the Elephant's Child. In order to make the Elephant's Child realize the advantages of his new

trunk, Bi-Coloured-Python-Rock-Snake points to the disadvantages of his previous nose. This can be seen in the following contexts:

'Vantage number one!' said the Bi-Coloured-Python-Rock-Snake. 'You couldn't have done that with a mere-smear nose. Try and eat a little now (Kipling, 1902: 24).

'Vantage number two!' said the Bi-Coloured-Python-Rock-Snake. 'You couldn't have done that with a mear-smear nose (Kipling, 1902: 24).

'Vantage number three!' said the Bi-Coloured-Python-Rock-Snake. 'You couldn't have done that with a mere-smear nose (Kipling, 1902: 24).

As can be seen, the Bi-Coloured-Python-Rock-Snake is well aware of the Elephant's nose and attempts to enlighten the Elephant's Child by focusing on the disadvantages of his previous nose. For this reason, Bi-Coloured-Python-Rock-Snake takes part in the short story as an autonomous actant under the modality of "knowing to do". The Elephant's Child makes use of all advantages of his new nose on the way home. When he returns, his relatives attempt to spank him for his "'satiabile curiosity", but this time the Elephant's Child can resist them. The Elephant's Child is not oppressed by hegemons anymore. Furthermore, he gains strength and he can spank all his relatives. Below are the contexts alluding to the capability of spanking all his family:

Pooh,' said the Elephant's Child. 'I don't think you peoples know anything about spanking; but I do, and I'll show you.' Then he uncurled his trunk and knocked two of his dear brothers head over heels (Kipling, 1902: 25).

But it's very useful,' and he picked up his hairy uncle, the Baboon, by one hairy leg, and hove him into a hornet's nest (Kipling, 1902: 25).

Then that bad Elephant's Child spanked all his dear families for a long time, till they were very warm and greatly astonished (Kipling, 1902: 25).

He pulled out his tall Ostrich aunt's tail-feathers (Kipling, 1902: 25).

he caught his tall uncle, the Giraffe, by the hind-leg, and dragged him through a thorn-bush (Kipling, 1902: 25).

he shouted at his broad aunt, the Hippopotamus, and blew bubbles into her ear when she was sleeping in the water after meals (Kipling, 1902: 25).

In the beginning of the story, the Elephant's Child is incapable of fighting back his relatives. He did nothing but wait for the ending of the violence. From the signs "spank",

“knocked”, “hove”, “pulled out”, “dragged”, it can be inferred that the position of actants has changed. At the end of the story, the Elephant’s Child resorts to physical violence and beats his relatives out. This case indicates that the modalities of the Elephant’s Child and his relatives interchange. Like his relatives, The Elephant’s Child has a body part that makes him stronger than his relatives and enables the Elephant’s Child to protect and defend himself. For this reason, the Elephant’s Child completes the story as an autonomous actant that is under the modality of “being able to do”. After gaining strength, the Elephant’s Child manages to survive by adapting to the hegemon characters in the short story. From the postcolonial perspective the survival of the Africans depends on their obedience to the rules established by the Western power. The Africans are supposed to adopt the Western colonial system and catch up with that system. Unless they submit, the violence will continue.

5.6.4. The Isotopies in the Text

It is possible to determine the isotopies to comprehend the recurrent themes and signs in the text presented in the form of synonyms in the short story titled “The Elephant’s Child”. The first isotopy is “satiating”. The reader meets a “satiating” Elephant’s Child who has full of unquenchable sense of curiosity. The isotopy “satiating” is repeated twelve times in the short story. Below are the contexts from the source text showing the repetition of “satiating”:

There was one Elephant—a new Elephant—an Elephant’s Child—who was full of ‘satiating curiosity, and that means he asked ever so many questions (Kipling, 1902: 20).

he lived in Africa, and he filled all Africa with his ‘satiating curiosities (Kipling, 1902: 20).

the Giraffe, spanked him with his hard, hard hoof. And still he was full of ‘satiating curiosity! (Kipling, 1902: 20).

the Baboon, spanked him with his hairy, hairy paw. And still he was full of ‘satiating curiosity! (Kipling, 1902: 20).

and all his uncles and his aunts spanked him. And still he was full of ‘satiating curiosity! (Kipling, 1902: 20).

One fine morning in the middle of the Precession of the Equinoxes this ‘satiating Elephant’s Child asked a new fine question (Kipling, 1902: 20).

My father has spanked me, and my mother has spanked me; all my aunts and uncles have spanked me for my ‘satiating curiosity (Kipling, 1902: 20).

this 'satiabable Elephant's Child took a hundred pounds of bananas (the little short red kind), and a hundred pounds of sugar-cane (the long purple kind), and seventeen melons (the greeny-crackly) (Kipling, 1902: 20-21).

this 'satiabable Elephant's Child had never seen a Crocodile, and did not know what one was like (Kipling, 1902: 21).

It was all his 'satiabable curiosity (Kipling, 1902: 21).

all spanked me for my 'satiabable curiosity (Kipling, 1902: 21).

Come here and be spanked for your 'satiabable curiosity (Kipling, 1902: 25).

Elephants you will ever see, besides all those that you won't, have trunks precisely like the trunk of the 'satiabable Elephant's Child (Kipling, 1902 :25).

As is seen from the contexts, the Elephant's Child is identified as "satiabable" since he wonders everything around him. From a postcolonial perspective, this isotopy can be interpreted as a stereotype used by the West. The West adopts stereotypes in order to describe the "other" and justify its colonial practices. "Greedy" is one of these stereotypes. A Western perspective about Africans referring to them as greedy can be found in M Masango's statement:

The Western world and its values affected Africans deeply. Developed countries have always viewed our continent as a place plagued by corruption, dictatorship, military coups, rebellious leaders, greediness, misuse of power, incompetent leadership, politically as well as economically ineffective and suspicious leaders who undermine their own democracies (Masango, 2002: 707).

As can clearly be seen from this statement, the West regards the Africans as greedy, and the Africans are punished for their greediness. As an African, the Elephant's Child in the story is also punished for his greediness. His incessant questions put him into a lot of trouble. His relatives, the Bi-Coloured-Python-Rock-Snake and the Crocodile attempt to hush him up and teach how to behave through violence. Below are the contexts indicating the violence against the Elephant's Child:

his tall aunt the Ostrich spanked him with her hard, hard claw (Kipling, 1902: 20).

his tall uncle, the Giraffe, spanked him with his hard, hard hoof (Kipling, 1902: 20).

his broad aunt, the Hippopotamus, spanked him with her broad, broad hoof (Kipling, 1902: 20).

his hairy uncle, the Baboon, spanked him with his hairy, hairy paw (Kipling, 1902: 20).

all his uncles and his aunts spanked him (Kipling, 1902: 20).

Then everybody said, 'Hush!' in a loud and dretful tone, and they spanked him immediately and directly, without stopping, for a long time (Kipling, 1902: 20).

My father has spanked me, and my mother has spanked me; all my aunts and uncles have spanked me for my 'satiableness' (Kipling, 1902: 20).

they all spanked him once more for luck, though he asked them most politely to stop (Kipling, 1902: 21).

Then the Bi-Coloured-Python-Rock-Snake uncoiled himself very quickly from the rock, and spanked the Elephant's Child with his scalesome, flailsome tail (Kipling, 1902: 21).

the Hippopotamus, and my other uncle, the Baboon, have all spanked me for my 'satiableness'—and I suppose this is the same thing (Kipling, 1902: 21).

Elephant's Child stepped back most politely, because he did not wish to be spanked again (Kipling, 1902: 22).

the Elephant's Child most politely, 'but my father has spanked me, my mother has spanked me, not to mention my tall aunt, the Ostrich, and my tall uncle, the Giraffe, who can kick ever so hard (Kipling, 1902: 22).

Bi-Coloured-Python-Rock-Snake, with the scalesome, flailsome tail, just up the bank, who spans harder than any of them (Kipling, 1902: 22).

I don't want to be spanked any more (Kipling, 1902: 22).

Now how do you feel about being spanked again? (Kipling, 1902: 24).

How would you like to spank somebody?' said the Bi-Coloured-Python-Rock-Snake (Kipling, 1902: 24).

Well,' said the Bi-Coloured-Python-Rock-Snake, 'you will find that new nose of yours very useful to spank people with (Kipling, 1902: 24).

he spanked her very hard, to make sure that the Bi-Coloured-Python-Rock-Snake had spoken the truth about his new trunk (Kipling, 1902: 24).

They were very glad to see him, and immediately said, 'Come here and be spanked for your 'satiableness' (Kipling, 1902: 25).

I don't think you peoples know anything about spanking; but I do, and I'll show you (Kipling, 1902: 25).

Then that bad Elephant's Child spanked all his dear families for a long time (Kipling, 1902: 25).

When they came back nobody spanked anybody any more; and ever since that day (Kipling, 1902: 25).

The sign “spank” obviously indicates that the Elephant’s Child is subjected to violence by his relatives, the Bi-Coloured-Python-Rock-Snake and the Crocodile. Their violence is repeated again and again. The recurrent violence stands out in the short story since the sign “spank” is repeated twenty-four times. Besides, the reaction of the Elephant’s Child to the violence attracts attention. The reader can feel the fear and anxiety of the Elephant’s Child about the physical violence in the following context:

And they all spanked him once more for luck, though he asked them most politely to stop (Kipling, 1902: 21).

Elephant’s Child stepped back most politely, because he did not wish to be spanked again (Kipling, 1902: 22).

I don’t want to be spanked any more (Kipling, 1902: 22).

Led go! You are hurtig be! (Kipling, 1902: 22).

As can be seen from the contexts, the Elephant’s Child desperately averts from spanking. The sign “stepped back” refers to his evasion. The Elephant’s Child can do nothing but express his unwillingness and pain. He begs the persecutors to let him go in a childish manner. Despite all efforts, he fails to be heard. Therefore, he resigns himself to the spankings desperately. The persecutors disregard the Elephant’s Child since they believe that they can silence him by resorting to physical violence. Considering this demeanour from postcolonial perspective, it can be thought that the isotopy “spank” refers to the “corporal punishment” that is applied by the West, and the Elephant’s Child represents the colonized African. The West regards the Africans as children needing to be educated and civilized. This point of view can also be seen in the statement of William B. Cohen. According to Cohen “[t]he European imperial powers of the nineteenth and twentieth centuries viewed their African and Asian subjects as children, as men not fully grown, whose destiny had to be guided by the presumably more advanced states of Europe” (Cohen, 1970: 427). Based on this statement, it can be inferred that the Elephant’s Child is a representation of the colonized who needs to be taught how to behave. In an attempt to teach civilization and take the control of the Africans, the West employs certain methods. Corporal punishment is the most commonly used way of controlling and oppressing the

Africans. With reference to corporal punishment, David Killingray's statement highlights significant points:

Along with the idea that child-like people needed to be schooled and disciplined with physical force, the stick or whip was convenient, instant and closely related with the offence. It was, so its advocates argued, readily understood by Africans; coming from societies that inflicted brutal punishments on offenders, Africans clearly recognized, and indeed expected, physical abuse as the reward for misdemeanours. And in any case, it was argued, they had an ability to bear pain, 'which the primitive African does not feel (Killingray, 1994: 202).

This statement points to the types of corporal violence inflicting pain on "child-like" Africans. There is an important point that attracts attention: It is the ability of the Africans to endure the pain. Their endurance to the pain is associated with primitivism. Given that primitivism is a stereotype used by the West to legitimize its colonial practices, it can be also referred as a pretext of the West for committing physical violence against the Africans. From this point of view, it can be inferred that the Elephant's Child is spanked again and again uncaringly since even if he is a child, he can still bear the pain as a primitive African. For this reason, an analogy can be drawn between the Elephant's Child and child-like African oppressed by the hegemon through violence.

Besides the isotopy "spank", the setting of the story also stands out with its repetitive depiction. The depiction of the Limpopo River can be seen in the following contexts:

Then Kolokolo Bird said, with a mournful cry, 'Go to the banks of the great grey-green, greasy Limpopo River, all set about with fever-trees, and find out (Kipling, 1902: 20).

Goodbye. I am going to the great grey-green, greasy Limpopo River, all set about with fever-trees, to find out what the Crocodile has for dinner (Kipling, 1902: 21).

he came to the banks of the great grey-green, greasy Limpopo River, all set about with fever-trees, precisely as Kolokolo Bird had said (Kipling, 1902: 21).

he could not pick it up, till he trod on what he thought was a log of wood at the very edge of the great grey-green, greasy Limpopo River, all set about with fever-trees (Kipling, 1902: 21).

he was kind to his poor pulled nose, and wrapped it all up in cool banana leaves, and hung it in the great grey-green, greasy Limpopo to cool (Kipling, 1902: 23).

he schlooped up a schloop of mud from the banks of the great grey-green, greasy Limpopo, and slapped it on his head (Kipling, 1902: 24).

I got a new one from the Crocodile on the banks of the great grey-green, greasy Limpopo River,' said the Elephant's Child (Kipling, 1902: 25).

At last things grew so exciting that his dear families went off one by one in a hurry to the banks of the great grey-green, greasy Limpopo River, all set about with fever-trees (Kipling, 1902: 25).

The Elephant's Child sets off on Limpopo River as soon as he learns he can find an answer to the question "what the Crocodile has for dinner?" (Kipling, 1902: 20). As can be seen from the context, the Elephant's Child finds the answer in "the great grey-green, greasy Limpopo River, all set about with fever-trees" (Kipling, 1902: 20). Limpopo River is repeated eight times in the short story. This repetition may catch the reader's fancy about Limpopo River in South Africa. Particularly, the descriptive adjective "greasy" may be confusing for the child reader. The child reader can imagine an oily and slippery river that sound strange. This imagination can mislead the child reader about the Limpopo River. The child-reader can be prejudiced against Africa's natural environment and picture an exotic Africa with its natural surroundings. Furthermore, the sign "greasy" seems to be a purposeful descriptive adjective. The purpose of "greasy" can be found in one of its lexical meanings. "Greasy" is defined in Macmillian Dictionary as "very friendly and polite in a way that is unpleasant and not sincere"³⁸. This definition can be associated with the Crocodile's course of action towards the Elephant's Child. The Crocodile pretends to be kind and harmless and tricks the Elephant's Child by weeping crocodile-tears. As is known, the Crocodile tears symbolize false, insincere and hypocritical sorrow. For this reason, it can be thought that the sign "greasy" refers to the place where hypocrite Crocodile lives. In the description of Limpopo River, the sign "fever-trees" also attracts attention. There is an important point that gives rise to the thought that "fever-trees" may have a further meaning than a tree species that is found particularly in swampy areas of Africa. The implicit function of fever-trees can be disclosed with postcolonial perspective. The West regards fever-trees as a significant obstruction in the colonization of Africa since the West believes that fever-trees enable malarial mosquitoes to breed. This gives the West a hard time to operate its colonial practices while dealing with malaria disease in malaria-invested areas in Africa. Regarding this matter, Martin S. Shanguhya states that "European concerns about Africa's disease and health challenges predate the imperialism of the late

³⁸ Macmillian Dictionary. <https://www.macmillandictionary.com/dictionary/british/greasy> [Accessed on 9 April 2022].

nineteenth century. West Africa's coastal areas had posed health problems to European traders, early adventurers, and troops during the slave trade" (Shanguhya, 2018: 47-48). According to the West, Africa is a disease-prone area with pathogenic flora and surroundings, and Africans are unaware of health perception. Concerning this issue, Matthew M. Heaton states that;

Colonial governments recognized the poor health circumstances of their subjects, but mostly chalked them up to the 'primitive' cultures of presumably inferior African peoples. While there were many dissenters who blamed colonial rule for destabilizing African societies, the general narrative of colonial regimes particularly early on in the colonial encounter was that Africans were naturally diseased, unsanitary people ignorant of basic hygiene and medical practices (Heaton, 2018: 307).

In the light of this information, it can be inferred that the repetition of the setting aims to depict Africa's natural surrounding as a strange disease region that is fraught with danger. There is another isotopy pointing to the ignorance of the Africans in the short story. This isotopy can be found in the way the Crocodile addresses the Elephant's Child. Below are the contexts indicating the Crocodile's addressing the Elephant's Child:

Come hither, Little One,' said the Crocodile (Kipling, 1902: 22).

Come hither, Little One,' said the Crocodile, 'for I am the Crocodile,' and he wept crocodile-tears to show it was quite true (Kipling, 1902: 22).

Come hither, Little One,' said the Crocodile (Kipling, 1902: 22).

The Crocodile calls the Elephant's Child in the same way. Given that the Elephant is among the largest animals in the world, the sign "Little" may not denote its real meaning in the story. In other words, the sign "Little" may not point to the size of Elephant's Child. It may have an implication about the characteristics of Elephant's Child, and there is a pun about the capitalized "Little". This emphasis can be a signifier of the unknowingness of the Elephant's Child. The Elephant's Child has never seen a crocodile before. He asks the Crocodile "do you happen to have seen a crocodile in these promiscuous parts?" (Kipling, 1902: 22). This question displays his naivety and inexperience, which renders him vulnerable to the Crocodile. In this sense, it can be inferred that the Elephant's Child is belittled for his purity and ignorance. This case shows parallelism with Africans supposedly deserving to be humiliated by the West due to their primitivism. The West

believes that no matter how hard the Africans struggle to look like the West, they cannot manage to do that as they are primitive and uncivilized by birth. This point of view can be found in the short story. The Elephant's Child is presented to the reader as kind and civilized until the end of the story. Below are the contexts indicating the kindness of the Elephant's Child:

'Scuse me,' said the Elephant's Child most politely, 'but have you seen such a thing as a Crocodile in these promiscuous parts? (Kipling, 1902: 21).

'Scuse me,' said the Elephant's Child, 'but could you kindly tell me what he has for dinner? (Kipling, 1902: 21).

'Scuse me,' said the Elephant's Child most politely, 'but do you happen to have seen a Crocodile in these promiscuous parts? (Kipling, 1902: 22).

'Scuse me,' said the Elephant's Child most politely (Kipling, 1902: 22).

And they all spanked him once more for luck, though he asked them most politely to stop (Kipling, 1902: 21).

So he said good-bye very politely to the Bi-Coloured-Python-Rock-Snake, and helped to coil him up on the rock again (Kipling, 1902: 21).

Elephant's Child stepped back most politely, because he did not wish to be spanked again (Kipling, 1902: 22).

'Scuse me,' said the Elephant's Child, 'but my nose is badly out of shape, and I am waiting for it to shrink (Kipling, 1902: 23).

'Scuse me,' said the Elephant's Child, 'but I should not like it at all (Kipling, 1902: 24).

As can be seen from the signs "'scuse me" and "politely" the Elephant's Child attempts to communicate with other characters tenderly. However, his way of behavior changes in the end of the story. This can be seen in the following context:

'Pooh,' said the Elephant's Child. 'I don't think you peoples know anything about spanking; but I do, and I'll show you (Kipling, 1902: 25).

Then that bad Elephant's Child spanked all his dear families for a long time, till they were very warm and greatly astonished (Kipling, 1902: 25).

He pulled out his tall Ostrich aunt's tail-feathers; and he caught his tall uncle, the Giraffe, by the hind-leg, and dragged him through a thorn-bush (Kipling, 1902: 25).

he shouted at his broad aunt, the Hippopotamus, and blew bubbles into her ear when she was sleeping in the water after meals; but he never let any one touch Kolokolo Bird (Kipling, 1902: 25).

As is seen from the context, the Elephant's Child meets the reader in a way distinct from the beginning of the story. He becomes impolite and attends in his family members that resort to violence. In contrast to his initial image as innocent and defenseless, he appears as an uncivilized character that does not know how to behave in the end of the story. From the postcolonial perspective, the Elephant's Child is an African, and his attempts to be civilized are waste of effort. The uncivilization of the African continues from birth till death. This refers to the unchangeability of the African. From all these isotopies, it can be concluded that The Elephant's Child is a greedy, primitive, ignorant and unchangeable African living in exotic Africa that is full of dangerous and sickly natural surroundings. All these stereotypes concentrate around the phenomenon of "otherness".

5.6.5. Multiple Readings of the Text

5.6.5.1. A Children's Literature Short Story: "The Elephant's Child"

The short story titled "The Elephant's Child" can be read as a children's literature text since it is possible to find reasons to denominate this short story as a children's fiction. First of all, the language is child-oriented and lucid. The short story is favorable for reading aloud since it includes pleasing sounds that can amuse the child reader. These sounds can be seen in the following context:

the great grey-green, greasy Limpopo River (Kipling, 1902: 20).

the Bi-Coloured-Python-Rock-Snake, with the scalesome, flailsome tail (Kipling, 1902: 21)

the Crocodile's musky, tusky mouth (Kipling, 1902: 22).

the Elephant's Child went home across Africa frisking and whisking his trunk (Kipling, 1902: 24).

slushy-squishy mud-cap whenever the sun was hot (Kipling, 1902: 24).

The tuneful sounds in the contexts present the child reader humorous images. These humorous images can arouse the child reader's interest. In addition to delightful sounds, there are visual and descriptive elements that appeal to the child reader's imagination. Below are the contexts including visual and descriptive elements in the short story:

this 'satiabable Elephant's Child took a hundred pounds of bananas (the little short red kind), and a hundred pounds of sugar-cane (the long purple kind), and seventeen melons (the greeny-crackly kind) (Kipling, 1902: 20).

Bi-Coloured-Python-Rock-Snake, and helped to coil him up on the rock again (Kipling, 1902: 21).

Then he went away, a little warm, but not at all astonished, eating melons, and throwing the rind about, because he could not pick it up (Kipling, 1902: 21).

Then the Elephant's Child sat back on his little haunches, and pulled, and pulled, and pulled, and his nose began to stretch (Kipling, 1902: 22).

Then the Bi-Coloured-Python-Rock-Snake came down from the bank, and knotted himself in a double-clove-hitch round the Elephant's Child's hind legs (Kipling, 1902: 23).

The visualized descriptions in the contexts can enable the child-reader to form a mental picture of the story. The child reader can imagine the experience of the Elephant's Child through the visual descriptions. Besides sounds and visualized descriptions, the story includes a personification that can appeal to the imaginary world of the child readers. This personification can be seen in the following context:

I Keep six honest serving-men:

(They taught me all I knew)

Their names are What and Where and When

And How and Why and Who.

I send them over land and sea,

I send them east and west;

But after they have worked for me,

I give them all a rest (Kipling, 1902: 25).

As can be seen, wh- questions are personalized with six honest serving-men. They act as soldiers that follow orders. This personification sounds humorous for the child reader. In addition to these, the exclamatory words can taste good on the tongue. The exclamatory words can be seen in the following contexts:

Led go! You are hurtig be! (Kipling, 1902: 22).

the Elephant's Child's nose grew longer and longer—and it hurt him hijjus! (Kipling, 1902: 23).

This is too butch for be! (Kipling, 1902: 22).

'Vantage number one!' said the Bi-Coloured-Python-Rock-Snake (Kipling, 1902: 24).

'Vantage number two!' said the Bi-Coloured-Python-Rock-Snake (Kipling, 1902: 24).

'Vantage number three!' said the Bi-Coloured-Python-Rock-Snake (Kipling, 1902: 24).

O Bananas!' said they, 'where did you learn that trick, and what have you done to your nose? (Kipling, 1902: 25).

The Elephant's Child expresses his feelings in a childish manner. The signs "hurtig be" and "butch for be" indicate that the Elephant's Child cannot pronounce "me". This can make the child reader laugh. The exclamatory words are also used to attract the child reader's attention to the advantages of having trunk. Along with the sounds, visualized descriptions and exclamatory words, didactic aspects of the short story also stand out. The moral of the story is explicitly stated by the Bi-Coloured-Python-Rock-Snake. Below is the context alluding to the moral of the story:

Then you will have to wait a long time, said the Bi-Coloured-Python-Rock-Snake. 'Some people do not know what is good for them (Kipling, 1902: 23).

This context refers to the didactic aspects of the children's literature and gives a lesson. The Elephant's Child learn from his experience to be grateful for his possessions. Taking into account all of these characteristics of children's literature, the short story titled "The Elephant's Child" can be read as a children's fiction.

5.6.5.2. A Darwinian Short Story: "The Elephant's Child"

The short story "The Elephant's Child" can be read as a Darwinian text as it recounts how the Elephant has undergone an incremental change from his original form into his present form. The title does not give any idea about the evolution of the Elephant. Nevertheless, it is implied in the beginning of the story. This implication can be seen in the following context:

In the High and Far-Off Times the Elephant, O Best Beloved, had no trunk. He had only a blackish, bulgy nose, as big as a boot (Kipling, 1902: 20).

The story begins with this context that implies the evolution of the Elephant's Child. The sign "had no trunk" in the context refers to this evolution. Besides this implication, the evolution of the Elephant is explicitly stated at the end of the story. Below is the context indicating the evolution of the Elephant's Child:

all the Elephants you will ever see, besides all those that you won't, have trunks precisely like the trunk of the 'satiabable Elephant's Child (Kipling, 1902: 25).

As can be seen in last context of the story, the Elephant's Child has a trunk. These implicit and explicit contexts referring to the evolution of the Elephant's Child can be associated with the concept of Darwinism. The Elephant's Child manages to survive thanks to his favorable trait of his trunk. This refers to Darwin's natural selection proposition that refers to the survival of the fittest. Until The Elephant's Child has a trunk, he is subjected to sequential episodes of violence by his relatives that are stronger than him. His relatives are superior in terms of physical power. Their physical superiority can be seen in the following contexts:

He asked his tall aunt, the Ostrich, why her tail-feathers grew just so, and his tall aunt the Ostrich spanked him with her hard, hard claw (Kipling, 1902: 20).

He asked his tall uncle, the Giraffe, what made his skin spotty, and his tall uncle, the Giraffe, spanked him with his hard, hard hoof (Kipling, 1902: 20).

He asked his broad aunt, the Hippopotamus, why her eyes were red, and his broad aunt, the Hippopotamus, spanked him with her broad, broad hoof (Kipling, 1902: 20).

he asked his hairy uncle, the Baboon, why melons tasted just so, and his hairy uncle, the Baboon, spanked him with his hairy, hairy paw (Kipling, 1902: 20).

As can be seen from these contexts, the signs "hard claw", "hard hoof", "broad hoof", "hairy paw" point to the strengths of the Elephant's Child's relatives. In contrast with his relatives, the Elephant's Child does not have a strong body part that will protect him. He has just a blackish swollen nose that is useless. The Elephant's Child has difficulty in surviving until he has a trunk. He takes advantage of having trunk. His trunk enables him to do things that he cannot do with his little nose. This can be seen in the following context:

So the Elephant's Child went home across Africa frisking and whisking his trunk. When he wanted fruit to eat he pulled fruit down from a tree, instead of waiting for it to fall as he used to do. When he wanted grass he plucked grass up from the ground, instead of going on his knees as he used to do. When the flies bit him he broke off the branch of a tree and used it as fly-whisk; and he made himself a new, cool, slushy-squishy mud-cap whenever the sun was hot. When he felt lonely walking through Africa he sang to himself down his trunk, and the noise was louder than several brass band (Kipling, 1902: 24).

As can be seen from this context, the Elephant's Child is capable of leading his life thanks to his trunk. He can protect himself. Furthermore, he becomes the strongest and the fittest for survival. This can be seen in the following context:

Then that bad Elephant's Child spanked all his dear families for a long time, till they were very warm and greatly astonished. He pulled out his tall Ostrich aunt's tail-feathers; and he caught his tall uncle, the Giraffe, by the hind-leg, and dragged him through a thorn-bush; and he shouted at his broad aunt, the Hippopotamus, and blew bubbles into her ear when she was sleeping in the water after meals; but he never let any one touch Kolokolo Bird (Kipling, 1902: 25).

This context displays the change of power relations. The Elephant's Child is capable of spanking all his family. This time his family is exposed to violence by the Elephant's Child. He completes the story as the fittest for survival. He undergoes incremental change from his original form into his present form. Therefore, the short story titled "The Elephant's Child" can be read as a Darwinian text.

5.6.5.3. An Ideological Short Story: "The Elephant's Child"

The short story "Elephant's Child" can be read as an ideological text since it includes explicit and implicit ideological discourses signifying colonialism. The relationship between the parents and the child shows parallelism with that of the colonizer and colonized. Physically dominant parents can oppress the physically subverted child. This case can be seen in the short story. The parents and relatives of Elephant's Child attempt to silence him for his insatiable curiosity through violence. This can be seen in the following contexts:

Then everybody said, 'Hush!' in a loud and dretful tone, and they spanked him immediately and directly, without stopping, for a long time" (Kipling, 1902: 20).

My father has spanked me, and my mother has spanked me; all my aunts and uncles have spanked me for my 'satiableness'; and still I want to know what the Crocodile has for dinner! (Kipling, 1902: 20).

my father and my mother, and my uncle and my aunt, not to mention my other aunt, the Hippopotamus, and my other uncle, the Baboon, have all spanked me for my 'satiableness' (Kipling, 1902: 21).

As can be seen with the sign "hush!", everybody wants him to stop asking questions. They use a frightening tone of voice, and they resort to violence to make the Elephant's Child silenced. This points to the parental authority over the child. The British colonial power behaves in the just the same way as parents and attempts to dominate the "child-like"

colonized by force. In line with this purpose, The British adopts certain methods. One of the significant methods is to apply “Victorian child-rearing pedagogy”. With reference to “Victorian child pedagogy”, Joseph L. Zornado states that;

Victorian child-rearing pedagogy—a fully-fledged “black pedagogy” in its own right—reproduced imperialist ideology on an individual basis, one child at a time. From his or her earliest moments, the child was taught by the adult that those with power— especially physical and economic power—were morally superior. In other words, one’s ability to buy and sell another, or to destroy the other when necessary, was a clear and present indication of one’s individual and cultural superiority. Obviously, moral degradation followed the weak and the poor— and especially the child (Zornado, 2002: 103).

Based on this statement, it can be inferred that Victorian child-rearing serves an ideological purpose. It aims to otherize the child by oppressing. Therefore, it does not allow the child to speak. According to Zornado “[t]o ensure the child’s submission, adult violence is necessary; however, according to the dominant child-rearing ideology, violence is always for the child’s own good” (Zornado, 2002: 104). This statement displays the British’s attempts to legitimate its colonial practices under the name of goodness for the “other”. The story also refers to an ideological assumption that primitives are “too naïve (or stupid)” to protect and take care of themselves. The naivety of the Elephant’s Child can clearly be seen in his dialogue with the Crocodile in the following contexts:

‘Scuse me,’ said the Elephant’s Child most politely, ‘but do you happen to have seen a Crocodile in these promiscuous parts? (Kipling, 1902: 22).

Come hither, Little One,’ said the Crocodile, ‘for I am the Crocodile,’ and he wept crocodile-tears to show it was quite true (Kipling, 1902: 22).

As can be seen, the Elephant’s Child asks the Crocodile about the Crocodile. He does not realize he is talking to the Crocodile. The Elephant’s Child makes a fool of himself and pays the penalty for his foolishness by being attacked by the Crocodile and suffering agony. Another ideological assumption that refers to the “other” as “uncivilized” can also be found in the short story. The Elephant’s Child tries to be polite in his dialogue with his family, Bi-Coloured- Python-Rock-Snake and the Crocodile in order to withstand their violence. However, his kindness does not last long. As soon as he gains strength, he turns into an impolite and uncivilized being. This can be seen in the following contexts:

'Scuse me,' said the Elephant's Child most politely, 'but do you happen to have seen a Crocodile in these promiscuous parts (Kipling, 1902: 22).

Then that bad Elephant's Child spanked all his dear families for a long time, till they were very warm and greatly astonish (Kipling, 1902: 25).

These two contexts display the behavioral change of the Elephant's Child. While he presents a respectful, kind and civilized image in the beginning of the story, at the end of the story, he loses this identity and turns into an uncivilized and savage being as it is supposed to be by the West. Considering all these signs from a postcolonial perspective, it can be concluded that the short story titled "The Elephant's Child" refers to the child as the colonized. The Elephant's child is colonized for his primitivism and naivety in the name of civilizing and protecting. No matter how hard he tries, he cannot be civilized because he is the "other".

The ideological implications can also be found in the poem at the end of the story. At first glance, the poem seems to have no purpose but amuse the child reader. However, the signs in the poem point to the presence of implications associated with the Victorian period in British colonialism. Below are the contexts alluding to the British colonialism:

I let them rest from nine till five.

For I am busy then,

As well as breakfast, lunch, and tea,

For they are hungry men:

But different folk have different views:

I know a person small—

She keeps ten million serving-men,

Who get no rest at all!

She sends 'em abroad on her own affairs,

From the second she opens her eyes—

One million Hows, two million Wheres,

And seven million Whys! (Kipling, 1902: 25).

This poem includes signs referring to both the Africans and the British. The first sign is “hungry”. This sign can be interpreted in two ways. Firstly, the sign “hungry” describes the Africans who feel the need for food in order to survive. The Africans suffer from the severe famine and drought in Africa and many die of hunger.

Taking the insatiability of the Elephant’s Child into account, the sign “hungry” may have a further meaning. It points to the uncivilized Africans who do not know how to be grateful. They are hungry since they are in pursuit of their strong desires. From this point of view, “hungry” does not simply signify the hunger of Africa as starving due to lack of food. It also puts an emphasis on their greediness. There is another significant point related to this sign. The gender is explicitly stated as “hungry men”. This points to the hegemonic masculinity that explains the men’s dominant position. While the hunger of the African men is taken into consideration, the feelings of the women are disregarded. Therefore, the sign “hungry men” also indicates that the African women are double colonized.

There are also signs that allude to the British. These signs can be seen in the following context:

but different folk have different views (Kipling, 1902: 25).

As can be seen with the sign “different”, the presence of a folk that does not bear resemblance to the Africans is stated. Although the name of this distinct folk is not explicitly given in the poem, there is a pun that makes it possible to find out this different folk having different views. This pun can be seen in the following context:

I know a person small- She keeps ten million serving-men (Kipling, 1902: 25).

As can be seen with the context, this is a description of a female ruler. This female ruler is small, and she commands an army consisting of ten million soldiers. Alexandrina Victoria who is the queen of Great Britain answers to this description of the ruler for two reasons. Firstly, the ruler in the poem is described as “small”. This physical characteristic can be misleading for the child reader since she/he can infer that the ruler is a child. However, the sign “small” refers to the physical appearance of Queen Victoria. The physical description of Queen Victoria can be found in Aimee Stagl and Gunter Fahrnberger’s quotation from the Duchess of Cleveland, a long-life friend of the Queen:

The Queen never, at any time, could have been called pretty, [. . .] but when she came to the throne, she was distinctly attractive: her small fair head well set on extremely pretty shoulders, singularly graceful in all her movements, with a great charm of manner, the brightest and gayest of smiles, and a remarkably clear and musical voice. There was something pathetic, too, in her extreme youthfulness: her face had still the flush and flower-like look of childhood, from which, small and slim as she was, she might easily be supposed to have not yet emerged. Yet this little figure was not one to be overlooked (Stagl and Fahrnberger, 2016: 3).

Based on this description, it can be inferred that Queen Victoria is a petite woman with small countenance. She looks like a child in terms of her physical characteristics. Another sign in the poem alluding to the Great Britain and its ruler Queen Victoria is “serving- men”. The period reigned by Queen Victoria is called Victorian period. In this period, Great Britain gained a reputation as the largest empire in the world for its colonial expansion. In this sense, the sign “serving-men” points to the soldiers under the command of Queen Victoria. As can be seen, the short story titled “The Elephant’s Child” can be read as an ideological short story since it includes both explicit and implicit ideological assumptions referring to colonialism.

5.6.6. Contracts in the Text and Their Contribution to the Production of Meaning

The short story titled “The Elephant’s Child” includes signs alluding to the association of power with knowledge. In an attempt to grasp the deep meaning of the story, the relationship between power and knowledge is analyzed and discussed from the postcolonial perspective.

In the short story, the Elephant’s Child is curious about what the Crocodile has for dinner. In order to satisfy his curiosity, firstly he asks his family about the Crocodile. His family attempts to silence him through violence instead of giving an answer. This indicates that his family prevents the Elephant’s Child from satisfying his curiosity. The Elephant’s Child comes across Kolokolo Bird, and he shares his curiosity about the Crocodile with Kolokolo Bird. Kolokolo Bird shows the Limpopo River as an address where he can find out the answer. In this regard, Kolokolo Bird helps the Elephant’s Child to satisfy his curiosity. On the way to Limpopo River, the Elephant’s Child meets the Bi-Coloured- Python-Rock-Snake and asks him about the Crocodile. Bi-Coloured-Python-Rock-Snake leaves the

question unanswered and spans him. Like his family, Bi-Coloured-Python-Rock-Snake also hinders the Elephant's Child from achieving his object. The Elephant's Child goes to the Limpopo River and meets the Crocodile. At that moment, he asks the Crocodile about the Crocodile and the contract is initiated. Below are the contexts pointing to the contract between the Elephant's Child and the Crocodile:

'Scuse me,' said the Elephant's Child most politely, 'but do you happen to have seen a Crocodile in these promiscuous parts? (Kipling, 1902: 22).

Come hither, Little One,' said the Crocodile. 'Why do you ask such things? (Kipling, 1902: 22).

'Scuse me,' said the Elephant's Child most politely, 'but my father has spanked me, my mother has spanked me, not to mention my tall aunt, the Ostrich, and my tall uncle, the Giraffe, who can kick ever so hard, as well as my broad aunt, the Hippopotamus, and my hairy uncle, the Baboon, and including the Bi-Coloured-Python-Rock-Snake, with the scalesome, flailsome tail, just up the bank, who spans harder than any of them; and so, if it's quite all the same to you, I don't want to be spanked any more (Kipling, 1902: 22).

Come hither, Little One,' said the Crocodile, 'for I am the Crocodile,' and he wept crocodile-tears to show it was quite true (Kipling, 1902: 22).

Then the Elephant's Child grew all breathless, and panted, and kneeled down on the bank and said, 'You are the very person I have been looking for all these long days. Will you please tell me what you have for dinner? (Kipling, 1902: 22).

Come hither, Little One,' said the Crocodile, 'and I'll whisper (Kipling, 1902: 22).

As can be seen with the repetitions of the signs "come, hither, little one", the Crocodile tries to convince the Elephant's Child to come closer. There is a condition implied by the Elephant's Child. This implication can be seen with the signs "I don't want to be spanked". The Crocodile bluffs the Elephant's Child into coming closer by weeping crocodile-tears so that he convinces the Elephant's Child to come closer. As soon as the Elephant's Child approaches, the Elephant's Child's desire not to be harmed is disregarded. The Crocodile catches him by his little nose. Through this attack, the Elephant's Child eventually learns that the Crocodile may eat an elephant for dinner. He is able to satisfy his curiosity through the Crocodile's attack. Therefore, the Crocodile's attack provides a satisfying answer to the Elephant's Child. This can be seen in the following contexts:

Then the Elephant's Child put his head down close to the Crocodile's musky, tusky mouth, and the Crocodile caught him by his little nose (Kipling, 1902: 22).

I think, said the Crocodile—and he said it between his teeth, like this—’I think to-day I will begin with Elephant’s Child! (Kipling, 1902: 22)

These contexts refer to the end of the contract between the Crocodile and the Elephant’s Child. As is seen with the sign “caught”, the Crocodile knows how to nudge the Elephant’s Child into coming closer since he is able to convince and attack the Elephant’s Child. Therefore, the Crocodile is the autonomous actant in the contract.

Although the Elephant’s Child satisfies his curiosity at the end of the contract, he is the dependent actant that suffers from the lack of knowledge in the contract. His ignorance gets him into trouble, and he is so powerless that he is unable protect himself. He manages to survive through the help of the Bi-Coloured-Python-Rock-Snake. This can be seen in the following context:

So he pulled, and the Elephant’s Child pulled, and the Crocodile pulled; but the Elephant’s Child and the Bi-Coloured-Python-Rock-Snake pulled hardest; and at last the Crocodile let go of the Elephant’s Child’s nose with a plop that you could hear all up and down the Limpopo (Kipling, 1902: 22).

As is seen from the sign “at last”, the Crocodile gives up struggling with the Bi-Coloured-Python-Rock-Snake and the Elephant’s Child. The Elephant’s Child cannot survive without help. From the postcolonial perspective, the contract makes it possible to see the intimate relationship between power and knowledge. In this regard, it can be associated with the concept of “Orientalism” in which the “Orient” is formed by the West on the basis of Western epistemology. According to the West, power depends on the knowledge since knowledge is the source of power. In this sense, the weakness of the “Orient” stems from lack of knowledge. In the beginning of the contract, the Elephant’s Child does not know the Crocodile. In the pursuit of his curiosity, he is exposed to violence many times. However, he manages to survive through the help of the Bi-Coloured-Python-Rock-Snake. In this regard, the Elephant’s Child can be associated with the helpless and weak “Oriental” in need of the guidance of the West. The “Oriental” requires to be dominated and educated by a rational and mature superpower, that is the West. The West claims responsibility for helping the ignorant and infantile “other”. This point of view reflects the West perception of the “Orient” and sets grounds for the justification of Western colonial practices.

5.6.7. The Relationship Between the Text and the Surrounding Elements

The short story titled “The Elephant’s Child” includes three authorial illustrations and two commentaries about the illustrations that help to disclose the hidden meaning beneath the surface. These illustrations and commentaries bear implications referring to racism and colonialism. This part of the study aims to disclose the implications through the analysis of the illustrations and authorial commentaries about the illustrations from the postcolonial perspective.

The first picture (Appendix A.10) is positioned under the title of the short story. The story has a decorative initial that attracts the reader’s attention and presents a humorous way of beginning the story. There is a figure likened to the letter “i” and it replaces “i”. The story begins with “n”, instead of “in”. At first glance, two birds attract the attention and bring to mind the Kolokolo bird guiding the Elephant’s Child to satisfy his curiosity. Nevertheless, the birds look like peafowls more than kolokolo birds. This picture can also be associated with the exotic landscapes and animals of Africa since the thing in the middle of two birds look like a tree, and this tree can refer to the fever-tree used in the description of the Limpopo River.

The second picture (Appendix A.11) illustrates the Crocodile’s pulling the Elephant’s Child’s nose. Other than the Bi-Coloured- Python-Rock-Snake, there are six animals with their shadows in the picture. Although the species of these animals are different, they merge under the name of African animals. This is explicitly stated in the authorial commentary in the following context:

Underneath the truly picture are shadows of African animals walking into an African ark. There are two lions, two ostriches, two oxen, two camels, two sheep, and two other things that look like rats, but I think they are rock- rabbits. They don’t mean anything. I put them in because I thought they looked pretty. They would look very fine if I were allowed to paint them (Kipling, 1902: 62).

From this statement, the reference to African animals illustrated here becomes evident. Although they are said to be meaningless, the illustrations of the six animals assert the contrary. Like the black illustration of the Elephants’ Child, the shadows of the animals indicate that the African animals are black. Considering the fact that none of these animals is black in reality, they are illustrated in black purposefully. To put it in a different way, they are intended to represent the black people in Africa. In this case, this illustration refers

to racism. The number of these animals also attracts the attention. It can be a sign alluding to the “six honest serving men” in the poem at the end of the story. The six African animals can be associated with the six obedient “mimic men” who serve to the needs of the Western colonial system.

The third picture (Appendix A.12) illustrates the Elephant’s Child making use of his long trunk in pulling the bananas off a banana tree. The Elephant’s Child is presented to the reader in all white this time. This presentation may have the intention to refer to Western epistemology. The Elephant’s Child seeks to find out the reality and manages to acquire the knowledge at the end of the story. This knowledge acquisition and awareness of the Elephant’s Child refers to Western epistemology. In this regard, Elephant’s Child appears as an appropriate image for the Western epistemology hereby he is drawn in white. It is no wonder that there is a color contrast between the Elephant’s Child representing the Western Epistemology and the setting of the story, Africa. Africa is drawn in black and introduced to the reader as a strange and unpleasant place to live. Although the strangeness cannot be understood from the illustration explicitly, it manifests itself in the authorial commentary. Below is the context alluding to the strangeness of Africa:

The streaky things behind the Elephant’s Child mean squoggy marshy country somewhere in Africa (Kipling, 1902: 69).

From the signs “streaky” and “marshy” in the context, the reader can imagine a weird part of Africa. From the postcolonial perspective, Africa is regarded as an exotic and enigmatic land that is full of mysteries. In this sense, this depiction alludes to the perception of the West about Africa.

As can be seen from the illustrations and authorial commentaries, the short story titled “The Elephant’s Child” includes implications alluding to racism and colonialism. While the first illustration corroborates the strangeness of Africa, the second illustration implicitly presents a portrait of Africans through the animals subjected to racial discrimination and colonial practices of the West. The third illustration seems to depict the capability of the Elephant’s Child after having trunk; it is the picture of the acquisition of knowledge referring to the Western epistemology, indeed.

PART 6. TRANSLATION EVALUATION OF THE SHORT STORIES

This part of the study aims to evaluate two Turkish translations of *Just So Stories*, one by Begüm Kovulmaz (2007), and the other one by Rojda Yıldırım (2012), within the framework of Sündüz Öztürk Kasar’s “Systematics of Designification in Translation” (Öztürk Kasar, 2020). The contexts identified as bearers of postcolonial signs as a result of the semiotic analysis in the short stories titled “How the Camel Got His Hump”, “How the Rhinoceros Got His Skin”, “How the Leopard Got His Spots”, and “The Elephant’s Child” are compared to their translations. All meaning transformations identified in the contexts analyzed within the framework of semiotics of translation in the previous part are presented and discussed here.

6.1. TRANSLATION EVALUATION OF THE SHORT STORY TITLED “HOW THE CAMEL GOT HIS HUMP”

6.1.1. Translation Evaluation of the Title

Table 6. 1. Translation Evaluation of the Title of “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
How the Camel got his Hump (Kipling, 1902: 8)	DEVE’NİN HÖRGÜCÜ NASIL OLUŞTU? (p.6)	DEVE’NİN HÖRGÜCÜ NASIL OLUŞTU? (p.24)

As can be seen with the sign “got” in Table 6.1, there is a misleading pun for the readers about the content of the story in the title. The sign “got” in this context implies that the Camel wears the hump upon its request, and this sign serves to normalize colonial practices from postcolonial perspective. The translators wipe out the misleading nature of the sign “got” and translate the title of the short story “How the Camel Got His Hump” as “Deve’nin Hörgücü Nasıl Oluştı?” in the target texts. The Turkish translations give the target reader an impression that the story just illustrates the origin of the Camel and explains why the Camel looks the way it does today. Therefore, the implications about the content of the story and colonial practices are not conveyed in the target text. This leads to a meaning transformation that could be categorized as “wiping-out of the meaning”. Rather

than the specific sign, the pun this sign contributes to the title is wiped out in translations. Further meaning transformations can be found in the focalization of the text in the target texts.

6.1.2. Translation Evaluation of the Signs in Focalization of the Text

Table 6. 2. Translation Evaluation of the First Focalization of the Text “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
In the beginning of years, when the world was so new and all, and the Animals were just beginning to work for Man, there was a Camel, and he lived in the middle of a Howling Desert because he did not want to work; and besides, he was a Howler himself (Kipling, 1902: 8)	Çok eski zamanlarda, dünya henüz çok yeniye ve hayvanlar insanlar için çalışmaya daha yeni başlamışken, Uğultulu Çöl’ün ortasında, kendisi de uğultular koparan bir Deve tek başına yaşarmış, çünkü o, diğer hayvanlar gibi çalışmak istemezmiş (p.6)	Çok eski zamanlarda, dünya daha yeni oluşmuşken ve hayvanlar insanoğlu için yeni çalışmaya başlamışken Uğultulu Çöl’ de yaşayan bir Deve varmış. Bu Deve, çalışmayı hiç sevmiyormuş ve o da tıpkı çöl gibi sürekli uğulduyormuş (p.24)

As can be seen in Table 6.2, this context in the beginning of the story introduces the Camel. It is stated that the Camel living in the middle of the Dessert does not want to work. However, there is no sign pointing to the working animals in the source text. Therefore, there is a meaning transformation in TT1 (2007). This meaning transformation can be seen with the statement “diğer hayvanlar gibi” added in the target text. The translator holds the working animals up as an example to the Camel with this statement that is not included the source text. This tendency can be observed as a meaning transformation and categorized as “over-interpretation of the meaning”.

It is also possible to determine meaning transformations in TT2 (2012). There are two meaning transformations in TT2. The first can be seen in the setting of the story. The Camel lives in the middle of the Howling Dessert. The sign “in the middle of” indicates the district where the Camel lives. In TT2 (2012), this sign is not translated, thus providing an example of “wiping out of the meaning”. Another meaning transformation in TT2 (2012) can be seen with the statement “o da tıpkı çöl gibi”. There is no such a simile in the source text; it is added in the target text. This tendency can be considered as “over-interpretation of the

meaning”. Meaning transformations arising from the additions of statements in the target text can also be found in Table 6.3.

Table 6. 3 Translation Evaluation of the Second Focalization of the Text “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
There is a thing in the middle of your Howling Desert (and he’s a Howler himself) with a long neck and long legs, and he hasn’t done a stroke of work since Monday morning. He won’t trot (Kipling, 1902: 8).	Senin Uğultu’lu Çöl’ünün ortasında, kendisi de uğultular çıkaran uzun boyunlu ve uzun bacaklı birşey var. İşte o şey, ta pazartesi sabahından beri çalışmak için ayağını bile kımlıdatmadı. Benim gibi tırıs gitmeye de yanaşmadı.(p.8)	Senin Uğultulu Çöl’ün var ya hani, işte onun tam ortasında uzun bacaklı ve uzun boyunlu bir Şey var. İşte bu Şey pazartesi sabahından beri, kılını kıpırdatmadığı gibi, tırıs gitmeyi dahi kabul etmedi (p.26)

The context in Table 6.3 refers to the description of the Camel that does not work. In the beginning of the context, the Camel is addressed as a “thing” once. The translator repeats this sign with the statement “işte o şey” in TT1 (2007). This repetition of the sign leading to a meaning transformation can be categorized as “over-interpretation of the meaning”. A meaning transformation based on “over-interpretation of the meaning” can also be seen in the sign “yanaşmadı”. This sign added in the target text does not exist in the source text. Another meaning transformation can be seen in the translation of the idiom “not do a stroke of work”. According to Collins English Dictionary “if someone does not do a stroke of work, they are very lazy and do no work at all”³⁹. This idiom is translated as “ayağını bile kımlıdatmadı” in TT1 (2007). The translator uses a different meaning that still bears some traces from the idiom in the source text, thus this transformation can be categorized as “alteration of the meaning”.

There are meaning transformations determined in TT2 (2012), as well. The translator uses the statements “var ya”, “hani”, “işte”, “tam”, “dahi” that are not included in the source text. This tendency can be observed as a meaning transformation that can help to understand the context for the target reader. The addition of these statements that can be categorized as “over-interpretation of the meaning” gives the target reader clarity about the context. Another meaning transformation based on “over-interpretation of the meaning” can be seen

³⁹ Collins English Dictionary. <https://www.collinsdictionary.com/dictionary/english/do-a-stroke> [Accessed on 10 May 2022].

with the sign “thing”. The translator not only uses this sign twice but also puts an emphasis on it. Though there is no capitalization, the translator translates it as “Şey”. This emphasis on the sign leads to a meaning transformation. The Table 6.4 also includes meaning transformations referring to the “over-interpretation of the meaning”.

Table 6. 4 Translation Evaluation of the Third Focalization of the Text “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
That has a purpose,’ said the Djinn, ‘all because you missed those three days. You will be able to work now for three days without eating, because you can live on your hump; and don’t you ever say I never did anything for you (Kipling, 1902: 10)	Üç günden beri çalışmadığın için,’ diye yanıtlamış Cin, ‘bilerek bir ‘öf’ kondurdum senin sırtına. Tam üç gün boyunca hiç çalışmadın, ama şimdi üç gün boyunca yiyip içmeden ve hiç durmadan çalışabilirsin, çünkü sırtındaki ‘öf’ senin yiyecek depondur. Sakın sana yeterince anlayışlı davranmadığımı da söyleme (p.9-10)	Bütün bunlar, çalışmadığın o üç gün yüzünden geldi başına.’ demiş Cin. ‘Bundan sonra üç gün boyunca yemek yemeden çalışabilirsin; çünkü sırtındaki bu ‘Of’u yemek deposu olarak kullanacaksın. Bu iyiliğimi de sakın unutma, tamam mı? (p.29)

Table 6.4 makes it evident that there are meaning transformations in TT1 (2007) related to the statements “tam”, “hiç durmadan” “, “yiyecek depondur”. These statements are not included in the source text; they are added by the translator. The target reader can get the knowledge about the benefits of the hump for the Camel directly through these signs. However, the reader of the source text can just infer the advantages of the hump by interpreting the sign “live on” in the source text. Thus, this meaning transformation could be categorized as “over-interpretation of the meaning”. There is another meaning transformation in TT1 (2007). This meaning transformation can be seen in the signs of the context “don’t you ever say I never did anything for you”. These signs are translated as “sakın sana yeterince anlayışlı davranmadığımı da söyleme”. In this translation, the translator adopts a different meaning that is associated with the meaning in the source text. This meaning transformation could be regarded as “alteration of the meaning”.

TT2 (2012) also includes meaning transformations in this context. A meaning transformation can be seen in the sign “that has a purpose” indicating that the Camel is punished with a hump intentionally. This sign is not translated, and therefore, it is wiped out. This meaning transformation can be categorized as “wiping-out of the meaning”. Wiping out of this sign leads to meaning loss for the target reader. The Djinn gives the

Camel a hump knowingly and willfully since the Camel resists his orders. From a postcolonial perspective, the non-translation of this sign omits the intention of the colonial practices.

Another meaning transformation in TT2 (2012) can be found in the signs, “yemek deposu olarak kullanacaksın”. This statement does not exist in the source text; it is added by the translator. Therefore, this meaning transformation could be thought as “over-interpretation of the meaning”. It is implied that the Camel can feed on his hump in the context. Whereas the reader of the source text has limited knowledge about how the Camel can make use of its hump, the target reader is enlightened about the benefit of the hump as a food store explicitly. Therefore, this meaning transformation enables the target reader to know more about the hump than the reader of the source text. Another meaning transformation can be seen in translation of the signs “don’t you ever say I never did anything for you” translated as “bu iyiliğimi de sakın unutma tamam mı?” in the target text. In this translation, the translator reproduces a different meaning that is somehow associated with the meaning in the source text. This meaning transformation could be categorized as “alteration of the meaning”. From the context, the reader of the source text can comprehend the irony since she/he is well aware that the Camel has the hump against its will, and this hump is a punishment for its disobedience. However, the altered sign gives the impression that the Djinn gives the Camel hump for its own good. From a postcolonial perspective, it can be thought that this meaning transformation leads to a meaning loss since it alters the fact that the West carries out the colonial practice for its self-interest.

Besides this, meaning transformation can also be noticed in the question sentence “tamam mı?” at the end of the sentence, which can be categorized as “over-interpretation of the meaning”. In the context, the Djinn uses an imperative language, and he does not expect any approval about his decision. The addition of interrogative particle in the statement “tamam mı?” transforms the imperative language into a communicative one in that Djinn wants to get answer from the Camel to justify its practice. Further examples of meaning transformations can be determined in the narrative programs in the target texts.

1.3. Translation Evaluation of the Signs in the Narrative Programs in the Text

Table 6. 5 Translation Evaluation of the First Instrumental Narrative Program in “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
Camel, O Camel, come out and trot, like the rest of us'. 'Humph!' said the Camel; and the Horse went away and told the Man (Kipling, 1902: 8)	Deve, ey Deve, gel de benim gibi tırısa kalk, diğer hayvanlar gibi çalış'. 'Öf' diye yanıt vermiş Deve, bunun üzerine At da gidip olan biteni Adam'a anlatmış (p.6)	Hey Deve kardeş, hadi sen de gel bizim gibi çalış ve şaha kalk' demiş. Deve bunun üzerine 'Of!' demiş, At kardeş de olan biteni gitmiş Âdem Baba'ya anlatmış(p.24)

According to Table 6.5, it is possible to determine meaning transformations in TT1 (2007). A meaning transformation can be seen in the use of object pronoun “like the rest of the us” in the context. The translator replaces the sign “us” with another object pronoun “me” and translates it as “benim gibi”. In this translation, the translator comes up with a different meaning than the one in the source text. Nevertheless, “benim gibi” is not totally irrelevant to the source sign since the Horse refers to the working animals including itself. This meaning transformation could be thought as “alteration of the meaning”. This meaning transformation can be interpreted from a postcolonial perspective. The West differs itself from the “Orientals” by using the object pronouns “us” and “them”. It is possible to see the “otherness” of the Camel in the context. While working animals represent the West, or “us” in the context, the Camel stands for the “other” resisting to submit. The alteration of the sign removes this binarism in the translation.

Besides this, the translator adds the statement “diğer hayvanlar gibi çalış”. This statement used in the translation is not present in the context, thus resulting in a meaning transformation based on “over- interpretation of the meaning”. The “otherness” of the Camel is also removed with this addition. The Camel is expected to submit like other animals. Another meaning transformation can be found in the translation of the sign “the Man” in the source text. In the beginning of the story, it is explicitly stated that the animals begin to work for the Man. Considering the fact that the animals do not work only for a certain gender and both men and women make use of animals’ labor force, it can be thought that “the Man” in the context refers to another connotative meaning as “human being”. However, the translator refers to a masculine and uses one of potential meanings of the “man” as “adam”. As the sign “adam” is not actualized in the context it is used in the source

text, this tendency can be observed as a meaning transformation and categorized as “sliding of the meaning”.

The translator addresses the Horse as “at kardeş” in TT2 (2012). This way of addressing is not stated in the source text, and therefore it is translated with an over-interpretation. This meaning transformation could be categorized as “the over-interpretation of the meaning”. It is not explicitly stated what kind of a relationship the Camel and other animals have. The reader of the source text can infer that the Camel is an unsocial character rejecting to communicate with other animals. However, the over-interpretation of the meaning presents more than an inference for the target reader since the statement “kardeş” refers to an intimate relationship between the Camel and the other animals. Another “over-interpretation of the meaning” can be found in the translation of the sign “the man”. The translator adds “baba”, that leads a meaning transformation that can be categorized as “over-interpretation of the meaning”. In translation of this sign, the target reader is presented an extra bit of information about “the Man” with the addition of the statement “baba”. “Âdem baba” refers to the man who is acknowledged as the father of all mankind. While the reader of the source text can interpret the sign “the Man” as a masculine or any human being, the target reader knows exactly who is “the Man” in the context. Like Table 6.5, Table 6.6 also includes meaning transformations. These meaning transformations can be found in two Turkish translations of the signs in the narrative programs in the text.

Table 6. 6 Translation Evaluation of the Second Instrumental Narrative Program in “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
Camel, O Camel, come and fetch and carry like the rest of us'. 'Humph!' said the Camel; and the Dog went away and told the Man (Kipling, 1902: 8)	Deve, ey Deve, gel de bizim gibi atılanı yakala ve getir, diğer hayvanlar gibi çalış'. 'Öf!' diye yanıt vermiş Deve, bunun üzerine Köpek de gidip olan biteni Adam'a anlatmış (p.6-7)	Hey Deve kardeş, gel de bizim gibi sen de atılanları yakala ve getir' demiş. Deve yine 'Of!' demiş, Köpek kardeş de olan biteni gidip Âdem Baba'ya anlatmış (p.24-25)

According to Table 6.6, TT1 (2007) includes two meaning transformations. The first meaning transformation can be found in the statement “diğer hayvanlar gibi” in the target text. The translator adds this statement though it does not exist in the source text. This meaning transformation can be categorized as “over- interpretation of the meaning”. The object pronoun “us” is made clear for the target reader as it is explained as “diğer hayvanlar

gibi çalış". Besides this, the actions "fetch and carry" in the context are introduced as the parts of working, thus this addition providing a detail also leads to a similar meaning transformation. There is another meaning transformation in TT1 (2007). This meaning transformation can be seen in the translation of the sign "the man". The translator uses a potential meaning for the "man" and translates this sign with another potential meaning, "adam". However, this potential meaning of "adam" is not actualized in the context. This tendency can be categorized as "sliding of the meaning".

There is no sign alluding to the sort of relation between the Camel and the Dog, but the translator uses "kardeş" thus this manner of addressing leads to a meaning transformation based on "over-interpretation of the meaning" in TT2 (2012). The addition of "baba" in the translation can also be categorized as "over-interpretation of the meaning" since it is added in the target text. Further meaning transformations related to the narrative programs in the text can be found in Table 6.7.

Table 6. 7 Translation Evaluation of the Third Instrumental Narrative Program in "How the Camel Got His Hump"

Source Text	TT1 (2007)	TT2 (2012)
Camel, O Camel, come and plough like the rest of us'. 'Humph!' said the Camel; and the Ox went away and told the Man (Kipling, 1902: 8)	Deve, ey Deve,' demiş o da, 'gel de benim gibi tarla sür, diğer hayvanlar gibi çalış'. 'Öf!' diye yanıtlamış deve onu, Öküz de gidip olan biteni Adam'a anlatmış (p.7)	Hey Deve kardeş sen de bizim gibi tarlayı sürsene' demiş. Tabii Deve her zamanki gibi 'Of!' demiş, Öküz kardeş de diğerleri gibi olan biteni Âdem Baba'ya anlatmış (p.25)

As can be seen in Table 6.7, it is possible to determine meaning transformations in TT1 (2007). One of the meaning transformations can be seen in translation of the sign "like the rest of us". The translator uses the object pronoun "me" instead of the sign "us" in the source text and translates it as "benim gibi". In this translation, "benim gibi" is not irrelevant to the context. However, the translator comes up with a different discourse, thus resulting in a meaning transformation based on "alteration of the meaning". Besides this, the translator adds the sign "diğer hayvanlar gibi çalış". This leads to a meaning transformation with "over-interpretation of the meaning". In addition to these, the translator uses a potential meaning for the "man" and translates this sign with the other potential meaning, "adam". However, "adam" is not actualized in the source context. This meaning transformation could be considered as "sliding of the meaning".

The translator adds the signs “kardeş”, “tabii”, “her zamanki gibi”, “diğerleri gibi”, “Âdem babaya” in TT2 (2012). These meaning transformations could be categorized as “over-interpretation of the meaning”. These additions present information and similes more than the context includes and implies. Further meaning transformations can be seen in combinatory modalities of the actants in the target texts.

6.1.4. Translation Evaluation of the Combinatory Modalities of the Actants in the Text

Table 6. 8 Translation Evaluation of the Combinatory Modalities of the Actants “the Man” and “the Three”

Source Text	TT1 (2007)	TT 2(2012)
Three, O Three, I’m very sorry for you (with the world so new-and-all); but that Humph-thing in the Desert can’t work, or he would have been here by now, so I am going to leave him alone, and you must work double-time to make up for it (Kipling, 1902: 8)	Üç dostum ey üç dostum, sizler için çok üzülüyorum (üstelik dünya da bu kadar yeniyken); ama çöldeki öfleyen şey çalışmayı bilmiyor, yoksa çoktan burada olurdu. Bu yüzden onu kendi haline bırakacağım ve siz de onun yerini doldurmak için iki kat daha fazla çalışacaksınız (p.7)	Dostlarım sizin adınıza çok üzgünüm. Dünya yeni kurulmuş olmasına ve yapılacak onca iş olmasına rağmen çölde yaşayan şu “Of” lu Deve” çalışmıyor, çalışabilse herhâlde burada olurdu. Kısacası onu kendi hâline bırakacağım;ama siz, onun yapmadığı işleri de yaparak iki kat daha fazla çalışacaksınız (p.25)

Table 6.8 makes it evident that the sign “three” in the source text refers to three animals: The Horse, the Dog and the Ox. However, there is no overt reference to the relationship between the Camel and those three animals. This sign is translated with an over-interpretation in both TT1 (2007) and TT2 (2012). The translators add “dostum” and a meaning transformation comes out based on “over-interpretation of the meaning”. Considering this meaning transformation from a postcolonial perspective, it can be thought that the addition of this addressing way misleads the target reader. The Man representing the West appears as a decision maker about the issues of the animals. From the context, it can be clearly seen that the animals complaining about the Camel are told what to do. Whereas the reader of the source text can feel the authority and superiority of the Man, the target reader can misconceive the relationship between the Man and the animals due to the sign “dostlarım” referring to a warm relationship rather than a hierarchical one.

Another meaning transformation can be seen in translation of the sign “Hump-thing” in the source text. While this sign is capitalized in the source text, it is lower cased in the target text. This leads to an insufficient meaning resulting in “under-interpretation of the meaning”. The hyphen in the sign “Humph-thing” is not included in the target text, therefore it is wiped out. In an attempt to attract the reader’s attention to the Camel humphing all the time, an hyphen is used in the source text. This emphasis is not given in the translation of the sign “Hump-thing”. Humphing all the time is an outstanding characteristic of the Camel in the source text. While the source reader can learn about the Camel exactly as it is, the wiping out of the hyphen deprives the target reader of that explicit information.

There is also a meaning transformation determined in the statements “you must work double-time to make up for it”. The sign “it” in the statement bears an ambiguity. It is not certain whether the sign “it” refers to the work that is not performed by the Camel or the Camel itself. Though the Camel is addressed with the subject pronoun “he” in the source text, the sign “it” could also be used for the Camel in this context. This ambiguity is not conveyed to the target text, and this leads to an insufficient meaning that can be categorized as “under-interpretation of the meaning”.

Meaning transformations can also be seen with the statements “yapılacak onca iş olmasına rağmen” in TT2 (2012). These statements non-existent in the source text are added by the translator in the target text. The emphasis on the work load is repeated through the signs “yapılacak onca iş olmasına rağmen”. While the reader of the source text can only infer this meaning from the context, it is conveyed to the target reader explicitly.

Besides this, there are meaning transformations in the translation of the sign “Humph-thing” in the source text. The hyphen in the sign is not used. This results in a meaning transformation with “wiping out of the meaning” since the emphasis on the significant characteristic of the Camel is not conveyed in the target text. Another meaning transformation can be seen in the translation of the sign “thing”. The translator explicitly reveals an implicit sign in the source text and translates it as “Deve”. This meaning transformation could be considered as “over-interpretation of the meaning”. In addition to these meaning transformations, it is possible to see other examples of meaning transformations in Table 6.9.

Table 6. 9 Translation Evaluation of the Combinatory Modality of the Actant “the Camel”

Source Text	TT1 (2007)	TT2 (2012)
That’s your very own humph that you’ve brought upon your very own self by not working To-day is Thursday, and you’ve done no work since Monday, when the work began. Now you are going to work (Kipling, 1902: 9-10)	İşte aylaklığın yüzünden kendi başına bela ettiğin bir ‘öf’ bu. Bugün perşembe, ama sen pazartesisiden beri çalışmak için toynağını bile kımıldatmamışsın. Artık çalışma zamanın geldi (p.9)	Çalışmayarak kazandığın bir ‘Of’un oldu. Bugün günlerden perşembe ve sen pazartesi gününden beri hiçbir iş yapmamışsın. Şimdi gidip çalışacaksın (p.29)

As can be seen in Table 6.9, the signs “bring upon your very own self” in the context imply that the hump is given to the Camel as a punishment. The Camel has the hump against its will. While the translator preserves this meaning by translating the signs “kendi başına bela ettiğin” in TT1 (2007), the translator comes up with an opposite meaning of the signs in the context by translating “kazandığın” in TT2 (2012). This meaning transformation can be considered as “opposition the meaning”. As the sign “bring upon your very own self” is replaced with the verb “kazanmak”, that reproduces an opposite meaning. From this meaning transformation, the target reader can think that the Camel achieves its goal and has the hump by not working. However, the Camel just bears the consequences of its disobedience. Though the reader of the source text knows this fact, the target reader is unaware of the punishment inflicted on the Camel.

The source text does not include the statement “toynağını bile kımıldatmamışsın”. This statement added by the translator leads to a meaning transformation that could be categorized as “over-interpretation of the meaning”. While the reader of the source text can just know that the Camel has not worked, the target reader has the knowledge of what it has not done through this addition. There is another meaning transformation in the translation of the sign “to-day”. The hyphen in the sign in the source text is wiped out by the translators in both TT1 (2007) and TT2 (2012). This meaning transformation can be categorized as “wiping out of the meaning”. The sign “to-day” in the source text refers to the end of tree days. The Camel has not worked from Monday to Thursday. The period of three days passing with laziness of the Camel is emphasized with the hyphen in the sign. The reader of the source text can get the emphasis but it is not conveyed in the target texts. Other examples of meaning transformations can be determined in isotopies in the target texts.

6.1.5. Translation Evaluation of the Signs in Isotopies in the Text

Table 6. 10 Translation Evaluation of the First Isotopy in “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
he ate sticks and thorns and tamarisks and milkweed and prickles, most 'scruciating idle; and when anybody spoke to him he said 'Humph!' Just 'Hump!' and no more (Kipling, 1902: 8)	Aylak aylak dolaşarak kuru otları, dikenleri, makileri, ve kaktüsleri yer durur, ne zaman birisi yanına gelip onunla konuşmaya kalksa, 'Öf!' diye yanıt verirmiş; 'Öf!' der de başka bir şey dememiş (p.6)	Aylak aylak dolaşıp kuru otları, dikenleri, bitkileri ve kaktüsleri yiyormuş. Biri yanına gelip konuşmaya çalıştığında da 'Of!' diyormuş. Sadece ofluyormuş (p. 24)

As can be seen in Table 6.10, the context refers to the foodstuff that the Camel consumes and its way of behavior towards the others attempting to communicate with it. Meaning transformations can be observed in both Turkish translations of the signs “tamarisks” and “milkweed”. Tamarisk means “ılgın ağacı” and mikweed means “ipekotu”. These signs are explicitly used in the source text. However, the translators come up with vague discourses and translate these signs referring to a more general plant community as “kuru otları, dikenleri, makileri ve kaktüsleri”. This meaning transformation could be categorized as “darkening of the meaning”. The reader of the source text can know the specific names of the plants that the Camel eats but the target reader is lack of this information.

In this context, the idleness of Camel is emphasized with the superlative form in order to show the extremity of its laziness. The adjective “‘scruciating” also points to the extreme level of its idleness. The translators only translate the sign “idle” in the source text instead of translating the whole sign cluster “most ‘scruciating idle”. The whole meaning of the signs in the source text is not provided, thus resulting in insufficient meaning based on “under-interpretation of the meaning”. Further meaning transformations can be found in Table 6.11.

Table 6. 11 Translation Evaluation of the Second Isotopy in “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
The Camel came chewing milkweed most 'scruciating idle, and laughed at them" (Kipling, 1902: 8)	Bu sırada aylak aylak dolaşan Deve, en avare tavırlarıyla, kuru bir ot parçasını çiğneyerek	Bu sırada Deve ağzında kuru bir otlar geviş getirerek yanlarından sallana sallana geçmiş ve kıs kıs gülmüş onlara (p.25)

	yanlarından geçmiş, üstelik onların bu öfkeli haline gülüyormuş (p.7)	

As can be seen in Table 6.11, there are meaning transformations in both Turkish translations of the source text. One of the meaning transformations can be found in TT1 (2007). In the source text, the Camel laughs at three animals. However, there is no sign referring to the mood of the three animals. The translator adds “üstelik onların bu öfkeli haline” in TT1 (2007). This addition leads to an excess meaning that can be categorized as “over-interpretation of the meaning”. A meaning transformation is observed in the translation of the sign “most ’scruciating idle” in TT2 (2012). This sign that humiliates the Camel is not conveyed into target text; it is omitted. The omission of the sign leads to a meaning transformation that can be considered as “wiping-out of the meaning”. TT2 (2012) also includes a meaning transformation arising from the addition of the reduplicated adverb “sallana sallana”. The source text does not bear a sign about how the Camel comes. The translator uses a sign that is not included in the source text. This meaning transformation can be categorized as “over-interpretation of the meaning”. The addition of the adverb “sallana sallana” gives the target reader more information than the source text provides, and results in a meaning transformation. Another meaning transformations can be seen in Table 6.12.

Table 6. 12 Translation Evaluation of the Third Isotopy in “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
Djinn of All Deserts,’ said the Horse, ‘is it right for anyone to be idle, with the world so new-and-all? (Kipling, 1902: 9)	Tüm Çöllerin Cini’, demiş At, ‘dünya bu kadar yeniiken, aramızdan bazılarının hiç çalışmadan aylak aylak dolaşması doğru mudur sizce? (p. 8)	At kardeş hemen sormuş: Bütün Çöllerin Cini, dünya daha yeni kurulmasına rağmen aylak aylak dolaşmak sence doğru mu? (p.26)

According to Table 6.12, the Horse asks a rhetorical question that is intended to get a justification from the Djinn in the context. In translation of this question in TT1 (2007), a meaning transformation is determined in the statement “aramızdan bazılarının hiç çalışmadan”. The translator adds this statement that is not included in the source text. This meaning transformation could be categorized as “over-interpretation of the meaning”. The same tendency can be seen in TT2 (2012). In the source text, there is no way of addressing for the Horse. However, the translator adds “kardeş” while referring to the Horse. Besides

this, there is no adverb of time in the source text. The adverb of time, “hemen” is added by the translator. This addition gives rise to a meaning transformation. Table 6.13 also includes meaning transformations.

Table 6. 13 Translation Evaluation of the Fourth Isotopy in “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
The Djinn rolled himself up in his dustcloak, and took a bearing across the desert, and found the Camel most 'scruciatingly idle, looking at his own reflection in a pool of water (Kipling, 1902 :9)	Tozdan kaftanına sarılan Cin, çölde yuvarlanmaya koyulmuş, aylak aylak dolaşan avare Deve'yi bir su birikintisinin yüzeyinde kendi yansımısını hayranlıkla seyrederken bulmuş (p.8)	Cin toz bulutu kaftanına sarınmış, çölde yuvarlanarak ilerlemiş; aylak Deve'yi bir su birikintisinde kendi yansımısını hayran hayran seyrederken bulmuş (p.28)

As can be seen in Table 6.13, this context depicts the Djinn and the Camel. The two Turkish translations of the sign “dustcloak” worn by the Djinn include the same meaning transformations. The translators come up with a different meaning in the translations of the sign “dustcloak” since they translate the sign “cloak” as “kaftan”. Although “cloak” does not mean “kaftan” in Turkish, it is related to the source text since it is a piece of clothing worn over the shoulders like “kaftan”. For this reason, the meaning transformation in the translation can be categorized as “alteration of the meaning”. Apart from this, in both TT1 (2007) and TT2 (2012), the translators add the adverbs that are not included in the source text. The translator uses the adverb “hayranlıkla” in TT1 (2007). In the same vein, the adverb “hayran hayran” is used to describe how the Camel looks at his reflection in the pool in TT2 (2012). This meaning transformation could be considered “over-interpretation of the meaning”. Another meaning transformation that can be seen in both TT1 (2007) and TT2 (2012) is the non-translation of the idiom “take a bearing”. This idiom is not included in the translated texts; therefore, it is wiped out. This tendency can be categorized as “wiping out of the meaning”. The Djin finds the Camel by taking a bearing. The wiping out of this idiom results in the lack of information about the way how the Djinn ascertains the position of the Camel. In addition, a meaning transformation can be seen in translation of the sign “most 'scruciatingly idle” in the source text. The translators do not convey the whole meaning of the sign. They just refer to the idleness of the Camel. The translations of the sign result in insufficient meaning since the translators do not translate the part of the

sign “most ’scruciatingly”. This tendency can be categorized as “under-interpretation of the meaning”. This sign is used in the description of the Camel repeatedly. Non-translation of whole parts of the sign gives rise to a meaning loss since the target reader is deprived of the information about the degree of the Camel’s idleness. Another meaning transformation can be found in translation of the sign “most ’scruciatingly” in Table 6.14.

Table 6. 14 Translation Evaluation of the Fifth Isotopy in “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
You’ve given the Three extra work ever since Monday morning, all on account of your ’scruciating idleness.’ said the Djinn (Kipling, 1902: 9)	Aylaklığın ve tembelliğin yüzünden, pazartesi sabahından beri diğer üç arkadaşına fazladan iş çıkardın,’ demiş Deve’ye. (p.9)	Senin aylaklığın yüzünden pazartesi sabahından beri üç arkadaşın da fazladan çalışmak zorunda kaldılar’ demiş. Deve’ye (p.28)

As can be seen in Table 6.14, there is a meaning transformation arising from the translation of the sign “’scruciating idleness” in both TT1 (2007) and TT2 (2012). Instead of translating the whole meaning, the translators only translate “idleness” resulting in insufficient meaning. This meaning transformation can be categorized as “under-interpretation of the meaning” since the extremity of the Camel’s idleness is not conveyed in target texts. Another meaning transformation in the translation of the sign “idleness” can be found in TT1 (2007). The translator uses two denotative meanings of the sign “idleness” together as “aylaklık” and “tembellik”. This use corroborates the idea that the Camel is too lazy, thus provides an excess meaning for the target reader. The excess meaning is also presented with the additions of the signs “diğer” and “arkadaş”. These signs are not included in the source text. Therefore, this meaning transformation could be considered “over-interpretation of the meaning”.

Like TT1 (2007), TT2 (2012) also includes a similar meaning transformation. This meaning transformation can be found in the addition of “arkadaş” to the target text. The translator includes “arkadaş” in the target text and refers to the three animals as the friends of the Camel. However, the Camel does not communicate with others and the source text does not have any sign referring to the relation of the three animals and the Camel. Therefore, the meaning transformation in this translation can be categorized as “over-

interpretation of the meaning”. Table 6.15 also includes meaning transformations that can be considered as “over-interpretation of the meaning”.

Table 6. 15 Translation Evaluation of the Sixth Isotopy in “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
Come out of the Desert and go to the Three, and behave (Kipling, 1902: 10)	Haydi şimdi çölden çıkıp diğer üç arkadaşının yanına git ve onlara karşı terbiyeli davran (p.10)	Şimdi çölden çık, doğruca üç arkadaşının yanına git ve uslu uslu otur (p.29)

According to Table 6.15, there are meaning transformations that can be categorized as “over-interpretation of the meaning” in both TT1 (2007) and TT2 (2012). The translator adds the signs “haydi” and “şimdi” in TT1 (2007). These signs do not exist in the source text. The translator addresses the Three and the Camel as “arkadaş” although there is no sign referring to the relationship between the Three and the Camel in the source text. Therefore, this addressing way leads to a meaning of transformation based on “over-interpretation of the meaning” in TT1 (2007) and TT2 (2012). Another meaning transformation that could be thought as “over interpretation of the meaning” can be determined in TT2 (2012). The translator adds the signs “şimdi”, “doğruca” and “uslu uslu”. The Djinn tells the Camel what to do in the context but he does not explicitly state when the Camel is supposed to join in the Three or how to behave. Therefore, these additions result in an excess meaning presenting the target reader further details about the Djinn’s instructions. It is also possible to find meaning transformations leading to excess meaning in Table 6.16.

Table 6. 16 Translation Evaluation of the Seventh Isotopy in “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
But he has never yet caught up with the three days that he missed at the beginning of the world, and he has never yet learned how to behave (Kipling, 1902: 10).	Ama dünyanın daha çok yeni olduğu zamanlarda aylıklık edip çalışmadığı o üç günlük arayı henüz kapatamamış ve terbiyeli olmayı da asla öğrenememiştir (p.10)	Ama canımın içi Deve’ler, dünya henüz yeni kurulmuşken çalışmayarak kaybettikleri o üç günü hâlâ telafi edememişler ve akıllı olmayı öğrenememişlerdir (p.29)

As can be seen in Table 6.16, TT1 (2007) includes meaning transformations. A meaning transformation can be seen in the adverb “çok” added before the sign “at the beginning of the world”. The use of adverb “çok” results in an over-interpretation of the meaning. In

addition to that, there is a meaning transformation in the sign “three days”. Although there is no sign referring to the idleness of the Camel explicitly in the context, the translator translates the “three days” as “aylaklık edip çalışmadığı o üç gün”. In this translation, the translator reveals an implicit sign in the source text. This meaning transformation could be considered as “over-interpretation of the meaning”. Another meaning transformation can be seen in the translation of the sign “never”. The sign “never” is an adverb of certainty and refers to the unchangeability of the Camel in the source text. From the sign “never”, it can be understood that the Camel learns how to behave at no time in the past or future but the translator comes up with another time expression, “henüz”. Unlike “never”, “henüz” is not an adverb of the certainty. Contrary to the sign “never”, “henüz” implies that the Camel can change in the future. Therefore, this meaning transformation can be categorized as “alteration of the meaning”.

In TT2 (2012), the translator adds “canımın içi”, a form of addressing that is not included in the source text. The source text that can be classified as an ambivalent text does not refer to the presence of a specific target reader. In other words, it has a dual readership. Unlike the source text, the addressing in the target text indicates that there is a particular target reader. The sign “canımın içi” explicitly indicates that the target readers are the children. This addition reveals the implication about the target readers of the the story, so this meaning transformation can be categorized as “over-interpretation of the meaning”. There is another meaning transformation in the translation of the subject in the source. The translator generalizes all camels that cannot make up for the three days and learn how to behave. This leads a mistaken over-generalized discourse. Nevertheless, the sign “develer” is not irrelevant to the sign in the source text. Though the sign “he” in the source text points to singularity and masculinity, “he” represents a camel in the story. The translator changes the sign “he” with another sign “develer”. For this reason, this tendency can be categorized as “over-interpretation of the meaning”. A meaning transformation can also be seen in translation of the sign “never”. It is not translated. Therefore, this non-translation of the sign can be categorized as “wiping out of the meaning”. Like Table 6.16, there are meaning transformation determined in Table 6.17.

Table 6. 17 Translation Evaluation of the Eighth Isotopy in “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
THE Camel’s hump is an ugly lump Which well you may see at the Zoo (Kipling, 1902: 10)	Devenin hörgücü pek çirkin bir çıkıntıdır, Onu hayvanat bahçesinde görebilirsiniz (p.10)	DEVE’NİN HÖRGÜCÜNÜN BİÇİMSİZ ŞEKLİNİ Hayvanat bahçesinde görebiliriz (p.31)

As is seen from Table 6.17, there is a meaning transformation in the translation of the sign “ugly” in TT1 (2007). In the source text the Camel’s hump is described as an ugly lump but the extent of this ugliness is not stated. The translator adds “pek” that is not included in the source text. This meaning transformation can be considered “over-interpretation of the meaning”. TT1 (2007) also includes a meaning transformation in the translation of the sign “Zoo” in the source text. Though it is capitalized in the source text, the translator does not convey the emphasis on the sign, thus resulting in insufficient meaning. This meaning transformation can be thought as “under-interpretation of the meaning”.

TT2 (2012) includes meaning transformations as well. The sign “the” in the source text is capitalized. However, the translator capitalizes more than one sign and translates “THE Camel’s hump is an ugly lump” as “DEVE’NİN HÖRGÜCÜNÜN BİÇİMSİZ ŞEKLİ”. These capitalizations function as the title of the context that does not have any title so this meaning transformation can be categorized as “over-interpretation of the meaning”. Another meaning transformation can be seen in the translation of the sign “lump”. The translator translates this sign as “şekilli”. Though the shape of the Camel’s hump is obvious in the source text, the translator comes up with a vague discourse thus the meaning transformation can be considered “darkening of the meaning”.

The translator translates the signs “well you may see at the Zoo” in the source text as “Hayvanat bahçesinde görebiliriz”. The meaning transformation can be seen in the translation of the subject pronoun “you”. The translator comes up with a different discourse than the case in the source text by using “we” instead of “you” in the translation. Nevertheless, the translator uses another plural subject pronoun that is related to the context. This meaning transformation could be categorized as “alteration of the meaning”. It is also possible to see further meaning transformation in Table 6.18.

Table 6. 18 Translation Evaluation of the Ninth Isotopy in “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
But uglier yet is the hump we get (Kipling, 1902: 10)	Deve’den bile çirkin olduğumuzu bilmelisiniz (p.10)	Oluruz Deve’den daha da biçimsiz şekilli (p.31)

Table 6.18 makes it evident that the context displays the extremity of the ugliness of the Camel and refers to didactic aspects of children’s literature. The translator adds the sign “bilmelisiniz” that points to a sentence of necessity in TT1 (2007). Since there is no sign referring to this sentence structure, this meaning transformation could be categorized as “over-interpretation of the meaning”. In TT2 (2012), the sign “yet” in the source text is not translated. Therefore, it is wiped out. The extremity of the ugliness of the Camel is given with comparative form. Along with the comparative form, the sign “yet” corroborates the ugliness of the Camel. Didactic aspect of the story is conveyed through this sign. The reader of the source text is warned implicitly in that being lazy may result in getting even uglier than the Camel. The target reader is deprived of this meaning so the meaning transformation here can be categorized as “wiping-out of meaning”. Table 6.19 also includes meaning transformations.

Table 6. 19 Translation Evaluation of the Tenth Isotopy in “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
Cameelious hump- The hump that is black and blue! (Kipling, 1902: 10)	Hörgüç varmış gibi üstelerinde! (p.10)	Hani şu Deve’nin Of’ undan, Siyah ve mavi olanından (p.31)

As can be seen from Table 6.19, in the source text, the Camel’s hump is described with the idiom “black and blue!”. From this sign, it can be understood that the Camel has been hurt emotionally or physically since it has the hump against his will through a magic practiced by the Djinn. In this regard, it seems that the sign “black and blue!” in the source text refers to the physical or emotional violence inflicted on the Camel that resists to submit. In TT1 (2007), the translator renders this sign as “Hörgüç varmış gibi üstelerinde”. This translation is irrelevant to the context since the sign reproduced in the translation has nothing to do with the original sign in the source text. Therefore, the meaning transformation here can be thought as “perversion of meaning”. In translation of this sign in TT2 (2012), the translator uses the denotative meanings, “siyah-mavi” and translates it as “siyah ve mavi olanından”. However, there is no sign alluding to the color of the Camel’s hump. The translator uses the denotatively potential meaning of the idiom “black and

blue!” which is not actualized in the source context. This meaning transformation can be categorized as “sliding of the meaning”. There is another meaning transformation in the translation of the sign “black and blue!”. As can be seen, there is an exclamation point at the end of the idiom. The translator does not convey the sign that expresses an emotion, thus the meaning transformation can be categorized as “under-interpretation of the meaning”. In addition to this, the sign “cameelious” is an invented word referring to the hump of the Camel. This sign is not translated in TT1 (2007) and it is wiped out. The non-translation can be categorized as “wiping-out of the meaning”. This sign emphasizes the typicality of the Camel. The wiping out of the sign deprives the target reader of this emphasis. Further meaning transformations can be determined in multiples readings of the text.

6.1.6. Translation Evaluation of the Multiple Readings of the Text

6.1.6.1. Translation Evaluation of the Children’s Literature Short Story: “How the Camel Got His Hump”

Table 6. 20 The First Translation Evaluation of “How the Camel Got His Hump” as a Children’s Fiction

Source Text	TT1(2007)	TT2 (2012)
Kiddies and grown-ups too-oo-oo, If we haven’t enough to do-oo-oo, We get the hump Cameelious hump— (Kipling, 1902: 10)	Çocuklar da büyükler de, Yapacak iş yoksa önlerinde, Deve gibi öfler pöflerler (p.10)	Çocukların da büyüklerin de, Yoksa yapacak işleri, olur onların da birer “Of” ları. Hani şu Deve’nin “Of” undan (p.31)

As is seen from Table 6.20 the characteristics of the children’s literature can be found in this context. The context includes entertaining and funny rhymes that make it possible to recite for the child reader. In TT1 (2007), the translator does not translate the parts “too-oo-oo” and “do-oo-oo” that can sound amusing for the child reader. This meaning transformation could be considered “wiping-out of the meaning”, omitting the amusement for the child reader. Another meaning transformation can be seen in the translation of the signs “we get the hump, cameelious hump”. These signs are translated as “deve gibi öfler

pöflerler”. In this translation, the translator comes up with a discourse that has nothing to do with the original signs in the source text. This tendency can be categorized as “perversion of the meaning”. In addition to these, the translator changes the subject pronoun “we” in the source text with “they” and translates the sentence “if we haven’t enough to do” as “yapacak iş yoksa önlerinde”. Although both “we” and “they” refer to the plural subject pronouns, the translator comes up with a different discourse with this change of the sign. This meaning transformation falls to the category of “alteration of the meaning”.

Like TT1 (2007), the feature of the children’s literature is not translated in TT2 (2012). The translator wipes out the signs “too-oo-oo” and “do-oo-oo” that can be funny to recite for the child reader. This meaning transformation could be categorized as “wiping-out of the meaning”. The translator adds the sign “birer” that is not included in the source text. Besides this, though the sign “hump” in the source text is not capitalized, the translator uses this sign in the capitalized form. Therefore, there is a meaning transformation with “over-interpretation of the meaning”. Another meaning transformation can be seen in translation of the sign “we” in the source text. The translator translates the sentence “if we haven’t enough to do” as “yoksa yapacak işleri”. Although both “we” and “they” refer to the plural subject pronouns that are not totally irrelevant to the source text, the translator comes up with an altered meaning, which can be categorized “alteration of the meaning”. Further meaning transformations can be seen in Table 6.21.

Table 6. 21 The Second Translation Evaluation of “How the Camel Got His Hump” as a Children’s Fiction

Source Text	TT1 (2007)	TT2 (2012)
I get it as well as you-oo-oo If I haven’t enough to do-oo-oo! W all get hump— Cameelious hump— Kiddies and grown-ups too! (Kipling, 1902: 10)	Çocuklarda büyüklerde, Yapacak iş yoksa önlerinde, Deve gibi öfler, pöflerler, Hörgüç varmış gibi üstlerinde! (p.11)	İşte böyle! Olmayınca yapacak bir işimiz, Senin de benim de, Çocukların da büyüklerin de, Şu Deve gibi oflar puflarız, Hörgüç varmış gibi üstümüzde (p.32)

As can be seen in Table 6.21, there is a meaning transformation in both TT1 (2007) and TT2 (2012). This meaning transformation can be seen in translation of the signs “you-oo-oo” and “do-oo-oo”. They are funny rhymes that can attract the child reader’s attention and

reflect the characteristics of the children’s literature. The translators do not translate these signs significant in the source text. This meaning transformation could be categorized as “wiping-out of the meaning”. In addition to this, the translators also change the sign in the source text. In TT1 (2007), the translator renders the sentence “if I haven’t enough to do” as “yapacak iş yoksa önlerinde”. The sign “I” is replaced with the subject pronoun “they” in the translation. The translator changes the sign “I” with “we” in TT2 (2012). The translator renders the sentence “if I haven’t enough to do” as “olmayınca yapacak bir işimiz”. Though the translated signs are not totally irrelevant to the source text, the translators come up with an altered meaning, which can be categorized as “alteration of the meaning”.

There is a meaning transformation in TT1 (2007) based on “wiping-out of the meaning”. The signs “I get it as well as you” are not translated in the source text. Therefore, they are wiped out. These signs are connected with subject, and they reflect the narrative’s idea. While the reader of the source can hear the voice in the source text, the target reader is deprived of it. Another meaning transformation can be found in the translation of the signs “we all get hump Cameelious hump”. These signs are translated as “deve gibi öfler pöflerler, hörgüç varmış gibi üstlerinde!”. In this translation, the translator comes up with a discourse that has nothing to do with the original signs in the source text. This meaning transformation falls to the category of “perversion of the meaning”. In TT2 (2012), the translator adds the statements “senin de benim de” and “hörgüç varmış gibi üstümüzde” that are not included in the source text. These additions that can result in excess meaning for the target reader can be categorized as “over-interpretation of the meaning”. Other examples of meaning transformations can be determined in Table 6.22.

6.1.6.2. Translation Evaluation of the Darwinian Short Story: “How the Camel Got His Hump”

Table 6. 22 Translation Evaluation of “How the Camel Got His Hump” as a Darwinian Text

Source Text	TT1 (2007)	TT2 (2012)
OW This is the next tale, and it tells how the Camel got his hump (Kipling, 1902: 8)	Şimdi sıra ikinci hikâyede, ve bu hikâye, Deve’nin o kocaman hörgücünün nasıl oluştuğunu anlatır (p.6)	Şimdi sırada ikinci hikâyemiz var ve bu hikâye, Deve’nin hörgücünün nasıl oluştuğunu anlatıyor kuzum (p.24)

According to Table 6.22, this context refers to the beginning of the short story. In this context, a meaning transformation can be found in the translations of the sign “got” in the statement “how the Camel got his hump” in the source text. Both in TT1 (2007) and TT2 (2012), the translators do not translate the verb “get” alluding to the action upon one’s request and, therefore it is wiped out. This meaning transformation could be categorized as “wiping out of the meaning”.

Although there is no sign referring to the size of the Camel’s hump, the translator uses the adjective “kocaman” in the description of its hump in TT1 (2007). The source text does not a bear meaning referring to the feature of the hump. Nevertheless, the hump is new, and it can be small, as well. The use of a descriptive adjective for the hump presents an excess meaning by referring to a certain size of the hump. Therefore, this meaning transformation can be categorized as “over-interpretation of the meaning”. In TT2 (2012) there is also a meaning transformation based on “over-interpretation of the meaning”. This meaning transformation arises from the addition of an addressing form. The translator uses “kuzum” that is not stated in the source text. The statement “kuzum” is one of the addressing ways adopted by adults for their children. From this addition, the target reader can explicitly understand that the short story is intended for the children. Table 6.23 includes meaning transformations, as well.

Table 6. 23 The First Translation Evaluation of “How the Camel Got His Hump” as an Ideological Text

Source Text	TT1 (2007)	TT2 (2012)
The Camel said ‘Humph!’ again; but no sooner had he said it than he saw his back, that he was so proud of, puffing up and puffing up into a great big lolloping hump (Kipling, 1902: 9)	Deve yeniden “Öf!” demiş demesine, ama öflemesiyle birlikte, gurur duyduğu o dümdüz sırtı puf! diye balon gibi şişmiş , şişmiş ve kocaman, içi boş bir hörgüce dönüşüvermiş (p.9)	Deve yine “Öf!” demiş; ama der demez o çok gurur duyduğu dümdüz sırtı şişmiş şişmiş ve koca bir hörgüce dönüşüvermiş (p.29)

Table 6.23 makes it evident that there is no sign that identifies the Camel’s back in the source text. However, the translators describe the Camel’s back with the reduplicated adjective “dümdüz” both in TT1 (2007) and TT2 (2012). The shape of the Camel’s back even before the Camel has the hump is not stated in the source text. While the reader of the source text can only infer it from the context, this information is explicitly presented to the

target reader. Therefore, this meaning transformation could be considered “over-interpretation of the meaning”.

It is possible to determine another meaning transformation in TT1 (2007). The translator draws an analogy between the back of the Camel and the balloon. However, the source text does not have a sign referring to such a simile. The use of this simile that is not included in the source text results in a meaning transformation that could be categorized as “over-interpretation of the meaning”.

While the sign “lolloping” describing the Camel’s hump in the source text preserves its meaning in TT1 (2007), it is not translated in TT2 (2012). The translator does not include this sign in the translation, thus it is wiped out. This meaning transformation can be categorized as “wiping-out of the meaning”. Whereas this addition makes it possible to imagine the shape of the hump for the reader of the source text, the target reader does not have an idea about what it looks like. This lack of information refers to a meaning transformation that could be thought as “wiping-out of the meaning”. Further meaning transformations can be found in Table 6.24.

6.1.6.3. Translation Evaluation of the Ideological Short Story: “How the Camel Got His Hump”

Table 6. 24 The Second Translation Evaluation of “How the Camel Got His Hump” as an Ideological Text

Source Text	TT1 (2007)	TT2 (2012)
Presently there came along the Djinn in charge of All Deserts, rolling in a cloud of dust (Djinns always travel that way because it is Magic), and he stopped to palaver and pow-pow with the Three (Kipling, 1902: 9)	Tam o sırada, yeni dünyadaki tüm çöllerden sorumlu olan Cin, bir toz bulutunun içinde yuvarlanarak oradan geçmekteymiş (cinler hep böyle yolculuk ederler çünkü bu Büyü’dür.) Bizimkileri görüp onların tartışmalarının sebebini anlamak, toplantılarına katılmak için durmuş (p.7)	O zamanlar yeni kurulmuş olan dünyanın bütün çöllerinden sorumlu bir Cin varmış, Bu Cin bir toz bulutunun içinde yuvarlanarak gezermiş (Cinler hep böyle yolculuk ederler; çünkü bu bir çeşit büyüdür.). Cin bu üç arkadaşı görünce onlarla konuşmak için durmuş (p.26)

As can be seen in Table 6.24, in the source text, the sign “three” representing three animals; the Horse, the Dog and the Ox is translated as “bizimkiler” in TT1 (2007). This translation results in a different discourse than the source text since the translator comes up

with indefinite pronouns that are not totally irrelevant to the context. This meaning transformation could be categorized as “alteration of the meaning”. In addition to this, there is another meaning transformation in the sign “sebebini anlamak”. There is no sign indicating the reason why the Djinn stops to palaver and pow-wow with the three. The translator adds this statement while it is non-existent in the source text. This meaning transformation can safely be thought to fall to the category of “over-interpretation of the meaning”.

There are meaning transformations determined in TT2 (2012), as well. One of the meaning transformations can be seen in translation of the sign “presently” in the source text. “Presently” is translated as “o zamanlar”. The translator changes the original sign and comes up with a discourse not irrelevant to the context. It is also possible to determine “alteration of the meaning” in the translation of the sign “the Djinn” in the source text. The translator changes the article “the” with “a”. The Djinn is described as a particular person who is responsible for all the deserts in the story, and throughout the story the Djinn is identified with the definite article “the”. However, the translator uses indefinite article “bir”. This use of article makes the Djinn an ordinary person, thus resulting in a meaning transformation that can be considered as “darkening of the meaning”. Another meaning transformation can be seen in translation of the signs, “palaver” and “pow-wow”. These signs are cultural terms referring to the meeting of the Africans and Indians. While the reader of the source text can learn cultural elements that pertaining to different countries, the target reader misses this opportunity because the translator does not convey the cultural terms “palaver” and “pow-wow” in the translation. This non-translation leads to a meaning transformation that can be categorized as “wiping-out of the meaning”. TT2 (2012) also bears meaning transformations with the addition of the sign “bir çeşit”. This sign not included in the source text; it is added in the target text. The source text identifies the way of the Djinn’s travelling as “a magic”. The indefinite article “a” used in the source text can refer to an unspecific magic so the addition of another sign along with it leads to an excess meaning in the target text. Thus, this meaning transformation can be categorized as “over-interpretation of the meaning”. Another meaning transformation can be determined in the translation of the sign “magic”. This sign is capitalized in the source text. However, the translator does not capitalize the sign and translates it as “büyü”. Although the meaning is conveyed, the emphasis on the meaning is not given, thus leading to an insufficient

meaning. This meaning transformation could be categorized as “under-interpretation of the meaning”. Further meaning transformations can be determined in contracts of the text.

6.1.7. Translation Evaluation of the Contracts

Table 6. 25 The First Translation Evaluation of the Contracts in “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
I shouldn't say that again if I were you,' said the Djinn; 'you might say it once too often. Bubbles, I want you to work (Kipling, 1902: 9)	Bence artık öflemesen iyi olur,' demiş Cin bunun üzerine. 'Zaten gereğinden fazla öflemiş pöflemişsin. Çalımlı dostum, artık senin de çalışmanı istiyorum (p.9)	Yerinde olsam bir daha oflamazdım!' demiş Cin sinirlenerek. 'Fazlasıyla oflamışsın zaten. Bak heybetli dostum, senin de çalışman gerek (p.28)

As can be seen in Table 6.25, it is possible to determine meaning transformations based on “over-interpretation of the meaning” in TT1 (2007) and TT2 (2012). The Djinn warns the Camel in the source text. The translators convey the Djinn's warning by adding “dostum” in the target text. This addressing way indicates that there is a warm relationship between the Djinn and the Camel. However, the source text does not bear any sign implying that the Djinn approaches the Camel friendly. This addition softens the Djinn's stance on the Camel.

Like TT1, TT2 (2012) also includes meaning transformations. One of these meaning transformations can be seen with the use of the exclamation mark at the end of the statement “oflamazdım!”. There is no sign attributing to an emotion in the source text. However, the translator explicitly reveals the Djinn's anger by using the exclamation mark. This meaning transformation can be categorized as “over-interpretation of the meaning”. Other meaning transformations based on “over-interpretation of the meaning” can be found in the target signs “sinirlenerek” and “zaten”. These adverbs are not used in the source text. In addition, there is a meaning transformation determined in the statement “I want you to work” in the source text. Although it is not stated that someone else works in the source text, the translator implies the other working animals. Such an implication cannot be seen in the source text so this meaning transformation can also be categorized as “over-interpretation of the meaning”. Other meaning transformations related to the signs in contracts can be found in Table 6.26.

Table 6. 26 The Second Translation Evaluation of the Contracts in “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
How can I,” said the Camel, with this humph on my back? (Kipling, 1902: 10)	Sırtımda bu ‘öf’le demiş deve, nasıl çalışabilirim ki? (p.9)	Ama... demiş Deve. Bu ‘Of’ sırtımdayken nasıl çalışabilirim ki? (p.29)

As is seen from Table 6.26, throughout the story, the Camel is identified with the definite article “the” in order to specify it. The emphasis on the Camel is not put in the translation of the sign “the Camel” in TT1 (2007). This makes the Camel in the story an ordinary animal character thus resulting in insufficient meaning. This meaning transformation can be considered “under-interpretation of the meaning”. Like TT1 (2007), there is a meaning transformation determined in the TT2 (2012). This meaning transformation can be seen with the conjunction and the punctuation at the end of it. The translator adds the conjunction “ama...” and uses the linguistic punctuation of triple dots that indicates the sentence is not completed. This meaning transformation could be categorized as “over-interpretation of the meaning”. Another meaning transformation based on “over-interpretation of the meaning” can be seen with translation of the sign “humph” in the source text. This sign is not capitalized in the source text but the translator translates it as “Of” in a capitalized form. This leads to an excess meaning for the target reader. Table 6.27 also includes meaning transformations.

Table 6. 27 The Third Translation Evaluation of the Contracts in “How the Camel Got His Hump”

Source Text	TT1 (2007)	TT2 (2012)
And the Camel humphed himself, humph and all, and went away to join the three (Kipling, 1902: 10)	Deve kendi kendine öflemiş, püflemiş ama çölün kıyısında bekleyen üç arkadaşının yanına gidip onlarla birlikte çalışmaya koyulmuş (p.10)	Deve çaresizce oflaya puflaya üç arkadaşının yanına gitmiş ve onlara katılmış (p.29)

As is seen from Table 6.27, at the end of the story, the Camel humphs himself and joins the three. The source text does not include any signs alluding to the place where the three wait for it but the translator presents “çölün kıyısı” as an address where they wait. Although there is no sign alluding to the relationship between the three and the Camel, the translator uses the sign “arkadaş” that cannot be seen in the source text. In addition, it is not stated what the Camel has done after joining the three in the source text but the translator adds the statement “çalışmaya koyulmuş”. These meaning transformations could be categorized

as “over-interpretation of the meaning”. Besides, the source text does not include any signs referring to the mood of the Camel while joining the three. The adverb “çaresizce” is added in TT2 (2012). The translator also addresses the relationship between the Camel and the three by the sign “arkadaş”.

6.1.8. Translation Evaluation of the Relationship Between the Short Story Titled “How the Camel Got His Hump” and the Surrounding Elements

This part of the study aims to evaluate the illustrations and authorial commentaries of two Turkish translations of the short stories titled “How the Camel Got His Hump”, one by Begüm Kovulmaz (2007), and the other one by Rojda Yıldırım (2012) from postcolonial perspective within the framework of Sündüz Öztürk Kasar’s “Systematics of Designification in Translation” (Öztürk Kasar, 2020). This constitutes another merit of originality in this study. Though “Systematics of Designification in Translation” has been used in translation of various genres from short stories, poems, theater texts, fables, or novels to non-literary texts like translation of texts in social sciences or popular scientific texts, no study has applied the syatematics to evaluation of illustrations to date.

The short story titled “How the Camel Got His Hump” includes three pictures and two authorial commentaries through which racism and colonialism are presented to the source reader explicitly or implicitly. Meaning transformations associated with the illustrations and authorial commentaries are determined in both Turkish translations. The pictures and authorial commentaries are not conveyed into TT1 (2007). It is possible to find two pictures though two authorial commentaries are not included in TT2 (2012).

The first picture of the source text is a black and white picture of the Camel’s hump that is positioned immediately under the title of the story (Appendix A.1). The source reader can see the initials of the author’s name and surname. This picture both alludes to the evolution of the Camel belonging to the dromedary species of Africa and serves as a page decoration. The target reader is deprived of the allusion of the Camel’s evolution since the picture of the Camel’s hump is not conveyed into either target text. This tendency leads to a meaning transformation that can be categorized as “wiping-out of the meaning”.

The second picture in the source text illustrates the Djinn and his practicing magic on the Camel (Appendix A.2). The Djinn is introduced to the source reader as a masculine and old figure. From the postcolonial perspective, the Djinn is a “mimic man” who is socially

constructed to be superior to African women and inexperienced men, therefore this sign can be thought to serve ideological purposes of the West. Unlike the source reader, the target reader is deprived of the depiction of the Djinn and his magic since the second picture is omitted from the TT1 (2007) and TT2 (2012). This omission leads to a meaning transformation that can be categorized as “wiping-out of the meaning”. There is also an authorial commentary of the second picture in the source text that involves ideological implications making use of binary oppositions that can allow the source reader to distinguish the “kind “and “civilized” West from the “uncivilized” and “lazy” African deserving to be punished. The target reader is unaware of this ideological implication since the authorial commentary is not conveyed into the target texts. This tendency provides another example for meaning transformation that can be thought as “wiping-out of the meaning”.

The third picture in the source text presents a black-white illustration of the Djinn in charge of All Deserts with a magic fan in his hand (Appendix A.3). This picture also enables the source reader to see the moment when he practices the magic on the Camel. It is possible to determine meaning transformation related to this illustration in both Turkish translations. This picture that involves ideological implications is not carried into TT1 (2007); it is wiped out. This exclusion deprives the target reader of the image of the Djinn and the Camel, along with the ideological implications presented through the signs in the picture. Besides the picture, the translator of TT1 (2007) does not convey the authorial commentary that contains signs alluding to ideological implications and providing more information about the illustration. This tendency leads to a meaning transformation that could be regarded as “wiping-out of the meaning”.

Unlike the translator of TT1 (2007), the translator of TT2 (2012) includes the picture in target text. As is seen from the first picture (Appendix B.1), the picture is not black and white as it is in the source text. It is presented to the target reader in a colored form in order to appeal to the child reader. The source text does not have such an aim. The colorization bears excessive meaning, thus leading to a meaning transformation that can be categorized as “over-interpretation of the meaning”.

Further meaning transformations in TT2 (2012) arise from the attempts to remove the ideological signs in the illustration. It is no wonder that the third picture in the source text (Appendix A.3) serves racism by presenting the Djinn who is commissioned as a colonial

mediator by the West in white and the Camel representative of the “other” in black. As can be seen in the first picture (Appendix B.1), the black and white alluding to the racial discrimination is not carried to the target text. Instead of black, the Camel is presented as self-colored in order to remove the racial bias that might be envisaged in the minds of the target readers. The tendency can be regarded as “wiping-out of the meaning” of the racist signs. Another meaning transformation with a potential tendency of “wiping-out of the meaning” can be seen in the illustration of the Camel’s acts while the Djinn practises magic on it. The source reader can see the Camel eating a twig of acacia and looking at his own reflection in the pool of water in the third picture of the source text. However, the target reader can just see the Camel looking around in the first picture (Appendix B.1). This deprives the target reader of the implication about the exoticism of Africa. The twig of acacia is an exotic species of a tree widely found in Africa. This exotic plant is not carried into the target text; it is wiped out. This leads to a meaning transformation that can be considered as “wiping-out of the meaning”.

Further meaning transformations can be seen in the illustration of the Djinn in the first picture (Appendix B.1). The source reader can see the picture of an old and fat Djinn clasping his hands and holding his magic fan in an authoritarian manner while looking at the Camel in the source context. Unlike the source reader, the target reader meets a Djinn who is young and thin. This depiction of the Djinn can be misleading for the target reader since the elderliness of the Djinn represents the power relations in Africa. Hence, the representation of the Djinn as a young being leads to a meaning transformation that can be regarded as “opposition of the meaning”. The Djinn carries a magic fan in the picture of the source text. However, he is presented without his magic fan. Furthermore, though the face of the Djinn is visible in the source text, it is hardly visible in the target text. This leads to an insufficient meaning that can be considered as “under-interpretation of the meaning”. Another meaning transformation can be seen in the additions of the signs that are not included in the source text. The red cloth used by the Djinn to hide his face while practicing magic on the Camel does not exist in the source text. Besides this, the sun, three palm trees and plants of deserts are also added in the target text in order to remove the bias against the barren and arid Africa with its deserts. This tendency results in a meaning transformation that can be categorized as “over-interpretation of the meaning”.

In addition to the meaning transformations related to the Djinn and the Camel, a meaning transformation can also be found in the illustration of the sign “world-so-new-and-all”. The description of the sign is given in authorial commentary as “here are two smoky volcanoes in it, some other mountains and some stones and a lake and a black island and a twisty river and a lot of other things” (Kipling, 1902: 20). This geographical depiction answers to the implication about exoticism of Africa and involves the racist sign “black”. These ideological implications are not conveyed into TT2 (2012); they are wiped out and thus giving rise to a meaning transformation that can be categorized as “wiping-out of the meaning”.

TT2 (2012) also includes a picture that does not exist in the source text. As can be seen in the second picture (Appendix B.2), the animals; the Horse, the Ox, the Dog, the Camel and the Camel’s shadow are presented to the target reader in high-color picture. The addition of this picture seems to reverse the hierarchical order implied in the source text. The Camel and its shadow are both positioned in the picture, and the Camel ranks higher than the three animals and gives the target reader the impression of the superiority of the Camel to them. However, the Camel turns into an oppressed actant that cannot resist the superpower of the Djinn. The Camel becomes inferior and ranks lower than even the other three animals by coming under the domination of the Djinn against its will at the end of the story. Unlike the source reader, the target reader can see these animals and their habitat through this picture. Furthermore, the addition of this picture can mislead the target reader about the setting of the story. Whereas the source reader can just visualize the “Howling Desert” as an arid area with sparse vegetation, the target reader can explicitly see an opposite setting of the story in which the Horse, the Ox, the Dog and the Camel are surrounded by a green land full of trees and grasses. In this regard, the addition of this picture serves to cover up the exoticism of Africa with its barren deserts and removes the ideological implication about the “Howling Desert”. The source text does not include such a picture representing the Camel’s superiority or Africa’s beautiful nature, thus providing an example for a meaning transformation that can be considered as “over-interpretation of the meaning”.

6.2. TRANSLATION EVALUATION OF THE SHORT STORY TITLED “HOW THE RHINOCEROS GOT HIS SKIN”

This part of the study aims to evaluate two Turkish translations of the short story titled “How the Rhinoceros Got His Skin” one by Begüm Kovulmaz (2007), and the other one by Rojda Yıldırım (2012), within the framework of Sündüz Öztürk Kasar’s “Systematics of Designification in Translation” (Öztürk Kasar, 2020). The contexts with postcolonial signs in the short story titled “How the Rhinoceros Got His Skin” together with the meaning transformations identified in these contexts analyzed within the framework of semiotics of translation in the previous part are presented and discussed here. In this regard, the signs in the title will be evaluated in the first place.

6.2.1. Translation Evaluation of the Signs in the Title

Table 6. 28 Translation Evaluation of the Title of “How the Rhinoceros Got His Skin”

Source Text	TT1 (2007)	TT2 (2012)
How the Rhinoceros got his Skin (Kipling, 1902: 11)	GERGEDAN’IN DERİSİ NASIL OLUŞTU (p.12)	GERGEDAN’IN DERİSİ NASIL OLUŞTU (p.33)

As can be seen in Table 6.28, the past participle form “got” stands out as a tricky sign that can mislead the reader about the content of the story. The sign “got” in this context implies that the Camel wears the hump upon its request, and it serves to normalize colonial practices from postcolonial perspective. The translators wipe out this normalization allusion and translate the title of the short story “How the Rhinoceros Got His Skin” as “Gergedan’ın Derisi Nasıl Oluştı?” in the target texts. The Turkish translations give the target reader an impression that the story just illustrates a physical feature of an animal species and explains why the Rhinoceros looks the way it does. Therefore, the implications about the content of the story referring to the colonial practices are not conveyed in the target texts. From these translations, it cannot be understood that this story serves an ideological purpose from its title since the sign “get” alluding to the colonial practice is omitted. This leads to a meaning transformation that could be categorized as “wiping-out of the meaning”.

Further meaning transformations can be found in the focalization of the text in the target texts. The findings regarding the meaning transformations in translation of contexts with “focalization” are addressed in the following sub-section.

6.2.2. Translation Evaluation of the Focalization of the Text

Table 6. 29 Translation Evaluation of the First Focalization of the Text “How the Rhinoceros Got His Skin”

Source Text	TT1 (2007)	TT2 (2012)
Once upon a time, on an uninhabited island on the shores of the Red Sea, there lived a Parsee from whose hat the rays of the sun were reflected in more-than-orientalsplendour (Kipling, 1902: 11)	Bir zamanlar, Kızıldeniz kıyılarındaki ıssız bir adada tek başına yaşayan bir Zerdüştü varmış ve güneş ışıkları, onun şapkasından Doğu’ya özgü bir ihtişamla yansırmış (p.12)	Evvel zaman içinde, kalbur saman içinde, bir zamanlar Kızıldeniz’in kıyılarında, ıssız bir adada bir Zerdüşt varmış ve yalnız yaşarmış. Güneşin ışıkları şapkasından Doğu’nun bütün ihtişamını yansıtmış (p.33)

This context in Table 6.29 refers to the beginning of the story. The readers can get knowledge about the setting of the story and the Parsee’s distinctive feature emphasized in the source text. Meaning transformations can be observed in the translation of those signs. The sign “uninhabited” in the source context indicates that the place where the Parsee lives has no residents. From this sign, the reader of the source text can only infer that the Parsee lives alone while the target reader reaches this information directly through the additions of the statements “tek başına” and “yalnız” in the target texts since the translators explicitly reveal the implicit sign in the context. This tendency can be observed as a meaning transformation that can be considered as “over-interpretation of the meaning”. Another meaning transformation can be found in both Turkish translations of the signs “there lived a Parsee from whose hat the rays of the sun were reflected in more-than-oriental splendour”. This context attracts attention in that the Parsee is introduced to the reader with the same description throughout the story. What makes this hat special is unknown to the source reader. Besides this, the subject that is compared with the “oriental” is not explicitly stated in the source text. From a postcolonial perspective, the sign “oriental” refers to the eastern, and the Parsee represents the West. The East is compared with the West implicitly, and the comparison between the East and West refers to the superiority of the West. Although this implication cannot be realized readily by the reader of the source text, the superiority of something to the “oriental splendour” can be felt. However, the target reader is deprived of the ideological implication in the context since the translator does not translate the comparative form “more-than”, hence it is wiped out in either target text. Thus,

this non-translation results in a meaning transformation that can be categorized “wiping-out of the meaning”.

TT2 (2012) includes further meaning transformations. One of these meaning transformations can be seen with the addition of the sign “bir zamanlar”. The sign “once upon a time” refers to “evvel zaman içinde”. “Evvel zaman içinde” points to an unspecified time in the past. In addition to this, the sign “bir zamanlar” is used in the target text. The translator lays stress on the sign “once upon a time” by adding a cluster of signs with the same, and thus redundant meaning. Such an emphasis does not exist in the source text, thus leading to meaning transformation that could be thought as “over-interpretation of the meaning”. In addition to this, a meaning transformation can be observed in the addition of the sign “bütün” in the target text. There is no sign indicating the quantity of the “oriental splendor” but the translator refers to the whole extent of it, thus providing another example of “over-interpretation of the meaning”. Besides these meaning transformations, it is also possible to determine meaning transformations in the translations of the signs presenting a description of the Rhinoceros in Table 6.30.

Table 6. 30 Translation Evaluation of the Second Focalization of the Text “How the Rhinoceros Got His Skin”

Source Text	TT1 (2007)	TT2 (2012)
In those days the Rhinoceros's skin fitted him quite tight. There were no wrinkles in it anywhere (Kipling, 1902: 11)	O günlerde, Gergedan'ın derisi üzerine tam uyarılmış. Hiçbir yerinde en ufak bir kırışıklık yokmuş (p.12)	Ha bir de o zamanlar Gergedan'ın derisi çok gerginmiş. Öyle ki, hiçbir yerinde ufak bir kırışıklık yokmuş (p.33)

Table 6.30 makes it evident that this context includes signs indicating the physical appearance of the Rhinoceros before he undergoes change. The skin of the Rhinoceros is depicted as “tight” in the source text. Through this description, the reader of the source text can visualize the Rhinoceros with a close-fitting skin. However, the target reader is exposed to a different portrait of Rhinoceros in terms of its skin in TT1 (2007). The translator comes up with an opposite meaning of the sign “tight” in the context by translating it as “tam uyarılmış”. This translation assigns an opposite meaning to the sign “tight”, thus leading to a meaning transformation that could be thought as “opposition of the meaning”.

It is possible to determine meaning transformations in TT2 (2012), as well. The meaning transformations arise from the addition of the signs “ha bir de” and “öyle ki”. The source

text does not present any sign referring to any other feature of Rhinoceros, but the sign “ha bir de” makes the target reader ponder more upon “those days”. In addition to this, the translator adds another sign “öyle ki” that is not included in the source text. This can be regarded as a meaning transformation falling under the category of “over-interpretation of the meaning”. Further meaning transformations can be found in Table 6.31.

Table 6. 31 Translation Evaluation of the Third Focalization of the Text “How the Rhinoceros Got His Skin”

Source Text	TT1 (2007)	TT2 (2012)
The Parsee came down from his palm-tree, wearing his hat, from which the rays of the sun were reflected in more-than oriental splendour, packed up his cooking stove, and went away in the direction of Orotavo, Amygdala, the Upland Meadows of Anantarivo, and the Marshes of Sonaput (Kipling, 1902: 13)	Zerdüştî de palmiye ağacından aşağı inmiş, başında güneşin ışıklarını Doğu’ya özgü bir ihtişamla yansıtan şapkasıyla, tasını tarağını, ocağını bıçağını toplamış, daha fazla insanın yaşadığı, daha kalabalık yerlere doğru yola koyulmuş (p.15)	Bu arada Zerdüşt de palmiye ağacından inmiş, güneş ışıklarını Doğu’nun ihtişamıyla yansıtan şapkasıyla, fırını, bıçağını ve neyi varsa toplamış ve daha fazla insanın yaşadığı kalabalık yerlere doğru yol almış (p.38)

This context in Table 6.31 refers to the end of the story. The Parsee goes away in the direction of the places that are specified in the context. Meaning transformations can be observed in the translation of the signs referring to the places “Orotavo, Amygdala, the Upland Meadows of Anantarivo, and the Marshes of Sonaput”. Through these signs, the reader of the source text can get the knowledge about the destination of the Parsee by their names, whereas the target reader cannot. The translators convey the signs “Orotavo, Amygdala, the Upland Meadows of Anantarivo, and the Marshes of Sonaput” as “daha fazla insanın yaşadığı kalabalık yerler” in both TT1 (2007) and TT2 (2012). The translators come up with a vague sign of a clear sign, and they generalize the specific names of the places. Therefore, this meaning transformation can be considered as “darkening of the meaning”. Another meaning transformation can be seen in the translation of the signs “more-than oriental splendour”. The translators do not carry the comparative form into Turkish translations. This can be regarded as a meaning loss since the target reader can only consider that the Parsee wears a hat that reflects rays of the sun in splendour pertaining to the eastern. Non-translation of the signs “more-than” prevents the target reader from

understanding the comparison in the source text intended to imply the superiority of the West, thus resulting in a meaning transformation providing an example for “wiping-out of the meaning”.

Meaning transformations can be observed related to the sign “cooking-stove” in the source text. As is seen from the context, the Parsee goes away by taking only his cooking stove with him. There is no sign referring to any other stuff taken by Parsee. This sign is conveyed through the addition of signs of exaggeration in the target texts. The translator uses an idiom “tasını tarağını toplamak”. This idiom bears a meaning that Parsee packs up all his stuff and leaves thereafter. The translator also adds “knife” in the target text. Although the Parsee is identified with his belongings, cooking-stove and knife, in the beginning of the story, this context does not make any reference to the knife. Therefore, the addition of the idiom and the sign “bıçağını” leads to meaning transformations that can be considered as “over-interpretation of the meaning” in TT1 (2007). A similar meaning transformation can be seen in TT2 (2012). The translator adds the sign “neyi varsa” that is not included in the source text. This statement also implies that the Parsee takes his knife with him while going away, which is not the case in the source text, thus resulting in a meaning transformation that could be thought as “over-interpretation of the meaning”.

Further meaning transformations can be found in the narrative programs in the target texts. The following sub-section of this thesis deals with the meaning transformations in contexts with narrative programs.

6.2.3. Translation Evaluation of the Narrative Programs in the Text

Table 6. 32 Translation Evaluation of the First Instrumental Narrative Program in “How the Rhinoceros Got His Skin”

Source Text	TT1 (2007)	TT2 (2012)
He said, ‘How!’ and the Parsee left that cake and climbed to the top of a palm tree with nothing on but his hat, from which the rays of the sun were always reflected in more-than oriental splendour (Kipling, 1902: 11)	Zerdüştî’ye sessizce yaklaşıp kulağının dibinde “Hey!” diye haykırmış. Zerdüştî keki olduğu yerde bırakıp, üzerinde sadece güneş ışıklarını ihtişamla yansıtan şapkasıyla, bir palmiyenin tepesine tırmanıvermiş (p.13)	Gergedan’ımız sessizce Zerdüşt’ün yanına yaklaşmış ve kulağının dibinde “Heyooo!” diye bağırılmış. Zerdüşt korkudan öyle bir zıplamış ki kendini palmiye ağacının tepesinde buluvermiş, bu arada başında da güneş ışıklarını Doğu’nun bütün ihtişamıyla yansıtan şapkası varmış (p.35)

From the context in Table 6.32, the reader of the source text can visualize the moment when the Rhinoceros comes and the Parsee runs away from it and leaves his cake. However, the target reader can only imagine the way the Rhinoceros comes to the Parsee through the addition of the statements “sessizce yaklaşp kulağının dibinde” in TT1 (2007). The source text does not include this cluster of signs; they are added in the target text. This addition leads to a meaning transformation with a potential tendency of “over-interpretation of the meaning”. Another meaning transformation can be seen in the translation of the signs “more-than oriental” in the target texts. The translator does not translate this sign that alludes to the comparison of the East and the West. This non-translation depriving the target reader of the implication about the superiority of the West gives rise to a meaning transformation that can be regarded as “wiping-out of the meaning”.

Meaning transformations can be seen in TT2 (2012), as well. One of the meaning transformations can be seen in the addition of the sign “gergedanımız” in the target text. This addition results in a meaning transformation that can mislead the target reader. Considering the Rhinoceros character from a postcolonial perspective, it represents the “other” described as backward, barbaric, and uncivilized. The Rhinoceros is introduced to the reader of the source text with the signs alluding to negative stereotypes used by the West throughout the story. Contrary to the source text, TT2 (2012) can arouse the sympathy of the target reader through this sign. This idea can be corroborated with the possessive suffix in the sign “gergedanımız” that removes the “otherness” of the Rhinoceros. The Rhinoceros introduced to the reader of the source text is different from the one that the target reader is exposed to. This difference stems from this addition giving rise to a meaning transformation that can be categorized as “over-interpretation of the meaning”. Another meaning transformation with a potential tendency of “over-interpretation of the meaning” can be found in the statements “sessizce Zerdüş’tün yanına yaklaşmış ve kulağının dibinde” and “Zerdüş korkudan öyle bir zıplamış ki”. The reader of the source text can infer that the Parsee is scared of the Rhinoceros in that he escapes from the Rhinoceros by climbing palm-tree without taking his cake. However, the target reader does not feel the need to make an inference about the context since the moment when the Rhinoceros comes and the Parsee’s reaction are explained to the target reader explicitly. In addition to these, the use of an indefinite adjective “bütün” leads to a meaning transformation that could be categorized as “over-interpretation of the meaning”. There is no sign referring to the quantity of the “oriental splendour”, but the translator conveys this sign as “Doğu’ nun

bütün ihtişamı”, thus giving rise to an excess meaning in the target text. In translation of these signs, the use of the upper case in the sign “oriental” attracts attention. The translator puts an emphasis on this sign by presenting it in a capitalized form to the target reader. This emphasis can lead the target reader to an excess on the meaning of the context, thus providing another example for “over-interpretation of the meaning”. Meaning transformations with “over-interpretation of the meaning” tendency can also be seen in Table 6.33.

Table 6. 33 Translation Evaluation of the Second Instrumental Narrative Program in “How the Rhinoceros Got His Skin”

Source Text	TT1 (2007)	TT2 (2012)
The Rhinoceros upset the oil-stove with his nose, and the cake rolled on the sand, and he spiked that cake on the horn of his nose, and he ate it (Kipling, 1902: 11)	Yaramaz Gergedan, onu korkuttuktan sonra burnuyla ocağı sallayıp devirmiş, kek kumların üzerine yuvarlanmış. Gergedan, keki boynuzuyla delik deşik etmiş ve yiyip bitirmiş (p.13)	Haylaz Gergedan, Zerdüşt’ü korkuttuktan sonra burnuyla Zerdüşt’ün fırınına devirmiş, kekini de kumların üzerine düşürdükten sonra parçalayıp bir güzel yemiş (p.35)

As can be seen in Table 6.33, this context depicts the Rhinoceros’ actions in order to seize the Parsee’s cake and enables the reader of the source text to notice the misbehavior the Rhinoceros exhibits. Meaning transformations related to this context can be observed in both Turkish translations. The Rhinoceros is not explicitly characterized for its misdeeds in the source text. However, the Rhinoceros is introduced to the reader with negative descriptive adjectives in both target texts. The translator identifies the Rhinoceros as “yaramaz” in TT1 (2007). In a similar vein, it is also defined as “haylaz” in TT2 (2012). The adjectives “yaramaz” and “haylaz” used in the description of Rhinoceros’ bad behaviors are not included in the source text; they are added by the translators. Considering these additions from a postcolonial perspective, it can be thought that they are intended to mitigate the negative stereotypes implied in the source text. Therefore, the meaning transformations arising from these additions can be regarded as “over-interpretation of the meaning”.

Another meaning transformation in both TT1 (2007) and TT2 (2012) is related to the addition of the signs “onu korkuttuktan sonra” and “Zerdüşt’ü korkuttuktan sonra”. Although it can only be inferred the Rhinoceros frightens the Parsee by turning the place

upside down from the context, the reader of the source text cannot get this directly from the source text. Furthermore, the translators connect the Rhinoceros' actions through this conjunction that enables the target reader to follow the sequences of the events. Such an attempt is not observed in the source text. Therefore, meaning transformations arising from the additions of these statements can be categorized as “over-interpretation of the meaning” tendency.

The source text does not include any signs indicating how the Rhinoceros eats Parsee's cake. However, the translator uses the adverb “bir güzel” and presents more about the context in TT2. This leads to an excess meaning that can be categorized as “over-interpretation of the meaning”.

It is possible to determine further meaning transformations in isotopies in the target texts. The next sub-section of the thesis presents the meaning transformations in translations of the contexts analyzed as isotopies in the source text.

6.2.4. Translation Evaluation of the Isotopies in the Text

Table 6. 34 Translation Evaluation of the First Isotopy in “How the Rhinoceros Got His Skin”

Source Text	TT1 (2007)	TT2 (2012)
But just as he was going to eat it there came down to the beach from the Altogether Uninhabited Interior one Rhinoceros with a horn on his nose, two piggy eyes, and few manners (Kipling, 1902: 11)	Tam oturup afiyetle yiyecekken, adanın hiç kimsenin oturmadığı ıssız kısımlarından, burnunda küçük bir boynuz ve domuza benzeyen kara gözleri olan, fazla aile terbiyesi almamış bir Gergedan çıkagelmiş (p.12)	Tam oturmuş güzel güzel yiyecekken ıssız adanın ıssız bir köşesinden Gergedan çıkıp gelmez mi! Üstelik pek terbiyeli de değilmiş bu Gergedan; burnunda küçük bir boynuz ve domuzlarınkine benzeyen kara gözleri varmış (p.33)

As is seen from Table 6.34, this context refers to the moment when the Parsee is about to eat his cake and the description of the Rhinoceros coming from Uninhabited Interior one. Both Turkish translations include meaning transformation associated with this context. The translators add adverbs while translating the part of the context about the Parsee. In TT1 (2007), the translator uses the adverb “afiyetle”. In a similar vein, the translator in TT2 uses another adverb “güzel güzel” to describe the manner in which the Parsee eats the cake. These adverbs imply that the Parsee is in a good mood until the

Rhinoceros comes. However, the source text does not include such adverbs to signify the mood of the Parsee. Therefore, the meaning transformation here can be categorized as “over-interpretation of the meaning”. Another meaning transformation can be seen in the translations of the signs “Altogether Uninhabited Interior one” in TT1 (2007) and TT2 (2012). One of the meaning transformations is the non-translation of the sign “Altogether” in either target text. Whereas the reader of the source text can visualize the “Uninhabited Interior one” as a completely desolate place through this sign, the target reader is deprived of this detail, thus “wiping-out of the meaning” of this significant sign. Another meaning transformation can be observed in the translation of the sign “Uninhabited”. In this sign the initial “u” is capitalized. This capitalization can be intended to emphasize the desolation of the interior parts. Considering this sign from a postcolonial perspective, the West attempts to draw attention to the strangeness of the places occupied by the “other” through this sign. Translators fail to carry this emphasis into Turkish translations in a capitalized form. This meaning transformation can be categorized as “under-interpretation of the meaning”. Meaning transformations can also be seen in the translation of the sign “Interior one”. This sign refers to the inner side of the “Uninhabited” island in which the Rhinoceros lives. The translators convey this sign differently from the case in the source text. It is translated as “kısmılarından” in TT1 (2007). The whole part of the sign is not translated, thus leading to an insufficient meaning. The translator changes the sign “Interior” with another sign and translates it as “köşe” in TT2 (2012). While the reader of the source text knows the part of the place as it is in the source text, the target reader cannot get exact knowledge about it. This leads to a meaning transformation that could be regarded “alteration of the meaning”.

Further meaning transformations can be found in both TT1 (2007) and TT2 (2012), with the translators giving more information than the source context presents. The sign “two piggy eyes” makes it evident that the Rhinoceros’ eyes look like a pig’s eyes but it is hardly possible to get to know in what aspects they look similar. Unlike the reader of the source text, the target reader knows that they are likened to each other in terms of eye color. The translators add the descriptive adjective “kara” in the target texts not included in the source text, thus provide an example for “over-interpretation of the meaning”. Another meaning transformation can be seen with the addition of the sign “aile” in the target text. The Rhinoceros is described as ill-mannered throughout the source text but it is unknown to the reader of the source text who does not teach the Rhinoceros how to behave. The translator adds the statement “aile” in TT1 (2007). From this addition, the target reader can consider

the Rhinoceros's family responsible for its misbehaviors. This leads to a meaning transformation that can be regarded as “over-interpretation of the meaning”. TT2 (2012) also includes a meaning transformation with a tendency of “over-interpretation of the meaning”. The statement “Gergedan çıkıp gelmez mi!” is added in the target text. The exclamation point at the end of the statement signifies that it is an exclamatory sentence that expresses a surprise. There is no sign referring to sense of surprise in the source text, thus leading to a meaning transformation. This addition of the sign could be with a view to attracting the child readers' attention in the target text since the sign in this exclamation fits with the language appropriate for children. Table 6.35 also presents the meaning transformations in translation of contexts with isotopies.

Table 6. 35 Translation Evaluation of the Second Isotopy in “How the Rhinoceros Got His Skin”

Source Text	TT1 (2007)	TT2 (2012)
He went away, waving his tail, to the desolate and Exclusively Uninhabited Interior which abuts on the islands of Mazanderan, Socotra, and Promontories of the Larger Equinox (Kipling, 1902: 11-12)	Kuyruğunu sallayarak adanın boş ve tamamen ıssız iç kısımlarına geri dönmüş (p.13)	Ardından da kuyruğunu sallaya sallaya geldiği yere geri dönmüş (p.35)

As is seen from Table 6.35, this context presents proper nouns with reference to the places that neighbor Uninhabited Interior. Meaning transformation can be observed in the translation of the places in both TT1 (2007) and TT2 (2012). The sign “Exclusively Uninhabited Interior” is conveyed in TT1 (2007) as “tamamen ıssız iç kısımlar”. At a first glance, the capitalizations of the initials attract attention. The use of capitalizations can be considered as an attempt to turn the attention of the reader to an ideological purpose. The uniqueness of the Red Sea is given through the repetitions that can make the reader of the source text visualize the Red Sea in which “barbaric” Africans reside. However, the translator uses lower cases which removes the emphasis on the strangeness of “Uninhabited Interior” and makes it ordinary. Therefore, the target reader does not ascribe a meaning to the place that the reader of the source text does. This leads to a meaning transformation that can be categorized as “under-interpretation of the meaning”. In addition to this, a meaning transformation with “under-interpretation of the meaning” tendency can be seen in the non-translation of the places that border “Uninhabited Interior”. The translator does not include the proper nouns of the places in the target text. Thus, the target reader cannot get the knowledge of the places exactly while the reader of the source text can.

Like TT1 (2007), TT2 (2012) includes a meaning translation in the translation of the signs “Exclusively Uninhabited Interior which abuts on the islands of Mazanderan, Socotra, and Promontories of the Larger Equinox”. The translator renders these signs as “geldiği yer”. The source text presents information about the “Uninhabited Interior” by giving proper names of the islands that abut on it. Though the source text enunciates the place where the Rhinoceros goes away to the reader of the source text, the translator comes up with a vague discourse of a very clear sign. This tendency can be observed as a meaning transformation that can be regarded “darkening of the meaning”. Mazanderan is an Iranian province while Socotra is an island of Yemen. Along with “Uninhabited Interior” of Red Sea, these places are introduced to the reader of the source text as unique and desolate since they can be viewed under eastern countries. Whereas the reader of the source text can feel the strangeness of “oriental”, the target reader cannot. Other meaning transformations can be found in Table 6.36.

Table 6. 36 Translation Evaluation of the Third Isotopy in “How the Rhinoceros Got His Skin”

Source Text	TT1 (2007)	TT2 (2012)
All the same, he had no manners then, and he has no manners now, and he never will have any manners (Kipling, 1902: 11)	Gelgelelim Gergedan o zamanlar pek terbiyeli değilmiş; şimdi de fazla terbiyeli değil ve görünüşe göre hiçbir zaman da pek terbiyeli olamayacak (p.13)	Ama dedim ya Gergedan, o zamanlar da şimdi olduğu gibi, pek terbiyeli değilmiş; galiba hiçbir zaman da terbiyeli olamayacak (p.33-35)

As can be seen in Table 6.36, this context refers to the unchangeability of the Rhinoceros. It is emphasized in the context that the Rhinoceros can never learn how to behave. Considering this from a postcolonial perspective, the “other” is described through a negative stereotype. From this context, the reader of the source text can infer that the Rhinoceros has innate characteristics that cannot change. Besides this, the sign “no” in the context indicates that the Rhinoceros is utterly lack of manners. Meaning transformations can be observed in the translation of this sign in TT1 (2007) and TT2 (2012). The translators do not convey the whole meaning of discourse in the context and use signs “pek” and “fazla”. These signs also bear a negative meaning but the target reader cannot learn about the totality of the negative characteristics of the Rhinoceros completely through them, thus resulting in insufficient meaning that could be considered “under-interpretation of the meaning”.

Another meaning transformation can be seen in the addition of further signs that are not included in the source text. The source text lays the unchangeability of the Rhinoceros on the line. In this regard, the perspective about the “otherness” of the West can be seen in the context. The West is sure that the Rhinoceros was uncivilized before, it is uncivilized now, and it will be uncivilized in the future. This certainty is not carried into the Turkish translations. Moreover, from the addition of the signs “görünüşe göre” and “galiba” in the target texts, the target reader can think the possibility of the change of the Rhinoceros. As there is no sign pointing to such a chance of change in the source text, the meaning transformation can be categorized as “over-interpretation of the meaning”.

Further meaning transformations are determined in multiple readings of the text. The following sub-section of the thesis presents and discusses the meaning transformations identified in translations of the contexts bearing signs of multiple readings.

6.2.5. Translation Evaluation of the Multiple Readings of the Text

6.2.5.1. Translation Evaluation of the Signs in “How the Rhinoceros Got His Skin” as a Text of Children’s Literature

Table 6. 37 The First Translation Evaluation of “How the Rhinoceros Got His Skin” as a Children’s Fiction

Source Text	TT1 (2007)	TT2 (2012)
Parsee lived by the Red Sea with nothing but his hat and his knife and a cooking-stove of the kind that you must particularly never touch (Kipling, 1902: 11)	Zerdüştî, Kızıldeniz’in kıyısındaki ıssız adasında, şapkası, bıçağı ve asla dokunmamanız gereken türden bir fırından başka eşyası olmadan yaşarmış (p.12)	Bu Zerdüşt’ün şapkasından, bıçağından ve kesinlikle dokunmamamız gereken fırından başka hiçbir şeyi yokmuş (p.33)

As can be seen in Table 6.37, this context provides a description of Parsee. The reader of the source text can get information about where the Parsee lives and what he owns. Both TT1 (2007) and TT2 (2012) include meaning transformations related to the translation of the place the Parsee lives in. The translator carries the sign “Red Sea” into TT1 (2007) by revealing the implicit sign in the source text. The shores of Red Sea lying between Asia and Africa consist of uninhabited islands and desert. This information is not given in the source text directly so the reader of the source text may not have an idea about what kind of a place the shores of the Red Sea are. The translator adds the sign “ıssız adasında” that

enables the target reader to learn more about the place than the reader of the source text. This addition leads to a meaning transformation that can be categorized as “over-interpretation of the meaning”. The meaning transformation related to the sign “Red Sea” in TT2 is different from the one in TT1 (2007). The translator does not translate the part referring to the place in the context. Therefore, the target reader is deprived of the information where the Parsee lives. This leads to a meaning transformation that could be categorized as “wiping-out of the meaning”. It is also possible to find meaning transformations in Table 6. 38.

Table 6. 38 The Second Translation Evaluation of “How the Rhinoceros Got His Skin” as a Children’s Fiction

Source Text	TT1 (2007)	TT2 (2012)
He looked exactly like a Noah’s Ark Rhinoceros, but of course much bigger (Kipling, 1902: 11)	Aynı Nuh’un gemisindeki gergedanlara benzermiş, ama tabii ki çok daha büyükmüş (p.12-13)	Aynı Nuh’un Gemisi’ndeki Gergedan’lara benziyormuş; bir farkla, bu Gergedan çok büyükmüş (p.33)

According to the context in Table 6.38, the Rhinoceros bears a resemblance to the rhinoceros in Noah’s Ark. The rhinoceros in Noah’s ark is emphasized with the capitalizations of the initials. The emphasis on this sign serves an ideological purpose. Though it is not explicitly stated, the Rhinoceros is likened to the rhinoceros in Noah’s ark in terms of their strangeness. The reader of the source text can visualize the Rhinoceros as weird as the one in Noah’s Ark through this analogy. Meaning transformation arising from the emphasis on the signs “Noah’s Ark Rhinoceros” can be observed in both Turkish translations. The translator renders the signs as “Nuh’un gemisindeki gergedanlar”. As is seen from the translation, the signs are lowercased except the sign “Nuh”. Such a use of lower case normalizes the rhinoceros in Noah’s ark in the eyes of the target reader and removes the implication about the strangeness of the “other”. Thus, the whole meaning of the discourse in the source text is not conveyed, resulting in insufficient meaning that can be considered as “under-interpretation of the meaning”.

Another meaning transformation can be seen in the addition of the sign “bir farkla” in TT2. The Rhinoceros is compared with the rhinoceros in Noah’s ark in terms of their size. Whereas the reader of the source text can infer this comparison from the comparative form in the source text, the sign “bir farkla” gives the target reader notice of the comparison. Therefore, the translator presents the meaning to the reader explicitly though it is to be

inferred from the syntactical construct in the source context. This meaning transformation can be regarded as “over-interpretation of the meaning”. Further meaning transformations with “over-interpretation of the meaning” tendency can also be observed in Table 6.39.

Table 6. 39 The Third Translation Evaluation of “How the Rhinoceros Got His Skin” as a Children’s Fiction

Source Text	TT1 (2007)	TT2 (2012)
Them that takes cakes Which the Parsee-man bakes Makes dreadful mistakes (Kipling, 1902: 12)	Zerdüştî’nin pişirdiği keki çalanlar, Fırını kumlara yuvarlayanlar, Başlarına büyük bela alırlar (p.13)	Kim almışsa bu keki, Hani şu Zerdüşt’ün pişirdiğini, Bilsin ki almıştır başına büyük bir derdi! (p.35)

As can be seen in Table 6.39, this context includes a “sloka” recited by the Parsee after the Rhinoceros has eaten all his cake and left the scene. Meaning transformations related to the “sloka” can be observed in both Turkish translations. This context narrates the event and gives clue about the end of the story. TT1 (2007) presents the target reader more information than the one the source context includes. The translator adds the statement “fırını kumlara yuvarlayanlar”. While the reader of the source text can only learn about the Parsee’s cake taken without his permission, the target reader has further information about the actions of the “thief” (or thieves) through this addition. This results in an excess meaning with the potential tendency of “over-interpretation of the meaning”. TT2 includes meaning transformations, as well. One of meaning transformation arises from the addition of the sign “bilsin ki”. This sign does not exist in the source text; it is added by the translator. Another meaning transformation can be seen in the translation of the sign “them”. This sign explicitly refers to two or more people or things previously stated. The translator renders it as “kim almışsa”. The translator comes up with a vague discourse that leads to an ambiguity for the target reader. The sign “kim almışsa” can refer to both a singular subject pronoun and a plural subject pronoun, so the target reader cannot have a clear idea of the plural number of thieves meant by the sign “them”. Although the plurality of the agents is clear with the sign “them” for the reader of the source text, it becomes vague for the target reader. This results in a meaning transformation that can be categorized as “darkening of the meaning”. It is possible to determine further meaning transformations in Table 6.40.

6.2.5.2. Translation Evaluation of the Story “How the Rhinoceros Got His Skin” as a Darwinian Text

Table 6. 40 Translation Evaluation of “How the Rhinoceros Got His Skin” as a Darwinian Text

Source Text	TT1 (2007)	TT2 (2012)
He said nothing whatever about the Parsee’s cake, because he had eaten it all; and he never had any manners, then, since, or henceforward (Kipling, 1902: 12)	Zerdüştî’ye kekiyle ilgili hiçbir şey söylememiş, çünkü hepsini yiyip bitirmiş ve zaten o zamanlar da bugün olduğu gibi terbiyesizin tekiymiş (p.14)	Ondan sonra Zerdüşt’e kekle ilgili de hiçbir açıklama yapmamış; çünkü biliyorsun hepsini yemiş terbiyesiz olduğu için (p.36)

Table 6.40 lays stress on the unchangeability of the Rhinoceros. From the time expressions “then”, “since” and “henceforward”, the reader of the source text can understand that the unchangeability of the Rhinoceros is permanent. Meaning transformations arising from the translation of these signs can be observed both in TT1 (2007) and TT2 (2012). The translator carries the signs “then” and “since” into TT1 (2007) as “o zamanlar da bugün olduğu gibi”. The target reader can simply understand that the Rhinoceros used to be ill mannered as it is now from the translation. However, the translator does not render the sign “henceforward” that refers to the permanency of the unchangeability. Non-translation of this temporal sign of future aspect leads to the wiping out of the hopelessness for the “otherized” character that is included in the context. Therefore, this meaning transformation can be categorized as “wiping-out of the meaning”.

The translator does not convey the part of the signs alluding to the unchangeability of the Rhinoceros in TT2 (2012). While the reader of the source text is made aware that the misbehaviors of the Rhinoceros will last forever, the target reader has no idea about whether it will ever adopt such manners or not. Thus, non-translation of the temporal signs “then, since, or henceforward” results in meaning transformation that can be considered as “wiping-out of the meaning”. Another meaning transformation can be seen in the addition of the sign “biliyorsun” in TT2 (2012). There is no sign that addresses or refers to the readers of the source text for their awareness of the Rhinoceros as the convict that has eaten the Parsee’s cake. However, the translator refreshes the target reader’s memory of the event. This leads to a meaning transformation that can be categorized as “over-

interpretation of the meaning”. Further meaning transformations are determined and presented in the translations of the signs of multiple readings in Table 6.41.

6.2.5.3. Translation Evaluation of the Ideological Story Titled “How the Rhinoceros Got His Skin” as an Ideological Text

Table 6. 41 The First Translation Evaluation of “How the Rhinoceros Got His Skin” as an Ideological Text

Source Text	TT1 (2007)	TT2 (2012)
It was indeed a Superior Comestible (<i>that’s Magic</i>), and he put it on the stove because <i>he</i> was allowed to cook on that stove (Kipling, 1902: 11)	Gerçekten bu besin değeri çok yüksek bir gıdaymış (bu da bir tür Büyü’dür) bu kek. Zerdüştü keki iyice yoğurmuş, sonra fırınına yerleştirmiş, çünkü o fırında yemek pişirmek için annesinden daha önce izin almış (p.12)	Bu kekin çok faydası varmış; çünkü sihirliymiş. Zerdüşt keki bir güzel yoğurmuş sonra da fırına vermiş. Tabii bunu yapmak için önceden annesinden izin almış (p.33)

As can be seen in Table 6.41, this context is about the Parsee and his cake. There is an implication about the cake made by the Parsee. This implication can be seen with the sign “Superior Comestible”. From a postcolonial perspective, this sign refers to the superiority of the West. The Parsee’s cake represents the high-quality of the West’s life standards, thereby the superiority of the West is implied through this sign. The translators explicitly reveal this implicit sign by translating it as “besin değeri çok yüksek bir gıda” and “kekin çok faydası varmış”. This leads to meaning transformation with “over-interpretation of the meaning” tendency. In the same vein, the translators explain the signs “*he* was allowed to cook on that stove”. It is unknown to the reader of the source text who allows the Parsee to use the cooking-stove due to the passive structure in the source context. As can be understood from the sign “allow”, there is an authority that makes the decisions about the use of cooking-stove. From a postcolonial perspective, the West is implied as the authority telling the Parsee what to do or not to do. The translators reveal this implication by translating the signs as “annesinden izin almış”. Through this translation, the subject letting the Parsee use the cooking-stove is not a mystery for the target reader anymore. The implicit signs in the context are clarified in both TT1 (2007) and TT2 (2012), thus providing another example for meaning transformations that could be considered “over-interpretation of the meaning”. It is also possible to see another meaning transformation with “over-interpretation of the meaning” tendency in both Turkish translations. The

translators add the statements “Zedüştü keki iyice yoğurmuş” and “Zerdüşt keki bir güzel yoğurmuş” that are not included in the source context. The context does not present any sign giving information about how the Parsee makes his cake. However, the target reader is notified that the Parsee kneads the cake well. This leads to an excess meaning. Therefore, this meaning transformation can be categorized as “over-interpretation of the meaning”.

Besides the meaning transformations with “over-interpretation of the meaning” tendency, it is also possible to determine meaning transformations that could be categorized as “under-interpretation of the meaning” in both Turkish translations of the context in question. The sign “Superior Comestible” is capitalized in the context. However, the translator conveys this sign into TT1 (2007) in a lowercased form. While the reader of the source text is aware of the emphasis on the sign through the capitalizations, the target reader is not. This leads to a meaning transformation with “under-interpretation of the meaning” tendency. TT2 (2012) includes a meaning transformation in translation of this context, as well. This meaning transformation can be observed in the translation of the sign “Magic” in the context. The sign “Magic” used in capitalized form can draw the attention of the reader of the source text. This emphasis is not conveyed in the target text, thus resulting in an insufficient meaning. Therefore, this meaning transformation can be regarded as “under-interpretation of the meaning”. Further meaning transformations can be seen in Table 6.42.

Table 6. 42 The Second Translation Evaluation of “How the Rhinoceros Got His Skin” as an Ideological Text

Source Text	TT1 (2007)	TT2 (2012)
So he went home, very angry indeed and horribly scratchy; and from that day to every rhinoceros has great folds in his skin and a very bad temper, all on account of the cake-crumbs inside (Kipling, 1902: 13)	Böylece Gergedan çok öfkeli bir halde, sürekli gıdıklanan derisini kaşıyarak evine dönmüş. O günden beri bütün gergedanların derileri, kek kırıntıları yüzünden kaşınmaktan boğum boğum ve kat kattır; hepsi de sürekli kaşınan derileri yüzünden çok aksi ve öfkelidir (p.15)	Sonunda öfkeli bir şekilde, kaşına kaşına evinin yolunu tutmuş. İşte o günden beri bütün gergedanların derileri kek kırıntıları yüzünden kaşınmaktan boğum boğum ve kat kattır. Bu yüzden de hepsi öfkeli ve aksidirler (p. 38)

The context in Table 6.42 refers to the end of the story in that the Rhinoceros goes away with his new skin. Table 6.42 also makes it possible to see the signs indicating the Rhinoceros’s physical appearance and characteristics. Meaning transformations can be

observed in the translation of the signs related to these features. The translator conveys the signs “every rhinoceros has great folds in his skin and a very bad temper, all on account of the cake-crumbs inside” into TT1 (2007) as “bütün gergedanların derileri, kek kırıntıları yüzünden kaşınmaktan boğum boğum ve kat kattır; hepsi de sürekli kaşınan derileri yüzünden çok aksi ve öfkeli”. The translator uses the reduplication “boğum boğum” that leads to a meaning transformation. The sign “fold” bears part of the meaning of “boğum boğum”. Such a reduplication is not included in the context; it is added by the translator of TT1. This addition can make the target reader visualize the Rhinoceros’s skin differently from the reader of the source text. This leads to a meaning transformation that could be considered “over-interpretation of the meaning”. In the same vein, the translator renders the signs “every rhinoceros has great folds in his skin and a very bad temper, all on account of the cake-crumbs inside” as “bütün gergedanların derileri kek kırıntıları yüzünden kaşınmaktan boğum boğum ve kat kattır. Bu yüzden de hepsi öfkeli ve aksidirler” in TT2 (2012). The same reduplication “boğum boğum” attracts attention. The translator corroborates the meaning by adding this sign in the target text. This results in an excess meaning. Therefore, the meaning transformation arising from this addition can be categorized as “over-interpretation of the meaning”. Another meaning transformation can be seen in translation of the sign “very bad temper”. This sign is carried into TT2 (2012) as “öfkeli”. The translator does not convey the whole meaning by translating just “bad temper”. The extremity of the Rhinoceros’s misdeeds is emphasized with the adverb “very” in the source text. Non-translation of the sign “very” leads to an insufficient meaning in TT2. Therefore, this meaning transformation can be categorized as “under-interpretation of the meaning”.

6.2.6. Translation Evaluation of the Relationship Between the Short Story Titled “How the Rhinoceros Got His Skin” and the Surrounding Elements

The short story titled “How the Rhinoceros Got His Skin” includes three pictures and two authorial commentaries through which the perception of The West about the “other” is presented to the source reader explicitly or implicitly. Meaning transformations related to the illustrations and authorial commentaries are observed in Turkish translations. Whereas TT1 (2007) includes neither the pictures nor the authorial commentaries, it is possible to find two pictures in TT2 (2012). Nevertheless, one of those pictures does not

exist in the source text; it is added in the target text. Like TT1 (2007), TT2 (2012) does not involve authorial commentaries.

The first picture in the source text positioned under the title of the short story is a black and white picture that illustrates a human figure in a bird-like costume, and there are two animals on each side of it (Appendix A.4). Considering the characters and the plot of the story, this picture seems to bear no relation to the Parsee or the evolution of the Rhinoceros. Nevertheless, this picture serves as a decoration page that can attract the source reader's attention. It is not included in either TT1 (2007) or TT2 (2012); it is wiped out. This tendency results in a meaning transformation since the target reader is deprived of the decoration page that can catch the target reader's fancy about the story. Therefore, the meaning transformation could be regarded as "wiping-out of the meaning".

The second picture in the source text illustrates the Parsee's beginning to eat his cake and the Rhinoceros's coming to the Parsee with the intent of seizing the Parsee's cake (Appendix A.5). However, this illustration includes signs alluding to racism and colonialism in Egypt. The Rhinoceros presented to the source reader in black serves an ideological purpose in that it alludes to the racism in the illustration of the source text. The source reader can feel the racial discrimination in the illustration with the sign "black" that distinguishes the Rhinoceros from the Parsee. From a postcolonial perspective, the sign "black" represents the "other" that is "uncivilized" and "unusual" in the eyes of the West and justifies the Western colonial practices. The source reader can also feel the ideological implication about the illustration of the Parsee through this picture. The Parsee is attired in a short-sleeved white shirt and shorts that can be traditional clothes in the source picture. From the postcolonial perspective, the Parsee illustrated in black with white clothes represents the morally superior power, the British. It can be thought that the Parsee is a black "mimic man" to all appearances supporting the white people in their civilizing mission and colonial practices. In this regard, the picture of the Parsee in white clothes alludes to his adaptation to the Western colonial system. The source reader can see a wheel lying on the ground in illustration of the source text. However, the sign "wheel" is not simply a round part of ordinary carriage. There are words and numbers on the wheel. Through the authorial commentary in the source text, the source reader can get further information with the signs "the wheel-thing lying on the sand in front belonged to one of Pharaoh's chariots when he tried to cross the Red Sea" (Kipling, 1902:28). However, the

target reader is deprived of this information and all ideological implications in the illustration and authorial commentaries since they are omitted from both TT1 (2007) and TT2 (2012). This tendency leads to a meaning transformation that could be categorized as “wiping-out of the meaning”.

It is possible to determine meaning transformations arising from the addition of a picture in TT2 (2012). The addition of this picture provides further information about the illustration and bears excessive meaning that could be categorized as “over-interpretation of the meaning”. As can be seen in the first picture (Appendix B.3), this picture illustrates the Parsee’s watching the Rhinoceros while it is eating his cake. The second picture in the source text presents the illustration of the moment when the Rhinoceros comes while the Parsee is baking his cake on the stove. The target reader can get further information about the event in the story through the addition of this picture. The added picture also includes signs that can be misleading for the target reader. Though the Parsee and the Rhinoceros are presented in black and white in the source text, they are introduced to the target reader in a colorful picture in the target text. The colorization of the picture that presents a visual depiction of the event in the story does not exist in the source text. The Parsee climbs the “palm-tree” in order to escape from the Rhinoceros. The source reader can merely see an arid land in which there is no palm-tree from the picture in the source text and this picture answers to the depiction of the setting of the story, “uninhabited island on the shores of the Red Sea”. The addition of the sign “palm-tree” can mislead the target reader about the ideological implication in the setting of the story. From a postcolonial perspective, shores of the Red Sea lying between Asia and Africa are presented to the target reader as a desolate and rocky place with no greenery. The source reader can get the knowledge about the hot weather from the source text. However, the target reader can see the “sun” in the illustration. In addition to the sign “sun”, the target reader can see the sign “hat” that is repeatedly stated in the source text in order to describe the Parsee. Whereas the source reader can just visualize the Parsee with his hat, from which the rays of the sun were always reflected in more-than-oriental splendor in the source text, the target reader can directly see it through this picture. As can be seen in the first picture (Appendix B.3), the Rhinoceros is presented in its own color. This presentation makes the Rhinoceros the same as the other Rhinoceros and attempts to remove racism in the short story. The target reader cannot feel

the ideological implication since the sign “black” is not carried into the illustration. This results in a meaning transformation that could be regarded as “wiping-out of the meaning”.

The third picture in the source text that illustrates the Parsee’s sitting on the palm-tree and spying on the Rhinoceros’s bathing is presented to the source reader in black and white (Appendix A.6). The Parsee is completely white in the illustration of the source text. The whiteness of the Parsee alludes to the Parsee’s adaptation to the Western values and the success of the West’s civilizing mission. TT1 (2007) does not include this picture; it is omitted from the target text. This omission deprives the target reader of the ideological implication in the source text, thus providing an example for a meaning transformation that can be regarded as “wiping-out of the meaning”.

Meaning transformations can be observed related to this illustration in TT2 (2012). As is seen from the second picture (Appendix B.4), the Parsee’s skin color is black. The blackness indicates that the Parsee is not assimilated to the West yet. Whereas the source reader can feel the ideological implication about the skin color of the Parsee, the target reader is deprived of this implication since it is not conveyed into target text. This tendency results in a meaning transformation that can be regarded as “wiping-out of the meaning”. Another meaning transformation can be found in the illustration of the Rhinoceros. The blackness of the Rhinoceros is presented tenuously in the illustration of the source text. The source reader cannot see the Rhinoceros in the water from the illustration. However, the authorial commentary explicitly refers to “the black thing” in the following context in the source text: “the black thing in the water close to the shore is not a wreck at all. It is Strorks the Rhinoceros bathing without his skin. He was just as black underneath his skin as he was outside” (Kipling, 1902: 32).

As can be seen from this context, the authorial commentary on the illustration provides further information about the illustration, and the source reader can feel the ideological implication about the Rhinoceros through the authorial commentary. From the postcolonial perspective, the sign “thing” can be regarded as a humiliating term alluding to the nothingness and inferiority of the “black” race. Considering the fact that rhinoceros are basically grayish-brown, the Rhinoceros can safely be thought to be presented to the reader in black on purpose. The target reader is deprived of the racist implication as the authorial commentary is omitted from both TT1 (2007) and TT2 (2012). This tendency gives rise to a meaning transformation that can be categorized as “wiping-out of the meaning”.

TT2 (2012) includes further meaning transformations. They can be seen in the second picture (Appendix B.4). A meaning transformation can be found with the potential tendency of “wiping-out of the meaning” in the illustration of the sign “palm-tree”, the widespread vegetation of Africa. The Parsee’s hat on his head does not attract the source reader’s attention. However, the hat in Parsee’s hand stands out in TT2 (2012). Whereas the Parsee’s hat is implicit in source text, it is revealed explicitly to the target reader and the hat answers to the description of the hat in the source text. Therefore, the meaning transformation here can be thought as “over-interpretation of the meaning”. Another meaning transformation with the potential tendency of “over-interpretation of the meaning” can be found in the addition of one more grayish-brown in TT2 (2012). There is no sign bearing the presence of another rhinoceros in the source text. However, the target reader can see two rhinoceros in the second picture (Appendix B.4). One of the Rhinoceroses comes out of the water while the other one is walking on the grass in the picture. Like the source reader, the target reader also knows that there is only one Rhinoceros in the narration of the short story, so the addition of the second Rhinoceros results in a meaning transformation that can be categorized as “over-interpretation of the meaning”. Though the Rhinoceros’s skin is not illustrated in the source text, the target reader can see a greyish skin on the ground. This further information results in a meaning transformation that can also be regarded as “over-interpretation of the meaning”.

6.3. TRANSLATION EVALUATION OF THE SHORT STORY TITLED “HOW THE LEOPARD GOT HIS SPOTS”

In this part of the study two Turkish translations of the short story titled “How the Leopard Got His Spots” one by Begüm Kovulmaz (2007), and the other one by Rojda Yıldırım (2012) will be evaluated within the framework of Sündüz Öztürk Kasar’s “Systematics of Designification in Translation” (Öztürk Kasar, 2020). The contexts with postcolonial signs in the short story titled “How the Leopard Got His Spots” together with the meaning transformations identified in these contexts analyzed according to the semiotics of translation in the previous part are presented and discussed here. In this regard, the signs in the title will be evaluated in the first place.

6.3.1. Translation Evaluation of the Title

Table 6. 43 Translation Evaluation of the Title of “How the Leopard Got His Spots”

Source Text	TT1 (2007)	TT2 (2012)
How the Leopard got his Spots” (Kipling, 1902: 14)	LEOPAR’IN BENEKLERİ NASIL OLUŞTU? (p.17)	LEOPAR’IN BENEKLERİ NASIL OLUŞTU? (p.40)

This context in Table 6.43 refers to the title of the short story. The title includes a punny sign that can mislead the reader about the content of the story. The past participle form “got” used in the context gives the target reader the impression that the story just illustrates one of animal species and accounts for its distinctive physical feature. From a postcolonial perspective, the sign “got” implies that the Camel has had hump upon its request. Colonial practices are normalized through this implication. The target reader cannot realize the ideological purpose that is hidden in the title. She/he can only make an inference about the change of the Leopard’s physical appearance since the title is translated as “Leopar’in Benekleri Nasıl Oluştı?”. The translators omit the tricky sign “got” from the target texts. The omission of the sign leads to a meaning transformation that could be categorized as “wiping-out of the meaning”.

Further meaning transformations can be found in the focalization of the text in the target texts. The findings regarding the meaning transformations in translation of contexts with “focalization” are addressed in the following sub-section.

6.3.2. Translation Evaluation of the Focalization of the Text

Table 6. 44 Translation Evaluation of the First Focalization of the Text “How the Leopard Got His Spots”

Source Text	TT1 (2007)	TT2 (2012)
In the days when everybody started fair, Best Beloved, the Leopard lived in a place called the High Veldt” (Kipling, 1902: 14)	Tüm hayvanların açık renkli olduğu günlerde, Leopar Yüksek Sahra denilen bir yerde yaşarmış (p.17)	Bir varmış bir yokmuş. Bir zamanlar, Yüksek Sahra denilen bir yerde, bütün hayvanların açık renkli olduğu günlerde, bir Leopar yaşarmış (p.40)

As can be seen in Table 6.44, this context refers to the beginning of the story. The signs “in the days when everybody started to fair” indicate that everybody was dark-skinned

before the change. Considering the signs from a postcolonial perspective, they refer to the time when the West started to colonize the “black” people. The translators do not translate the sign “start”. This non-translation depriving the target reader of the implication about racism gives rise to a meaning transformation that can be regarded as “wiping-out of the meaning”. Meaning transformations with “wiping-out of the meaning” tendency can also be seen in the translation of the sign “Best Beloved” which is a form of address used in the story. Through this sign, the source reader can feel the presence of someone very special for the narrator. However, the target reader is deprived of this detail, thus providing for another example for “wiping-out of the meaning”.

TT2 includes further meaning transformations. One of the meaning transformations can be seen in the addition of the signs “bir varmış bir yokmuş” and “bir zamanlar”. The translator lays stress on the sign “in the days” in the context by adding a cluster of signs with the same, and thus redundant meaning. Such an emphasis does not exist in the source text. Therefore, it leads to a meaning transformation that could be categorized as “over-interpretation of the meaning”. Another meaning transformation can be found in the translation of the sign “the”. Whereas the source reader can understand that the Leopard refers to a specific Leopard and it is not an ordinary animal through the use of definite article “the” in the context, the target reader cannot. The translator comes up with a vague sign for an original clear sign by using indefinite article “a”. Therefore, this meaning transformation can be thought as “darkening of the meaning”. Further meaning transformation can be seen in the Table 6.45.

Table 6. 45 Translation Evaluation of the Second Focalization of the Text “How the Leopard Got His Spots”

Source Text	TT1 (2007)	TT2 (2012)
What have you at your end of the table, Brother? (Kipling, 1902: 17)	Sen ne yakalamışsın, kardeşim? (p.22)	Sen ne yakalamışsın Etiyopyalı kardeş? (p.46)

As can be seen in Table 6.45, the sign “brother” makes it possible to understand the relationship between the Ethiopian and the Leopard. From postcolonial perspective, the sign “brother” is a form of address implying the equality between two colonized. Meaning transformations can be seen related to this sign in both Turkish translations. The translators carry the signs “what have you at your end of the table” as “sen ne yakalamışsın” into target texts. From the signs, the source reader can make an inference about the Leopard and the

Ethiopian's acts of hunting. The translator explains the signs; thus, the target reader can get direct knowledge about the implied act in the target texts. This leads to a meaning transformation that can be regarded as "over-interpretation of the meaning". Another meaning transformation can be seen in the translations of the sign "Brother" in both Turkish translations. The translator renders it as "kardeşim" in TT1 (2007). The possessive suffix attracts attention in the translation of the sign. The source reader can feel the close bond between the Ethiopian and the Leopard through the sign "Brother" without the necessity of the possessive suffix. Therefore, the meaning transformation observed in translation of the sign "Brother" can be categorized "over-interpretation of the meaning". Like TT1 (2007), TT2 (2012) also includes a meaning transformation related to the translation of the sign "Brother". The Leopard addresses the Ethiopian as "Brother" in the context. However, the translator adds the sign "Etiyopyalı" to the form of address. This addition results in a redundant meaning since the target reader already knows whom the Leopard addresses from the dialog in the context. Thus, the meaning transformation provides another example for "over-interpretation of the meaning".

It is possible to determine another meaning transformation related to the sign "Brother". It is capitalized in an attempt to draw attention to the relationship between the Leopard and the Ethiopian. From a postcolonial perspective, the capitalization in the sign "Brother" serves an ideological purpose since it accounts for the equal inferiority of the Africans in the eyes of the West. The translators render the sign "Brother" as "kardeşim" and "kardeş". As is seen from the translations, the sign is lowercased in target texts. Such a use of lowercase removes the implication about the relationship between two colonized. Thus, the whole meaning of the discourse in the source text is not conveyed, resulting in insufficient meaning that can be thought as "under-interpretation of the meaning". Further meaning transformations can be found in the narrative programs in the source text and the target texts. The following sub-section of this thesis deals with the meaning transformations in contexts with narrative programs.

6.3.3. Translation Evaluation of the Narrative Programs in the Text

Table 6. 46 Translation Evaluation of the First Instrumental Narrative Program in “How the Leopard Got His Spots”

Source Text	TT1 (2007)	TT2 (2012)
They let the Zebra and the Giraffe get up; and Zebra moved away to some little thorn-bushes where the sunlight fell all stripy, and Giraffe moved off to some tallish trees where the shadows fell all blotchy (Kipling, 1902: 17)	Zebra ve Zürafa’ nın ayağa kalkmasına izin vermişler. Zebra biraz öteye, güneş ışıklarının çizgili düştüğü bir dikenli çalı yığınının doğru ilerlemiş, Zürafa da güneş ışınlarının lekeler halinde görüldüğü uzun ağaçların arasına seğırtmiş (p.22-23)	Zebra ile Zürafa’ nın ayağa kalkmalarına izin vermişler. Zebra biraz ileriye doğru yürümüş ve bir dikenli çalı yığınının üzerine çizgi çizgi düşen ışıklarının orada durmuş. Zürafa da güneş ışıklarının lekeler hâlinde görüldüğü uzun ağaçların arasına girmiş (p.47)

As can be seen in Table 6.46, this context provides information about where the Zebra and the Giraffe go toward after the Leopard and the Ethiopian let them slip through their grasp. The directions are depicted in the context. Meaning transformations can be seen in the translation of the depictions in both TT1 (2007) and TT2 (2012). The translators render the signs “some little thorn-bushes” as “bir dikenli çalı yığını”. The hyphen in the sign “thorn-bushes” separating two words attracts attention. From a postcolonial perspective, the sign “thorn-bush” that is the widespread plant of Africa refers to the wildlife of Africa. The exotic vegetation of Africa is introduced to the source reader through this sign. The wildness and strangeness of Africa are emphasized through the hyphen in the sign, as well. This emphasis is not conveyed in Turkish translations, thus resulting in an insufficient meaning. Therefore, this meaning transformation can be regarded as “under-interpretation of the meaning”. It is possible to see another meaning transformation related to the signs “some little thorn-bushes” in the context. One of the features of the thornbushes is their appearance as small trees. The source reader can get the knowledge about the characteristics of the thornbushes while the target reader cannot. The translators do not translate the sign “little” that refers to the size of the thornbushes in the context. Non-translation of the sign leads to an insufficient meaning in target texts. Therefore, this meaning transformation provides another example for “under-interpretation of the meaning”.

TT2 (2012) includes a further meaning transformation that can be seen in the translation of the sign “move off” in the context. The source reader can understand from the sign that the Giraffe makes a move towards tallish trees. The translator changes this sign with the “get inside”. This translation assigns a different meaning to the sign. Therefore, the target reader cannot understand that the Giraffe runs away from the Leopard and the Ethiopian. This leads to meaning transformation that could be categorized as “alteration of the meaning”. Further meaning transformations can be found in Table 6.47.

Table 6. 47 Translation Evaluation of the Second Instrumental Narrative Program in “How the Leopard Got His Spots”

Source Text	TT1 (2007)	TT2 (2012)
Leopard stared, and Ethiopian stared, but all they could see were stripy shadows and blotched shadows in the forest, but never a sign of Zebra and Giraffe. They had just walked off and hidden themselves in the shadowy forest (Kipling, 1902: 17)	Leopar dikkatle bakmış, Etiyopyalı dikkatle bakmış, ama tüm görebildikleri çizgili ve lekeli, alacalı bulacalı gölgelermiş. Zebra ve Zürafa’dansa hiç iz yokmuş, çünkü onlar çoktan gölgeler arasında yavaşça ilerleyip kendilerini ormanın derinliklerine gizlemişler (p. 23)	Leopar’la Etiyopyalı dikkatlice bakmışlar; ama çizgili, lekeli ve alacalı bulacalı gölgelerden başka bir şey görememişler. Zebra ve Zürafa’dan ise hiç iz yokmuş; çünkü onlar çoktan gölgeler arasında kaybolup ormanın derinliklerine gizlenmişler (p.47-48)

This context in Table 6.47 illustrates the moment when the Zebra and the Giraffe manage to escape from the Leopard and the Ethiopian. It is possible to see a meaning transformation in the translation of the time-related sign “just” in the context. From the sign “just”, the source reader can understand that the Zebra and the Giraffe flee from the Leopard and the Ethiopian a short time ago. The translators come up with a different discourse and carry the sign “just” into target texts as “çoktan”. The sign “çoktan” makes the target reader think that the Zebra and the Giraffe escape from the Leopard and the Ethiopian earlier than expected. This leads to a meaning transformation that can be considered as “alteration of the meaning”. Another meaning transformation can be seen in Table 6.48.

Table 6. 48 Translation Evaluation of the Narrative Program in “How the Leopard Got His Spots”

Source Text	TT1 (2007)	TT2 (2012)
They went away and lived happily ever afterward, Best Beloved (Kipling, 1902: 19)	Birlikte uzaklaşmışlar ve hayatlarının sonuna kadar mutlu yaşamışlar, bir tanem (p.26)	Oradan uzaklaşmışlar ve hayatlarının sonuna kadar mutlu mesut yaşamışlar, kuzum (p.51)

This context in Table 6.48 implies that the Leopard and the Ethiopian achieve their aims. Meaning transformation can be observed in the translation of addressing in the context. The translator renders the sign “Best Beloved” as “bir tanem” in TT1 (2007). As can be seen with the sign “Best Beloved”, the initials are capitalized. This capitalization can be considered as an emphasis on the person who is loved most. The translator of TT1 (2007) does not carry this emphasis into target text, thus resulting in a meaning transformation that can be regarded as “under-interpretation of the meaning”. The same meaning transformation related to this sign can be seen in TT2 (2012). The translator uses another hypocorism “kuzum” in target texts. Nevertheless, this addressing does not give an idea about the extent of love or mercy since the superlative form in the context is not translated. Besides this, the sign “Best Beloved” is lowercased, thus leading to an insufficient meaning that can be thought as “under-interpretation of the meaning”. Table 6.49 also includes meaning transformations.

6.3.4. Translation Evaluation of the Combinatory Modalities of the Actants in the Text

Table 6. 49 The First Translation Evaluation of the Combinatory Modalities of the Actants “the Giraffe”, “the Eland”, “the Koodoo” and “the Quagga”

Source Text	TT1 (2007)	TT2 (2012)
The Giraffe and the Eland and the Koodoo and the Quagga and all the rest of them didn’t know which way to jump, Best Beloved. They didn’t indeed! (Kipling, 1902: 14)	Bu iki avcı yüzünden, Zürafa, Zebra, Boğa Antilobu, Kudu, Yaban Eşeği ve diğerleri, ne yana kaçacaklarını bilemez olmuşlar, bir tanem. Akılları başlarından gidecek gibi oluyormuş! (p.18)	Bu ikisi yüzünden Zürafa, Zebra, Boğa Antilobu, Kudu, Yabana Eşeği ve diğer hayvanlar nereye kaçacaklarını şaşırırlarmış, bir tanem. Korkudan akılları başlarından gidermiş (p.41)

This context in Table 6.49 indicates that the Giraffe, the Eland, the Koodoo and the Quagga live in fear of being caught by the Ethiopian and the Leopard. These animals intimidated by the Leopard and the Ethiopian in collaboration look for a place to hide

themselves from the threats. From postcolonial perspective, this context displays the savagery and aggression of the “other” in the eyes of the West. Meaning transformations can be found in the translation of the signs implying the wildness of the Leopard and the Ethiopian. The first meaning transformation arises from the additions “bu iki avcı yüzünden” and “bu ikisi yüzünden” in target texts. The translator explains the reason why “the Giraffe and the Eland and the Koodoo and the Quagga” escape. The target reader can already understand from the source text that they run away from the Leopard and the Ethiopian. Therefore, the additions leading to redundant meaning can be considered as “over-interpretation of the meaning”. Another meaning transformation can be found in the translation of the sign “Best Beloved” in the context. The initials of the sign that are capitalized can attract the source reader’s attention. The source reader can feel the importance of the person addressed in the source text through these capitalizations. However, the target reader is deprived of this feeling since the sign is lowercased in the target texts. The translators carry this sign into target texts as “bir tanem”. Hence, non-use of the capitalizations results in sufficient meaning that can be categorized as “under-interpretation of the meaning “. It is possible to see another meaning transformation in the translation of the signs “they didn’t indeed” in the context. The translators convey these signs into target texts by adding an idiom “akılları başlarından gidecek gibi oluyormuş!” and “korkudan akılları başlarından gidermiş”. From the context, it can be understood that the Giraffe and the Eland and the Koodoo and the Quagga recoil from the Leopard and the Ethiopian. Nevertheless, their fear is exaggerated in the target texts, thus leading to an excessive meaning transformation that can be regarded as “over-interpretation of the meaning”. TT2 (2012) includes another meaning transformation in the translation of the signs “they didn’t indeed!”. The exclamation mark in the source text expresses the fear of animals. However, the target reader is deprived of this feeling, thus leading to a meaning transformation that can be categorized as “under-interpretation of the meaning”. Further meaning transformations can be found in Table 6.50.

Table 6. 50 The Second Translation Evaluation of the Combinatory Modalities of the the Actants “the Giraffe”, “the Eland”, “the Koodoo” and “the Quagga”

Source Text	TT1 (2007)	TT2 (2012)
They scuttled for days and days and days till they came to a great forest, 'sclusively full of trees and bushes and stripy, speckly, patchy-blatchy shadows (Kipling, 1902: 14)	Günlerce yürümüşler, yürümüşler, yürümüşler. En sonunda kendilerini bir ormanda buluvermişler. Burası kendine özgü ağaçlar, çalılıklar, sarmaşıklar ve bu bitkilerin uzun ince, geniş, alacalı bulacalı gölgeleriyle kaplı büyük bir ormanmış (p.18)	Günlerce yürümüşler, yürümüşler ve bir ormana varmışlar. Bu ormanda değişik ağaçlar, çalılıklar, sarmaşıklar varmış ve boy boy, alacalı bulacalı yaprakları gölgelendiriyormuş her yeri (p.41)

As can be seen in Table 6.50, the great forest where the animals hide from the Leopard and the Ethiopian is depicted in the context. From postcolonial perspective, the great forest that is part of South Africa provides an example for the strangeness of Africa with its exotic vegetation. It is possible to find meaning transformation in the depiction of the “great forest” in both target texts. The translators add the sign “ivy” that is not included in the context. This addition leads to a meaning transformation that can be regarded as “over-interpretation of the meaning”. Another meaning transformation can be seen in the translation of the signs “stripy” and “speckly”. Both the source reader and the target reader can visualize the “great forest” that is a hiding place for the animals escaping from the Leopard and the Ethiopian. However, their visualizations are different from each other. The translators change these signs, thus resulting in meaning transformations that can be considered as “alteration of the meaning”. Considering the signs “stripy” and “speckly” in terms of their rhythmic function, they are wiped out. Therefore, these meaning transformations can also be considered “wiping-out of the meaning”.

TT2 (2012) includes further meaning transformations. A meaning transformation can be seen in the translation of the sign “great”. The source reader can get the knowledge about the size of the forest whereas the target reader cannot. The translator does not translate the sign “great”. This non-translation gives a rise to a meaning transformation that could be thought as “wiping-out of the meaning”. Another meaning transformation can be seen in the addition of the sign “her yeri” that is not included in the context. Though the context does not present any information about which parts of the great forest are shadowed by tress, the translator adds the sign “her yeri” that indicates that the whole part of the great forest is shadowed. This results in a meaning transformation that can be categorized as

“over-interpretation of the meaning”. Like Table 6.50, Table 6.51 includes various meaning transformations.

Table 6. 51 The First Translation Evaluation of the Combinatory Modalities of the Actant “the Baviaan”

Source Text	TT1 (2007)	TT2 (2012)
They met Baviaan- the dog-headed, barking Baboon, who is Quite the Wisest Animal in All South Africa (Kipling, 1902: 15)	Baviyan’la karşılaşmışlar. Baviyan, köpek kafalı, havlayan bir Babun’muş ve tüm Güney Afrikada’ki en bilge hayvan olduğu söyleniyormuş (p.19)	Baviyan adında köpek kafalı, havlayan bir Babun’la karşılaşmışlar. Bu Babun güya Güney Africa’nın en bilge hayvanıymış (p.42)

This context in Table 6.51 includes the description of the Baboon which tells the Leopard and the Ethiopian the place where all animals have gone. This description can sound funny for the reader, if she/he is not aware of the fact that it serves an ideological purpose in the source text. Considering this description from the postcolonial perspective, it can be thought that Baboon in the context represents an Egyptian figure and functions to show the uniqueness and backwardness of the “other”. Meaning transformation can be observed related the descriptive sign “dog-headed” in both Turkish translations. The strangeness of Baboon is emphasized by spelling with hyphen. The translators remove this emphasis and translate the sign as “köpek kafalı”. This leads to an insufficient meaning that can be categorized as “under-interpretation of the meaning”. Another meaning transformation can be seen in the translation of the signs “Baboon, who is Quite the Wisest Animal in All South Africa”. These signs indicate that the Baboon is superior to the other animals in terms of wisdom in all South Africa. However, the translators add the signs “söyleniyormuş” and “güya” that can mislead the target readers. These signs can make the target reader think that the superiority of Baboon is just a rumor. However, there is no sign bearing this meaning in the context. Therefore, these additions give rise to meaning transformations that can be considered as “over-interpretation of the meaning”. In addition to this, the translators lowercase the initial of the signs and convey them into target texts. The translator of TT1 (2007) translates the signs “Baboon, who is Quite the Wisest Animal in All South Africa” as “tüm Güney Afrikada’ki en bilge hayvan olduğu söyleniyormuş”. As can be seen in the translation, the translator does not refer to capitalizations except “Güney Afrika”. Non-use of capitalizations removes the emphasis on the superiority of the Baboon to all animals in every part of the South Africa, thus leading to an insufficient

meaning that can be considered as “under-interpretation of the meaning. The same meaning transformation can be seen in TT2 (2012). The translator does not capitalize the initials of the signs “Quite the Wisest Animal” and translates the signs as “en bilge hayvan”. This translation also deprives the target reader of the emphasis on Baboon’s wisdom, thus this meaning transformation can be regarded as “under-interpretation of the meaning”. Besides this, TT2 provides another example of meaning transformation. The sign “All” in the context indicates that the Baboon is the wisest animal in the whole South Africa. The translator does not translate this sign. Non-translation deprives the target reader of this knowledge, thus leading to a meaning transformation that could be categorized as “under-interpretation of the meaning”. Table 6.52 includes meaning transformations related to the combinatory modalities of the actants, as well.

Table 6. 52 The Second Translation Evaluation of Combinatory Modalities of the Actant “the Baviaan”

Source Text	TT1 (2007)	TT2 (2012)
Said Leopard to Baviaan (and it was a very hot day), ‘where has all the game gone?’. And Baviaan winked. <i>He</i> knew (Kipling, 1902: 15)	Bütün avlarımız nereye gitti?’ diye sormuş Leopar -çok sıcak bir günmüş. Baviyan göz kırpmış. Cevabı biliyormuş (p.19)	Avladığımız hayvanlar nereye gittiler?’ diye sormuş Leopar. Baviyan göz kırpmış. Cevabı biliyormuş (p.42)

As is seen from Table 6.52, this context refers to the dialogue between the Leopard and the Baviaan. The signs in the context “(and it was a very hot day)” point to the high temperature of South Africa. Meaning transformations can be observed in regarding to the signs that are parenthesized in both Turkish translations. The translator of TT1 (2007) comes up with a discourse that has nothing to do with the context by translating the signs “(and it was a very hot day)” as “Leopar -çok sıcak bir günmüş”. As can be seen, the translator uses a hyphen instead of a parenthesis. The use of hyphen can mislead the target reader in that it gives an impression that the Leopard expresses the hotness of South Africa, thus giving rise to a meaning transformation that can be regarded as “perversion of the meaning”. TT2 (2012) includes a different meaning transformation related to this sign from TT1 (2007). The translator of TT2 (2012) does not translate the signs “(and it was a very hot day)”. The target reader cannot get the knowledge about the hot climate of South Africa. Beside this, the use of paranthesis that facilitates the understanding of the target

reader is omitted from the target text. Therefore, this meaning transformation provides an example for “wiping-out of the meaning”.

The findings regarding the meaning transformations in the translation of contexts with “isotopies” are addressed in the following sub-section.

6.3.5. Translation Evaluation of the Isotopies in the Text

Table 6. 53 Translation Evaluation of the First Isotopy in “How the Leopard Got His Spots”

Source Text	TT1 (2007)	TT2 (2012)
'Member it wasn't the Low Veldt, or the Bush Veldt, or the Sour Veldt but the 'sclusively bare, hot, shiny High Veldt, where there was sand and sandy-coloured rock and 'sclusively tufts of sandy- yellowish grass (Kipling, 1902: 14)	Unutma ki orası Alçak Sahra, Çalılıklı Sahra ya da Kuru Sahra değilmiş; bol bol kum, kum rengi kayalar ve özellikle saman sarısı kuru otlarla kaplı, çıplak, sıcak ve parlak Yüksek Sahra'yımış (p.17)	Ama orası, Alçak Sahra, Çalılıklı Sahra ya da Kuru Sahra gibi değilmiş; kum sarısı kayalıkları ve saman sarısı kuru otları olan, çıplak, sıcak ve parlak Yüksek Sahra'yımış (p.40)

Table 6.53 includes the signs that describe the setting of the short story. “High Veldt” is introduced to the source reader through descriptive signs. From postcolonial perspective, these descriptive signs refer to the exoticism of Africa with its nature. The source reader can visualize the High Veldt as an arid and desolate region. Meaning transformations can be observed in the translation of the signs in both Turkish translations. The translator of TT1 (2007) adds the signs “bol bol” in target text. This reduplication presenting information about the quantity of sand and sandy colored rock results in excessive meaning that can be categorized as “over-interpretation of the meaning”.

It is also possible to find meaning transformation about the depiction of the “High Veldt” in TT2 (2012). The translator does not translate the signs “sand” and “'sclusively”. The target reader cannot understand what is unique about the High Veldt since they are not included in the target text. This leads to a meaning transformation that can be regarded as “wiping-out of the meaning”. Further meaning transformations regarding isotopies in the context can be found in Table 6.54.

Table 6. 54 Translation Evaluation of the Second Isotopy in “How the Leopard Got His Spots”

Source Text	TT1 (2007)	TT2 (2012)
And, also, there was an Ethiopian with bows and arrows (a'sclusively greyish-brownish-yellowish man he was then), who lived on the High Veldt (Kipling, 1902: 14)	Yüksek Sahra'da, oku ve yayı ile dolaşan, kendine özgü gri-kahverengi-sarı renkli bir Etiyopyalı da yaşarmış (p.17-18)	Ayrıca Yüksek Sahra'da gri-kahve ve sarı renkli, oku ve yayı omzunda gezen bir Etiyopyalı da yaşarmış (p.40-41)

This context in Table 6.54 portrays the Ethiopian. The source reader is presented information about the skin color of the Ethiopian and his hunting tools. Considering this context from postcolonial perspective, the signs in the paranthesis point to the uniqueness of the “other” and imply the change of his skin color into black. Both Turkish translations include meaning transformations in the translation of the descriptive signs in the context. The source text identifies the Ethiopian with hunting tools and he is introduced to the source reader as “Ethiopian with bows and arrows”. From the signs, the source reader cannot infer any further information but the fact that the Ethiopian possesses bows and arrows. However, TT1 (2007) and TT2 (2012) present further information about Ethiopian in target texts by adding the signs “oku ve yayı ile dolaşan, oku ve yayı omzunda gezen”. These translations refer to the acts of the Ethiopian with his bows and arrows that are not included in the source text. Therefore, the meaning transformations arising from the additions of the “dolaşan” and “gezen” can be regarded as “over-interpretation of the meaning”.

It is possible to find another meaning transformation in TT2 (2012). The translator does not translate the sign “’sclusively” implying that the Ethiopian is distinctive and strange. This non-translation deprives the target reader of the emphasis on his uniqueness, thus giving a rise to a meaning transformation that can be categorized as “wiping-out of the meaning”.

Table 6. 55 Translation Evaluation of the Third Isotopy in “How the Leopard Got His Spots”

Source Text	TT1 (2007)	TT2 (2012)
The two used to hunt together—the Ethiopian with his bows and arrows, and the Leopard ’sclusively with his teeth and claws (Kipling, 1902: 14)	Etiyopyalı ve Leopar birlikte avlanırlarmış; Etiyopyalı oku ve yayını, Leoparda özellikle pençeleri ve dişlerini kullanırmış avlanırken (p.18)	Bu Etiyopyalı ile Leopar beraber avlanırlarmış. Etiyopyalı okunu ve yayını, Leopar da pençelerinin kullanırmış bunun için (p.41)

As can be seen from Table 6.55, this context presents information about what the Leopard and the Ethiopian use for hunting animals. The translator of TT1(2012) preserves the meaning in the translation of the signs, particularly the sign “’sclusively” by translating it as “özellikle”. This sign points to the distinctive physical feature of the Leopard and depicts its wildness. Unlike the translator of TT1 (2007), the translator of TT2 does not translate the sign “’sclusively” that is included in the context. This leads to a meaning transformation that could be regarded as “wiping- out of the meaning”. Further meaning transformations related to isotopies can be found in Table 6.56.

Table 6. 56 Translation Evaluation of the Fourth Isotopy in “How the Leopard Got His Spots”

Source Text	TT1 (2007)	TT2 (2012)
Leopard heard something breathing sniffily in the starlight that fell all stripy through the branches, and he jumped at the noise, and it smelt like Zebra, and felt like Zebra, and when he knocked it down it kicked like Zebra (Kipling, 1902: 16)	Leopar bir hayvanın gürültüyle havayı kokladığını duymuş. Sesin geldiği yere doğru atılmış, yıldızların ışığında ağaç dallarının gölgesi gibi çizgili bir şey yakalamış. Bu yaratık Zebra gibi kokuyormuş, Zebra’ ya benziyormuş, yere yıkılınca Zebra gibi çifteler savuruyormuş, ama Leopar karanlıkta onu göremiyormuş. (p.21)	Leopar, bir hayvanın böğürür gibi nefes aldığını duymuş. Sesin geldiği tarafa doğru atılmış, yıldızların ışığının altında ağaç gölgesi gibi çizgili bir şey yakalamış. Bu yakaladığı şey Zebra gibi kokuyormuş. Zebra’ ya benziyormuş, yere düşünce Zebra gibi çifte atıyormuş; ama Leopar karanlıkta onu göremiyormuş. (p.45-46)

This context in Table 6.56 provides information about how the Leopard caught the Zebra. The Zebra which is another African animal introduced to the reader through descriptive signs in the context. Meaning transformations can be found in the signs regarding the Zebra in both Turkish translations. The translators carry the sign “something” into the target texts as “bir hayvan”. Whereas the source reader is required to make the

inference that “something” should refer to the Zebra, the translators reveal the implicit sign by explaining it to the target reader. This meaning transformation could be categorized as “over-interpretation of the meaning”.

Another meaning transformation can be seen in the translation of the signs “something breathing sniffily”. Considering this context from postcolonial perspective, it represents the Zebra as “other”. The sign “sniffily” indicates that the Zebra’s breathing stink can be regarded as one of the derogatory terms adopted by the West in order to display the inferiority of the “other”. The translators come up with a different discourse by changing these humiliating signs. The translator of TT1 (2007) conveys the signs “something breathing sniffily” into target text as “bir hayvanın gürültüyle havayı kokladığını”. The translator of TT2 (2012) translates the signs as “böğürür gibi nefes aldığını”. As can be seen in the translations, the translators refer to the noise rather Zebra’s stench. Therefore, meaning transformations can be thought as “alteration of the meaning”.

Another meaning transformation can be found in the addition of the similes in both Turkish translations. The translators present further information about the description of the Zebra by using similes. However, there is no sign to compare the Zebra to the shadows of the trees and branch of trees; they are added in the target text. Therefore, these meaning transformations could be considered as “over-interpretation of the meaning”. Further meaning transformations arising from additions can be found in both Turkish translations. The context does not include any sign addressing the Zebra as “yaratık” in TT1 (2007) and “bu yakaladığı şey” in TT2 (2012). These additions provide examples for meaning transformation that can be regarded as “over-interpretation of the meaning”. Another example of meaning transformation arises from the addition of the sign “karanlıkta” in the target texts. There is no sign referring to the darkness of the forest in the source text. Thus, this meaning transformation can be categorized as “over-interpretation of the meaning”. Further meaning transformations can be found in the translation of the sign “all” in the context. The Zebra is introduced as “all stripy” to the source reader. From this description, the source reader can visualize the whole part of the Zebra as stripy. However, the target reader is deprived of this physical feature of the Zebra since the sign “all” is not carried into the target texts. Non-translation of the sign gives a rise to insufficient meaning that can be categorized as “under-interpretation of the meaning”. It is also possible to see meaning transformation in the translation of the signs “when he knocked it down it kicked

like Zebra”. The translator of TT1 (2007) translates the signs as “yere yıkılınca Zebra gibi çifteler savuruyormuş”. The source context explicitly refers to the subject “he” that kicks the Zebra out. However, the translator comes up with a vague discourse by applying passive voice form, thus leading to a meaning transformation that can be categorized as “darkening of the meaning”. The translator of TT2 (2012) conveys the signs into target text as “yere düşünce Zebra gibi çifte atıyormuş”. This translation also results in a meaning transformation in target text. The source reader can infer that the Zebra is kicked out by the Leopard from the sign “he” in the context. However, the target reader is deprived of this meaning since the subject that kicks the Zebra out is unknown to the target reader. This insufficient meaning leads to a meaning transformation that can be considered as “under-interpretation of the meaning”. Table 6.57 also includes meaning transformations.

Table 6. 57 Translation Evaluation of the Fifth Isotopy in “How the Leopard Got His Spots”

Source Text	TT1 (2007)	TT2 (2012)
But what about me?’ he said, when the Ethiopian had worked his last little finger into his fine new black skin (Kipling, 1902: 18)	Etiyopyalı küçük parmağının rengini de yeni, güzel kara rengine değiştirdikten sonra, Leopar sormuş, “Peki ya ben, ben ne olacağım?” (p.24)	Etiyopyalı küçük parmağına kadar yeni siyah rengine dönüştükten sonra, Leopar sormuş: “Peki ben ne olacağım? (p.49)

This context in Table 6.57 makes it evident that The Ethiopian changes his skin and the Leopard wants to learn about the change of skin color. It is possible to find meaning transformations related to the context in both Turkish translations. The translator of TT1 (2007) puts an emphasis on the Leopard’s curiosity about the change by translating the signs “what about me?” as “Peki ya ben, ben ne olacağım?”. As can be seen, the subject “I” is repeated. This repetition can make the target reader feel the Leopard’s uneasiness rather than its curiosity. This leads to a meaning transformation that could be regarded as “over-interpretation of the meaning”.

The translator of TT2 (2012) does not convey the sign “fine” in the context that ascribes a positive meaning to the Ethiopian’s new black color. Considering this sign from postcolonial perspective, it serves an ideological purpose in that it alludes to racism. The West holds the view that the black skin suits “other” and makes it possible to distinguish the “other” from superior race. This non-translation deprives the target reader of this

ideological implication, thus resulting in a meaning transformation that can be thought as “wiping-out of the meaning”.

Table 6. 58 Translation Evaluation of the Sixth Isotopy in “How the Leopard Got His Spots”

Source Text	TT1 (2007)	TT2 (2012)
I'll make 'em with the tips of my fingers,' said the Ethiopian. 'There's plenty of black left on my skin still. Stand over! (Kipling, 1902: 18)	Beneklerini parmak uçlarımla yapayım,” demiş Etiyopyalı. “Derimde hâlâ yeterince kurumamış boya var. Kımıldama! (p.25)	Beneklerini parmak uçlarımla yapayım demiş Etiyopyalı. 'Derimde hâlâ kurumamış boya var. Kımıldama Sakın! (p.50)

This context in Table 6.58 refers to the change the Leopard undergoes through the help of the Ethiopian. Both Turkish translations include meaning transformations related to signs in the context. The translators make the sign “em” explicit and translate it as “beneklerini”. While the source reader can infer that the Ethiopian makes the spots with his fingers, the target reader does not need to make any inference about what is meant by the sign “em” since it is revealed in target texts. Therefore, this meaning transformation can be regarded as “over-interpretation of the meaning”. Another meaning transformation arises from the translation of the signs “there’s plenty of black left on my skin still” in the context. The translator of TT1 (2007) carries this sign into the target text as “yeterince”. This translation can mislead the target reader. The source reader is aware of the extent of Ethiopian’s black color. From postcolonial perspective, “plenty of” black color puts an emphasis on the blackness of the Ethiopian. This racist implication is not reflected in the target text since “yeterince” does not lay a stress on the blackness of the Ethiopian. This leads to an insufficient meaning that can be categorized as “under-interpretation of the meaning”. Unlike TT1 (2007), the translator of TT2 (2012) does not translate the sign “plenty of”; it is omitted. The source reader does not get the knowledge about the extent of black color, thus resulting in meaning transformation that can be regarded as “wiping-out of the meaning”.

Another meaning transformation can be found in the translation of “there’s plenty of black left on my skin still”. The translators carry the sign “black” alluding to racist discrimination in the context into target texts as “kurumamış boya”. The translators come up with a vague discourse by translating the explicit sign “black” as “kurumamış boya”. These translations make the sign “black” vague while it should imply the Ethiopian’s skin

color. Whereas the source reader can infer that this sign refers to “blackness” of the Ethiopian, the target reader cannot since the translators carry the sign “black” into the target texts as freshly painted color. This translation presents the sign “black” to the reader implicitly, thus resulting in a meaning transformation that could be categorized as “darkening of the meaning”.

It is also possible to determine meaning transformations in the translation of the sign “stand over!” in the context. The Ethiopian wants the Leopard to watch himself carefully while applying black color of his skin left to the Leopard. The translators come up with a different discourse by changing the sign “stand over!” in the context with another sign in the target texts. The sign “stand over!” is translated as “kıınıldama!”. This translation refers to the act of moving rather than watching carefully, thus resulting in a meaning transformation that can be regarded as “alteration of the meaning”. The findings regarding the meaning transformations in the translation of contexts with “multiple readings” are addressed in the following sub-section.

6.3.6. Translation Evaluation of the Multiple Readings of the Text

6.3.6.1. Translation Evaluation of the Story Titled “How the Leopard Got His Spots” as a Text of Children’s Literature

Table 6. 59 The First Translation Evaluation of “How the Leopard Got His Spots” as a Children’s Fiction

Source Text	TT1 (2007)	TT2 (2012)
after ever so many days, they saw a great, high, tall forest full of tree trunks all ’clusively speckled and spotted and spotted, dotted and splashed and slashed and hatched and cross-hatched with shadows (Kipling, 1902: 16)	Günlerce ilerledikten sonra, gölgelerle lekelenmiş, beneklenmiş, alacalanmış, bulacalanmış, noktalanmış, çizgilenmiş, çiziklenmiş, taralanmış ve karalanmış; dallar ve yapraklar, büyük ve yüksek ağaçlarla dolu bir orman görmüşler (p.20)	Gitmişler, gitmişler ve en sonunda gölgelerle dalga dalga, benekli, alacalı bulacalı, çizikli mizikli, dallarla yapraklarla, yüksek ve büyük ağaçlarla dolu bir ormana varmışlar (p.43)

As can be seen in Table 6.59, this context includes rhythmic epithet about “great forest” that can be humorous when pronounced for the child reader. Nevertheless, they are not just funny rhythmic sounds, but they serve an ideological purpose. From postcolonial

perspective, they represent the uniqueness of African's nature and function to introduce Africa as strange and wild with its forest. Meaning transformation can be observed in the description of the great forest in both Turkish translations. The translators do not translate the signs “all 'sclusively” and “tall” that present information about the features of great forest. This non-translation deprives the target reader of full description of the “great forest”, thus giving a rise to a meaning transformation that can be thought as “wiping-out of the meaning”. Meaning transformation can also be seen in the addition of the signs “dallarla yapraklar” in both Turkish translations. The source reader can only infer that the descriptions refer to parts of tree. However, the target reader does not need to make an inference since it is explained explicitly. Therefore, this meaning transformation can be regarded as “over-interpretation of the meaning”. Further meaning transformations can be found in the translations of the sign “cross-hatched”. The translator of TT1 (2007) carries this into the target text as “taralanmış”. While the source reader can get further information about tree trunks, the target reader cannot. The translator does not convey the whole meaning, thus leading to a meaning transformation that can be categorized as “under-interpretation of the meaning”. The translator of TT2 (2012) does not translate the sign “cross-hatched”; it is omitted from the target text. Therefore, the target reader is deprived of the shape of tree trunks. This gives a rise to a meaning transformation that can be regarded as “wiping-out of the meaning”.

Table 6.60 includes meaning transformations in the translation of the signs related to children's literature.

Table 6. 60 The Second Translation Evaluation of “How the Leopard Got His Spots” as a Children's Fiction

Source Text	TT1 (2007)	TT2 (2012)
You can lie out on the naked rocks and look like a piece of pudding – stone. You can lie out on a leafy branch and look like sunshine sifting through the leaves; and you can lie right across the centre of a path look like nothing in particular (Kipling, 1902: 19)	Çıplak kayaların üzerine yatıp kireçli bir taş gibi görünebilir, bir kuru yaprak yığınının üzerine yatıp yaprakların üzerinde dolaşan güneş ışığı gibi görünebilir hatta bir yolun ortasına uzanıp ne olduğu belirsiz bir şey gibi bile görünebilirsin (p.25)	Çıplak kayaların üzerine yatıp kireçli bir taş gibi de görünebilirsin, kuru yaprakların üzerine yatarak yaprakların üzerine vuran güneş ışıkları gibi de görünebilirsin. Hatta bir yolun ortasına uzanıp ne olduğu belirsiz bir şey gibi de görünebilirsin (p.50-51)

As is seen from Table 6.60, there are similes indicating the advantage of new appearance of the Leopard. The source reader can feel the sympathy for the Leopard's new complexion through these similes. From postcolonial perspective, the Leopard representing the other is welcomed with its new complexion. The West suggests that the color of "black" distinguishes the "ugly", "uncivilized" African from the "white" and "civilized". Meaning transformations related to this context can be found in both Turkish translations. The translators convey the sign "pudding-stone" into target texts as "kireçli bir taş". This sign bears a specific meaning in the source text. The pudding stone is a distinctive stone. However, it is presented to the target reader as a kind of limy stone. Thus, this translation leads to a vague discourse that can be regarded as "darkening of the meaning". Another meaning transformation can be seen in the addition of the sign "kuru" in the target texts. There is no sign describing the leaves of tree. The translators provide more information than the source reader learns. Therefore, the meaning transformation here can be thought as "over-interpretation of the meaning".

It is also possible to determine meaning transformations in the translation of the Darwinian signs in Table 6.61.

6.3.6.2. Translation Evaluation of the Darwinian Story "How the Leopard Got His Spots"

Table 6. 61 The First Translation Evaluation of "How the Leopard Got His Spots" as a Darwinian text

Source Text	TT1 (2007)	TT2 (2012)
But the Leopard, he was the 'scelusiest sandiest-yellowish-brownest of them all—a greyish-yellowish catty-shaped kind of beast, and he matched the 'scelusively yellowish-greyish-brownish colour of the High Veldt to one hair (Kipling, 1902: 14)	Fakat Leopar'ın rengi, hepsinden daha parlak ve özel bir saman sarısı-kahverengiymiş. Gümüş-sarı renkli bir kediye benzermiş ve kürkündeki her tüy, Yüksek Sahra'nın kendine özgü saman-sarısı kahverengi rengine bire bir uyarmış (p.17)	Ama Leopar' ın rengi hepsinden daha parlak ve değişik bir saman sarısıymış. Gümüş-sarı karışımı bir kediye benziyormuş ve kürkünün her bir tüyü Yüksek Sahra'nın saman sarısı kahverengi tonuyla çok uyumluymuş (p.40)

This context in Table 6.61 refers to the physical appearance of the Leopard before its skin color changes. Both Turkish translations include meaning transformations in the translation of the descriptive signs in the context. The first meaning transformation can be

observed in the addition of the sign “parlak”. The target reader can get further information about the Leopard’s skin with this addition, thus leading to excess meaning that can be categorized as “over-interpretation of the meaning”. Meaning transformations with “over-interpretation of the meaning” tendency can also be seen in the addition of the signs “kürkündeki her tüy” in TT1 (2007) and “kürkünün her bir tüyü” in TT2 (2012). Whereas the source reader can infer that every hair in his fur matches with the High Veldt, the targets reader does not need such an inference since it is explicit in the target texts. TT2 (2012) includes further meaning transformation in the translation of the signs “gümüş-sarı karışımı”. There is no sign referring to the mixture of the greyish-yellowish color; it is added. This provides another example for a meaning transformation that can be regarded as “over-interpretation of the meaning”.

There is an emphasis on the harmony of Leopard and High Veldt. Considering this harmony from postcolonial perspective, it refers to the accordance between the “other” and the place in terms of strangeness. Like Leopard, the High Veldt is exotic with its nature, and they match each other. It is possible to determine meaning transformations based on this perspective. The translator of TT2 (2012) conveys the signs “he matched the ‘sclusively yellowish-greyish-brownish colour of the High Veldt to one hair” as “kürkünün her bir tüyü, Yüksek Sahra’nın kahverengi rengi tonuyla çok uyumluymuş”. As can be seen, one of the meaning transformations arises from the translation of the sign “to one”. The source reader can understand from the context that the Leopard’s skin color is identical to the color of High Veldt. However, the target reader is deprived of the whole meaning. The the sign “to one” is conveyed into the target text as “çok” leading to an insufficient meaning that can be regarded as “under-interpretation of the meaning”. Besides this, TT2 (2012) includes a meaning transformation in the translation of the sign “sclusively”. The translator does not translate this sign that alludes to the uniqueness of the “other”, thus resulting in a meaning transformation that could be regarded as “wiping-out of the meaning”.

Table 6.62 incudes further meaning transformations related to the translation of the Darwinian signs.

Table 6. 62 The Second Translation Evaluation of “How the Leopard Got His Spots” as a Darwinian text

Source Text	TT1 (2007)	TT2 (2012)
The Ethiopian put his five fingers close together (there was plenty of black left on his new skin still) and pressed them all over the Leopard, and wherever the five fingers touched they left five little black marks (Kipling, 1902: 19)	Etiyopyalı elinin beş parmağını bir araya getirmiş (yeni derisinin üzerinde yeterince siyah boya kalmış) ve Leoparın üzerine bastırmış. Beş parmağının dokunduğu her yerde, birbirine çok yakın beş küçük benek kalmış (p.25)	Etiyopyalı elinin beş parmağını bir araya getirmiş (Yeni derisinin üzerinde yeterince siyah boya varmış.) ve Leopar’ ın üzerine bastırmış. Beş parmağın dokunduğu her yerde, birbirine çok yakın beş küçük benek oluşmuş (p.50)

As can be seen in Table 6.62, this context refers to the change in the Leopard’s skin color with the initiative of the Ethiopian. The sign “black” draws attention with a repetition of two times in the source context. This repetition serves an ideological purpose. Considering the sign “black” from postcolonial perspective, it represents the “other”. It is one of the negative stereotypes adopted by the West in order to present the other as “inferior”, “ugly” and “strange”. This representation of the “other” is hidden in the source text. Meaning transformation can be determined in the translation of the sign “black” in the context. In translation of the signs in the parenthesis “(there was plenty of black left on his new skin still)” in TT1, the first meaning transformation can be found in the addition of the sign “boya”. Though it can be explicitly seen that the sign “black” refers to the color of the Ethiopian, it is explained to the target reader as a color in both Turkish translations. This leads to a redundant meaning, thus giving rise to a meaning transformation that can be regarded as “over-interpretation of the meaning”. The second meaning transformation can be found related to the signs “there’s plenty of black left on my skin still” in the context. The translators carry this sign into the target texts as “yeterince”. This translation can be misleading for the target reader. As is seen from the sign “plenty of” in the context, the amount of black color of the Ethiopian is more than enough. From postcolonial perspective, “plenty of” emphasizing the “blackness” of the Ethiopian refers to racism. The translators do not convey whole meaning, thus leading to an insufficient meaning that can be categorized as “under-interpretation of the meaning”. Besides this, the translators do not include the sign “still” in the target texts. The sign “still” also implies the vast quantity of the “black”. This implication is not conveyed into the target texts. Therefore, it provides

an example for “wiping- out of the meaning”. In addition to this, the translators do not translate the sign “black” that refers to the color of five marks on the Leopard. The non-translation of this racist sign deprives the target reader of the ideological implication. Therefore, the meaning transformation arising from the omission of the sign can be considered as “wiping-out of the meaning”.

TT2 (2012) includes another meaning transformation that can be found in the translation of the sign “new” in the context. As is seen from the context, the sign “new” is lowercased and it does not attract attention. The translator assigns an excessive meaning to the sign by translating it as “Yeni” in a capitalized form. This capitalization of the sign results in a meaning transformation that could be categorized as “over-interpretation of the meaning”.

Meaning transformations regarding the translation of the ideological signs can be seen in Table 6.63.

6.3.6.3. Translation Evaluation of the Ideological Story “How the Leopard Got His Spots”

Table 6. 63 The First Translation Evaluation of “How the Leopard Got His Spots” as an Ideological Text

Source Text	TT1 (2007)	TT2 (2012)
Oh, plain black’s best for a nigger, said the Ethiopian (Kipling, 1902: 19)	Oh, bir zenciye en çok yakışan renk siyahtır, demiş Etiyopyalı” (p.25)	Yoo bir zenciye en çok yakışan renk siyahtır demiş. Etiyopyalı (p.51)

This context in Table 6.63 makes it evident that there are two signs pointing to racism explicitly. They are: “black” and “nigger”. Considering the signs from postcolonial perspective they display the inferiority of the “other”. The West identifies the “other” with these humiliating addressings in order to distinguish itself from the “other”. The source reader can feel the perfect match with the “black” and “nigger” through the sign “best” in the context. The sign “plain” also puts an emphasis on the blackness of the African. This emphasis cannot be seen by the target reader since it is omitted from the target text. This non- translation can be categorized as “wiping-out of the meaning”.

Further meaning transformations regarding the ideological signs can be found in Table 6.64.

Table 6. 64 The Second Translation Evaluation of “How the Leopard Got His Spots” as an Ideological Text

Source Text	TT1 (2007)	TT2 (2012)
Oh, now and then you will hear grown-ups say, ‘Can the Ethiopian change his skin or the Leopard his spots?’ I don’t think even grown-ups would keep on saying such a silly thing if the Leopard and the Ethiopian hadn’t done it once—do you? But they will never do it again, Best Beloved. They are quite contented as they are (Kipling, 1902: 19)	Ah, unutmadan arada bir büyüklerin, “Etiyopyalı derisinin rengini, Leopar beneklerini değiştirebilir mi?” dediğini duyabilirsin. Eğer Leopar ve Etiyopyalı’nın bunu zaten bir kere yapmış olduğunu bilselerdi, büyükler bile böyle aptalca bir şeyi tekrarlayıp durmazlardı, değil mi? Ama Etiyopyalı ve Leopar renklerini bir daha hiç değiştirmeyecekler, bir tanem. İkisi de halinden pek memnun (p.26)	Bu arada büyüklerin, “Etiyopyalı, derisinin rengini, Leopar da beneklerini değiştirebilir mi?” dediklerini duyuyor olabilirsin. Eğer Leopar ve Etiyopyalı’nın bunu zaten bir kere yapmış olduğunu bilselerdi, büyükler de böyle saçma bir şeyi tekrarlayıp durmazlardı; öyle değil mi? Ama Etiyopyalı ve Leopar renklerini bir daha hiç değiştirmeyeceklermiş, kuzum. Çünkü ikisi de hâlimden çok memnunmuş (p.51)

As can be seen in Table 6.64, this context refers to the end of the short story from the perspective of the narrator. It is no wonder that the story ends with the emphasis on the unchangeability of the two Africans. It is possible to find meaning transformation regarding the perspective of the narrator in both Turkish translations. The translators add the sign “rengini” that is not included in the source text. The source reader can infer what is implied with the signs “change his skin”. However, the translators provide the information about the change of its skin color overtly. This leads to a meaning transformation that can be considered as “over-interpretation of the meaning”.

It is possible to determine meaning transformations in the translation of the sign “Best Beloved” which is used as an addressing form in the context. This addressing form is carried into TT1 (2007) as “bir tanem”. As is seen from the context, the initials of the sign “Best Beloved” are capitalized. Whereas the source reader can feel the emphasis on the importance of the subject who is loved most, the target reader cannot since it is lowercased by the translator. This leads to a meaning transformation that can be regarded as “under-interpretation of the meaning. The same meaning transformation regarding the sign “Best Beloved” can be seen in TT2 (2012). The superlative form indicates that the person addressed in the context is someone very special. The translator conveys it as “kuzum” in target text. Though “kuzum” is one of endearment terms, it does not provide an idea about

the degree of love due to the lack of superlative form in the translation. In addition to this, it is presented in lowercased form whereas it is capitalized in the context, thus resulting in an insufficient meaning that can be regarded as “under-interpretation of the meaning”.

The last meaning transformation can be seen in the translation of the signs “I don’t think” in the context. The source reader can hear the narrator’s voice about the unchangeability of the Leopard and the Ethiopian’s skin color through the signs. The translators do not translate the signs “I don’t think”; they are omitted. This non-translation deprives the target of narrator’s perspective on the “other”, thus leading to a meaning transformation that could be categorized as “wiping-out of the meaning”.

6.3.7. Translation Evaluation of the Signs in the Relationship Between the Short Story Titled “How the Leopard Got His Spots” and the Surrounding Elements

The source text includes three authorial illustrations and two commentaries about the illustrations that involve explicit or implicit signs referring to racism and colonialism. Meaning transformations are determined in the illustrations and the authorial commentaries in both TT1 (2007) and TT2 (2012). TT1 (2007) includes none of the pictures and the authorial commentaries.

The first picture under the title of the story serves as a page decoration that draws the reader’s attention and presents a different way of beginning the story (Appendix A.7). Meaning transformations related to this knife figure can be observed in both Turkish translations. TT1 (2007) and TT2 (2012) do not include the picture of knife figure alluding to the primitivism of the Ethiopian in the story. From a postcolonial perspective, the picture refers to the savagery and backwardness of the “other” that uses primitive hunting tools. This implication and humorous aspect of the story are not conveyed into the target texts, thus leading to a meaning transformation that can be categorized as “wiping-out of the meaning”.

The second picture in the source text illustrates the Baviaan (Appendix A.8). The Baviaan is introduced to the source reader as a human-like figure wearing striped head cloth. From postcolonial perspective, Baviaan represents the strangeness of the “other”. The strangeness of ancient Egypt is emphasized in this picture through their traditional head cloth and orthography. In addition to these, this picture alludes to the uniqueness of Egyptian mythology in which the baboon occupies a significant position as the god of

wisdom. Though the strangeness of Egypt is introduced to the target reader implicitly through the picture, the ugliness of an Egyptian is explicitly stated in the authorial commentary. The target reader is deprived of both the strangeness and the ugliness of the “other” since target texts do not include the illustration of Baviaan and authorial commentary about it. This non-inclusion results in a meaning transformation that can be considered as “wiping-out of the meaning”.

The third picture in the source text illustrates the great forest in which the source reader can see only the Ethiopian clearly (Appendix A.9). It is difficult to find the Leopard and the Giraffe in the picture, that’s why the picture is introduced to the reader as “a puzzle-picture like ‘Find-the-Cat’” (Kipling, 1902: 48) in the authorial commentary. Besides the humorous aspect of the illustration, the ideological implication about the “blackness” of the Ethiopian attracts attention. The emphasis on the “blackness” can be associated with racism in the story either implicitly or explicitly. While the illustration alludes to the racial discrimination, the signs “negro” and “sambo” in authorial commentary explicitly refer to the inferiority of the “black” Ethiopian. Meaning transformation related to the third picture can be observed in both Turkish translations. TT1 (2007) does not include this picture, so the target reader is deprived of the amusing puzzle-pictures and the ideological implication. This leads to a meaning transformation that can be considered as “wiping-out of the meaning”.

TT2 involves further meaning transformations. As can be seen in the first picture (Appendix B.5), a meaning transformation can be seen in the colorization of the illustration. The source reader can see a black and white picture in which the Leopard and the Giraffe cannot simply be found. Unlike the source reader, the target reader can distinguish the Leopard and the Giraffe easily through the colorization. This colorization leads to two meaning transformations. Firstly, implicit signs, the Leopard and the Giraffe in the picture are revealed in the target text, thus providing an example for “over-interpretation of the meaning”. In addition to this, the target reader is deprived of the puzzle picture, “Find-the-Cat” since the Leopard and the Giraffe are distinctly visible to the target reader. The colorization of the picture removes the entertaining aspect of the picture especially for the child reader. This results in a meaning transformation that can be thought as “wiping-out of the meaning”. Meaning transformations can also be observed in the illustration of the Ethiopian and the Leopard. As is seen from the first picture (Appendix B.5), the Ethiopian

is in standing position. Contrary to this, he is illustrated in the sitting position in source text. Therefore, this meaning transformation can be regarded as “opposition of the meaning”. Another meaning transformation with the potential tendency of “opposition of the meaning” can be seen in the illustration of the Leopard. The Leopard lies on the ground in the source text. However, it is in the standing position in TT2 (2012). This leads to a meaning transformation that can also be regarded as “opposition of the meaning”. Another meaning transformation can be found in the addition of the Zebra in the picture. Unlike TT2 (2012), the source text does not include the Zebra. As TT2 (2012) provides further information about the animals in the picture, the meaning transformation here can be thought as “over-interpretation of the meaning”.

Further meaning transformations in TT2 (2012) arise from the additions of the picture not included in source text. As can be seen in the second picture (Appendix B.6), the High Veldt and the animals; the Leopard, the Giraffe, the Eland, the Koodoo and Hartebeest are presented to the target reader. This picture also illustrates that the Leopard is well-matched with the High Veldt. Whereas the source reader can just visualize the High Veldt and the animals living there in their minds, the target reader can directly see them through this picture. Therefore, the target reader is provided with further illustration that leads to a meaning transformation that can be categorized as “over-interpretation of the meaning”.

As is seen from the third picture (Appendix B.7), the target reader sees the same picture. It is slightly different from the fourth picture in terms of its plain frame. The repetitive picture is positioned at the end of the short story and puts an emphasis on the High Veldt and the animals living there. This emphasis bears an excessive meaning and thus leads to a meaning transformation that can be considered as “over-interpretation of the meaning”.

6.4. TRANSLATION EVALUATION OF THE SIGNS IN THE SHORT STORY TITLED “THE ELEPHANT’S CHILD”

In this part of the study, two Turkish translations of the short story titled “The Elephant’s Child” one by Begüm Kovulmaz (2007), and the other one by Rojda Yıldırım (2012) will be evaluated within the framework of Sündüz Öztürk Kasar’s “Systematics of Designification in Translation” (Öztürk Kasar, 2020). The contexts with postcolonial signs in the short story titled “The Elephant’s Child” together with the meaning transformations identified in these contexts analyzed according to the semiotics of translation in the

previous part are presented and discussed here. In this regard, the signs in the title will be evaluated in the first place.

6.4.1. Translation Evaluation of the Title

A meaning transformation with a potential tendency of “alteration of the meaning” is found in the translation evaluation of the title “The Elephant’s Child”.

Table 6. 65 Translation Evaluation of the Title of “The Elephant’s Child”

Source Text	TT1 (2007)	TT2 (2012)
The Elephant’s Child (Kipling, 1902: 20)	ÇOCUK FİL (p.28)	ÇOCUK FİL (p.56)

As can be seen in Table 6.65, the title of the source text bears the signs reflecting the content of the short story. The source reader can expect a story that is about a child of an elephant through the sign “-’s” indicating that the Child belongs to the Elephant. In this regard, the possessive suffix “-’s” gives the source reader a clue about the ideological implications in the title. The Elephant which is native to Africa attracts the source reader’s attention. The title in the source text presents the Elephant as a dominant figure rather than its Child and brings the Elephant to the fore in terms of age. In this regard, the source reader is prepared for a story in which the Elephant is portrayed as an autonomous character in the short story. The translators of TT1 (2007) and TT2 (2012) assign a different meaning to the title by substituting the Elephant for its Child in order of priorities in the title. Though the Elephant’s Child is a dependent character that is exposed to the violence by its relatives, the title “ÇOCUK FİL” depicts the Elephant’s Child as an autonomous character as the center of attraction. This depiction aiming to bring the childness of the Elephant into prominence can make the target reader unaware of the ideological implication that is intended in the source text. Besides this, the title “ÇOCUK FİL” can contradict with the expectation of the target reader in terms of the plot of the story. Hence, translations of the title of this short story lead to a meaning transformation that can be considered as “alteration of the meaning”.

Meaning transformations can also be found in the focalization of the text in the target texts. The findings regarding the meaning transformations in translation of contexts with “focalization” are addressed in the following sub-section.

6.4.2. Translation Evaluation of the Focalization of the Text

The short story titled “The Elephant’s Child” is constructed on the perspective of the narrator. Meaning transformations are observed in translation of the contexts analyzed under the focalization of the text. The meaning transformations categorized as “under-interpretation of the meaning” and “over-interpretation of the meaning” can be seen in Table 6.66.

Table 6. 66 Translation Evaluation of the Focalization of the Text “The Elephant’s Child”

Source Text	TT1 (2007)	TT2 (2012)
In the High and Far-Off Times the Elephant, O Best Beloved, had no trunk. He had only a blackish, bulgy nose, as big as a boot, that he could wriggle about from side to side; but he couldn’t pick up things with it (Kipling, 1902: 20)	Çok eski ve uzak zamanlarda, bir tanem, filin hortumu yokmuş. Sadece bir postal büyüklüğünde, siyahımsı, çıkıntılı, iki yana sallayabildiği ama uzanıp yerden bir şey alamayacağı kadar kısa bir burnu varmış (p.28)	Çok çok uzun zaman önce kuzum, Fil’ in hortumu yokmuş. Sadece bir ayakkabı büyüklüğünde, böyle siyahımsı, çıkıntılı, iki yana sallayabildiği; ama yerden bir şey alamayacak kadar kısa bir burnu varmış (p.56)

This context in Table 6.66 refers to the beginning of the short story from the narrator’s perspective. The narrator describes the nose of the Elephant’s Child and gives clue about the change of its nose through the description. There are meaning transformations related to the description observed in both Turkish translations. One of meaning transformations can be seen in the translation of the signs referring to the time in the context. The time when the Elephant’s child had no trunk is emphasized in the context with the signs “In the High and Far-Off Times”. The translator of TT1 (2007) conveys the time-related signs “In the High and Far-Off Times” into the target text as “Çok eski ve uzak zamanlarda”. In a similar vein, the translator of TT2 (2012) translates these signs as “Çok çok uzun zaman önce”. As can be seen in translations, the translators lowercase the initials of the “Far-Off Times”. This deprives the target reader of the importance of the time, thus leading to an insufficient meaning that can be considered as “under-interpretation of the meaning”. Another meaning transformation with “under-interpretation of the meaning” tendency can also be seen in the translation of the sign “Best Beloved”. The sign “Best Beloved” is a form of address indicating that the person is special for the narrator. These signs are carried into target texts in lowercased forms. The translator of TT1 (2007) translates the signs as

“bir tanem”. Though this translation preserves the meaning in terms of the extent of narrator’s love for the person, lowercased form used in the translation removes the emphasis on the signs. Unlike the translator of TT1 (2007), the translator of TT2 (2012) applies to one of terms of endearment and conveys the sign “Best-Beloved” as “kuzum”. Nevertheless, the target reader cannot understand the degree of narrator’s love for the person addressed in the source text since the superlative form is not carried into the target text. This meaning transformation results in a meaning transformation that can be categorized as “under-interpretation of the meaning”.

The context draws an analogy between a “boot” and the nose of the Elephant’s Child in terms of its size. From a postcolonial perspective, this analogy implies the strangeness and uselessness of the “other”. The Elephant’s Child is incompetent and strange as the “other” until it is colonized by the West. Meaning transformations can be found in the translation of the simile referring to the oddness of the Elephant’s Child in both Turkish translations. Though the source reader can visualize the size of Elephant’s Child’s nose through the simile, the target reader can get further information about it. The translator of TT1 (2007) conveys the signs “as big as a boot” into the target text as “bir postal büyüklüğünde”. This translation provides the target reader with excess information about the specific type of the “boot”. This excessive meaning leads to a meaning transformation that can be categorized as “over-interpretation of the meaning”. Unlike the translator of TT1 (2007), the translator of TT2 (2012) refers to a general meaning of footwear and translates the signs as “bir ayakkabı büyüklüğünde”. This translation leads to an insufficient meaning that can be regarded as under-interpretation of the meaning. Another meaning transformation can be seen in the addition of the signs “yerden bir şey alamayacak kadar kısa bir burnu varmış”. This translation puts an emphasis on the short size of the Elephant’s Child’s nose. Such an emphasis is not included in the source context, thus resulting in a meaning transformation that can be regarded as “over-interpretation of the meaning”.

It is possible to determine further meaning transformations in translation of the contexts with the narrative programs in the target texts. The following sub-section deals with the meaning transformations in contexts with narrative programs.

6.4.3. Translation Evaluation of the Narrative Programs in the Text

This part of the study involves the analysis of meaning transformations in contexts with narrative programs. Meaning transformations categorized as “under-interpretation of the meaning”, “over-interpretation of the meaning”, “darkening of the meaning” and “wiping-out of the meaning” are determined in two instrumental narrative programs in the short story titled “The Elephant’s Child”. The meaning transformations can be seen in Table 6.67.

Table 6. 67 Translation Evaluation of the First Instrumental Narrative Program in “The Elephant’s Child”

Source Text	TT1 (2007)	TT2 (2012)
Elephant’s Child asked a new fine question that he had never asked before. He asked, ‘What does the Crocodile have for dinner?’ Then everybody said, ‘Hush!’ in a loud and dretful tone, and they spanked him immediately and directly, without stopping, for a long time (Kipling, 1902: 20)	Çocuk Fil, şimdiye kadar hiç aklına gelmeyen, yeni ve ilginç bir soru sormuş: “Timsah akşam yemeğinde ne yer? Onu duyan bütün akrabaları, aynı anda korkutucu bir sesle “Şşşt!” demiş ve Çocuk Fil’ i hemen oracıkta, uzun süre hiç durmadan bir güzel pataklamışlar (p.29)	Çocuk Fil, o güne kadar aklına hiç gelmemiş olan bir soru sormuş. Bu soru şöyleymiş: “Timsah akşam yemeğinde ne yer? Ardından hepsi “Şşşt sus bakayım!” demiş ve uzun süre hiç durmadan pataklamışlar Çocuk Fil’ i (p.57)

This context in Table 6.67 indicates that The Elephant’s Child asks its relatives what the Crocodile has for dinner in order to satisfy its curiosity, but it fails to get an answer and pays the penalty for its strong sense of curiosity. From a postcolonial perspective, this context displays the physical violence inflicted on the “other” resisting to subjugate the West and points up to a method adopted by the West in order to silence the “subaltern”. The West attempts to rule over the “other” in the just the same way as parents try to dominate the child. Meaning transformations can be observed in both Turkish translations of this context. The source context includes signs referring to the relatives’ tone of voices while warning the Elephant’s Child. These signs are: “loud” and “dretful”. The translator of TT1 (2007) carries only the sign “dretful” into target text. This leads to an insufficient meaning that can be categorized as “under-interpretation of the meaning.”. Whereas the translator of TT1 (2007) does not translate the sign “loud”, the translator of TT2 (2012)

translates neither the sign “loud” nor “dretful”. Non-translation of these signs deprives the target reader of the information about the sounds the relatives make while they are beating the Elephant’s Child. Therefore, the target reader cannot feel the anger of the Elephant’s Child’s relatives. This leads to a meaning transformation that can be thought as “wiping-out of the meaning”. Besides this, there is no sign referring to the synchrony of the sounds. However, the translator of TT1 (2007) adds the sign “aynı anda” in the target text. This addition results in a meaning transformation with a potential tendency of “over-interpretation of the meaning”. The translator also adds the signs “bir güzel” to account for the way the Elephant’s Child is spanked. As this translation provides further information about the source context, this preference by the translator gives rise to a meaning transformation that can be regarded as “over-interpretation of the meaning”.

TT2 includes another meaning transformation. This meaning transformation can be seen in the addition of the signs “sus bakayım!”. The sign “Hush!” already commands the Elephant’s Child to be silent. Thus, this addition leads to an excessive meaning with a potential tendency of “over-interpretation of the meaning”.

Table 6.68 also provides examples for meaning transformations related to the second instrumental narrative program in the target texts.

Table 6. 68 Translation Evaluation of the Second Instrumental Narrative Program in “The Elephant’s Child”

Source Text	TT1 (2007)	TT2 (2012)
Scuse me, said the Elephant’s Child most politely, but have you seen such a thing as a Crocodile in these promiscuous parts? (Kipling, 1902: 21)	Affedersiniz, demiş Çocuk Fil kibar bir tavırla, “acaba siz bu karışık memlekette bir Timsah gördünüz mü? (p.30)	Affedersiniz! demiş Çocuk Fil her zamanki kibarlığıyla. “Acaba bu karmaşık yerde bir Timsah gördünüz mü hiç? p.(61)

As is seen from Table 6.68, this context refers to the kindness of the Elephant’s Child while seeking an answer in order to satisfy its curiosity about the Crocodile. The source text manifests the extremity of the Elephant’s Child’s politeness through the superlative form in the context. From postcolonial perspective, the sign “most politely” can be considered as an irony intended to display the uncivilization of the “other”. Meaning transformation can be found in the translation of the ironic sign “most politely” in both

Turkish translations. The translators omit the sign “most”, failing to point to the greatest degree of kindness the Elephant’s Child’s adopts. Non-translation of the sign deprives the target reader of this ideological implication, and thus leading to a meaning transformation that can be categorized as “wiping-out of the meaning”. Another meaning transformation related to the politeness of the Elephant’s Child can be seen in the translation of the signs “scuse me” in the source text. Whereas the translator of TT1 (2007) preserves the meaning, the translator of TT2 (2012) comes up with a vague discourse. The obscurity of the meaning arises from the use of triple dots in target text. the Elephant’s Child just refers to a polite way of asking. However, triple dots used in the target text can be confusing since triple dots point to an incomplete word or sentence that can keep the target reader in a state of suspense. This leads to a meaning transformation that can be thought as “darkening of the meaning”.

TT1 (2007) includes another meaning transformation. The meaning transformation can be found in the translation of the signs “promiscuous parts” in the source context. From a postcolonial perspective, the sign “promiscuous parts” explicitly refers to the strangeness of Africa’s regions in the eyes of the West. These signs are carried into TT1 (2007) as “karışık memleket”. This translation can make the target reader generalize the whole Africa as promiscuous rather than whereabouts of Limpopo River. Therefore, the meaning transformation can be categorized as “over-interpretation of the meaning”. Like TT1 (2007), it is also possible to find another example for “over-interpretation of the meaning” in TT2 (2012). Though the Elephant’s Child asks whether the Crocodile is seen or not in promiscuous parts in the source context, the translator adds the sign “hiç” that assigns an excessive meaning to the question.

Further meaning transformations can be found in combinatory modalities of the actants in the source and target texts. The findings regarding the meaning transformations in translation of contexts with “the combinatory modalities of the actants” are addressed in the following sub-section.

6.4.4. Translation Evaluation of the Combinatory Modalities of the Actants in the Text

Meaning transformations that can be considered as “alteration of the meaning”, “under-interpretation of the meaning” and “over-interpretation of the meaning” are determined in

combinatory modalities of the actants “Ostrich”, “Giraffe” “Bi-Coloured-Python-Rock-Snake” and “Elephant’s Child” in the story.

Table 6. 69 Translation Evaluation of the Combinatory Modalities of the Actant “Ostrich”

Source Text	TT1 (2007)	TT2 (2012)
He asked his tall aunt, the Ostrich, why her tail-feathers grew just so, and his tall aunt the Ostrich spanked him with her hard, hard claw (Kipling, 1902: 20)	Uzun boylu teyzesi Devekuşu’na “Kuyruğundaki tüyler neden böyle uzuyor?” diye sormuş, uzun boylu teyzesi Devekuşu da onu sert, güçlü bacaklarıyla bir güzel pataklamış (p.28)	Uzun boylu Devekuşu teyzesine, “Kuyruğundaki tüyler neden uzuyor?” diye sormuş. Deve Kuşu teyzesi de onu sert ve güçlü bacaklarıyla bir güzel pataklamış (p.56)

As can be seen from Table 6.69, the Elephant’s Child wants to satisfy its curiosity about aunt Ostrich. However, its attempt results in failure. The Elephant’s Child is subjected to violence for its curiosity by its aunt Ostrich. The aunt Ostrich as an autonomous actant is able to silence the Elephant’s Child thanks to its physical characteristics. From a postcolonial perspective, this context refers to the strangeness of Africans. Like the Elephant’s Child, the aunt Ostrich which is widespread around Africa represents the “other”. The question posed by the Elephant’s child implies the Western sense of curiosity about the Africans. Meaning transformations can be observed related to the features of the aunt Ostrich in Turkish translations. From the source context, the source reader can visualize an Ostrich with sharp and strong claws that pose dangers. The visualization of the target reader about the aunt Ostrich is different from that of the source reader’s. The translators change the signs “with her hard claw” in the source context and carry these signs into target texts as “güçlü bacaklarıyla”. This translation makes the target reader imagine that the aunt Ostrich can beat the Elephant’s Child by making use of its powerful legs rather than its claws. Therefore, the meaning transformation here can be considered as “alteration of the meaning”. TT2 (2012) includes another meaning transformation that can be seen in the translation of the aunt Ostrich’s physical trait. The source context presents information about the height of the Ostrich, but the translator does not translate the sign “tall”, thus giving rise to an insufficient meaning that can be categorized as “under-interpretation of the meaning”.

Further meaning transformations can be found with the addition of the signs “bir güzel” in TT1 (2007). The translator provides further information about the act of spanking though there is no sign accounting for the way the Elephant’s Child is spanked by the aunt Ostrich. This leads to an excessive meaning, thus the meaning transformation here can be regarded as “over-interpretation of the meaning”.

Table 6.70 also includes meaning transformations in regard to the combinatory modalities of the actant “Giraffe” in the target texts.

Table 6. 70 Translation Evaluation of the Combinatory Modalities of the Actant “Giraffe”

Source Text	TT1 (2007)	TT2 (2012)
He asked his tall uncle, the Giraffe, what made his skin spotty, and his tall uncle, the Giraffe, spanked him with his hard, hard hoof (Kipling, 1902: 20)	Uzun boylu amcası Zürafa’ ya, “Postun niçin böyle benekli?” diye sormuş ve uzun boylu amcası Zürafa onu sert, güçlü toynaklarıyla bir güzel sopalamış (p.28)	Uzun boylu Zürafa amcasına “Postun neden bu kadar benekli?” diye sormuş ve Zürafa amcası onu sert ve güçlü toynaklarıyla bir güzel dövmüş (p.56)

As can be seen in Table 6.70, this context refers to the physical traits of an another autonomous actant, the Giraffe. The Elephant’s Child asks a question about the Giraffe in order to satisfy its curiosity, but the Giraffe beats it instead of giving an answer. Considering this context from a postcolonial perspective, the West seeks an answer to the strangeness of the Giraffe which is native to Africa. Both Turkish translations include meaning transformations related to the sign “spotty” pointing to one of the distinctive features of the Giraffe. The translator of TT1 (2007) adds the sign “böyle”. This addition contributes to the oddness of the Giraffe and sets it up as a further “other”, thus leading to a meaning transformation with a potential tendency of “over-interpretation of the meaning”. A similar meaning transformation can be observed in TT2 (2012) arising from the addition of the sign “bu kadar”. This sign puts too much on the sign “spotty” and the strangeness of the Giraffe, thus providing another example for “over-interpretation of the meaning”. Further meaning transformation can be found in translation of the sign “spank”. The translators assign excessive meaning to the sign. Though the source reader cannot get an idea of how the Elephant’s Child is spanked by its uncle, the Turkish translations provide the target reader with further information through the adverb “bir güzel”. This leads to a meaning transformation that can be considered as “over-interpretation of the meaning”.

It is also possible to find meaning transformation related to the combinatory modalities of the actant “Bi-Coloured-Python-Rock-Snake” in Table 6.71.

Table 6. 71 Translation Evaluation of the Combinatory Modalities of the Actant “Bi-Coloured-Python-Rock-Snake”

Source Text	TT1 (2007)	TT2 (2012)
Then the Bi-Coloured-Python-Rock-Snake uncoiled himself very quickly from the rock, and spanked the Elephant’s Child with his scalesome, flailsome tail (Kipling, 1902: 21)	O zaman İki Renkli Kaya Yılanı Piton çöreklediği kayanın üzerinden hızla kayıp inerek Çocuk Fil’ in yanına gelmiş ve onu pullu, kamçı gibi kuyruğuyla pataklamış (p.31)	Bunun üzerine iki renkli Kaya Yılanı sarıldığı kayadan sıyrılıp kaymış, Çocuk Fil’ in yanına gelmiş ve onu, pullu kamçı gibi kuyruğuyla bir güzel pataklamış (p.59)

Table 6.71 indicates that the Elephant’s Child is exposed to violence by Bi-Coloured-Python-Rock-Snake after its relatives. As another autonomous actant, the Bi-Coloured-Python-Rock-Snake is described through the signs “scalesome” and “flailsome”. These signs also draw attention to the peculiarity of the Africans through a species of snake which can be found throughout Africa. Both Turkish translations involve meaning transformations in translation of the sign “Bi-Coloured-Python-Rock-Snake”. The source context presents specific information about the snake. However, the translators do not translate the whole sign. The translator of TT1 (2007) conveys the signs “Bi-Coloured-Python-Rock-Snake” into target as “İki Renkli Kaya Yılanı”. As can be seen in the translation, the sign “Python” referring to the species of the rock snake is excluded. This non-translation gives rise to a meaning transformation that can be thought as “under-interpretation of the meaning” as the snake is not described in unity of all its characteristics. In the same vein, the translator of TT2 (2012) does not translate the sign “Python” and the Bi-Coloured-Python-Rock-Snake is introduced to the target reader as “iki renkli Kaya Yılanı”. As can be seen, the capitalization of initials of the signs “Bi-Coloured” is not preserved by the translator. As non-use of capitalizations removes the emphasis on the signs, the meaning transformation provides another example for “under-interpretation of the meaning”. TT2 (2012) includes another meaning transformation arising from the addition of the sign “bir güzel”. This addition presents more information about the manner of spanking, thus resulting in an excessive meaning that can be regarded as “over-interpretation of the meaning”.

It is also possible to determine meaning transformations in regard to the combinatory modalities of the actant “The Elephant’s Child” in the target texts.

Table 6. 72 Translation Evaluation of the Combinatory Modalities of the Actant “The Elephant’s Child”

Source Text	TT1 (2007)	TT2 (2012)
‘Pooh,’ said the Elephant’s Child. ‘I don’t think you peoples know anything about spanking; but I do, and I’ll show you (Kipling, 1902: 25)	“Üff,” demiş Çocuk Fil. Sizlerin sopa atmak konusunda pek bir şey bildiğinizi sanmıyorum ama merak etmeyin, ben epey deneyimliyim, gelin de size göstereyim (p.37)	“Hıhh!” demiş Çocuk Fil. Sizin pataklamak konusunda pek bir şey bildiğinizi sanmıyorum; ama merak etmeyin ben epey bir deneyimliyim, gelin de size göstereyim (p.69)

As can be seen in Table 6.72, the Elephant’s Child asserts that its relatives know nothing about how to spank and attempts to teach them. From postcolonial perspective, this context alludes to the Western epistemology. The Elephant’s Child tries hard to find the reality. As a result of the efforts made, the Elephant’s Child is able to acquire the knowledge it seeks. This knowledge acquisition and awareness make the Elephant’s Child stronger and allow it to gain the ability of self-protection. The translators carry the sign “anything” into target texts as “pek bir şey”. This translation presents insufficient meaning about the “amount” of the relatives’ experience about spanking, thus resulting in a meaning transformation that can be regarded as “under-interpretation of the meaning”. The translators also assign an excessive meaning to the Elephant’s Child’s experience about spanking through the addition of the signs “merak etmeyin, ben epey deneyimliyim”. The source reader can only infer from the signs “I do” that the Elephant’s Child knows how to spank. However, the target reader is assured that the Elephant’s Child is highly experienced. This gives rise to a meaning transformation that can be categorized as “over-interpretation of the meaning”.

It is possible to determine further meaning transformations in isotopies in the target texts. The next sub-section presents the meaning transformations in translations of the contexts analyzed as isotopies in the source text.

6.4.5. Translation Evaluation of the Isotopies in the Text

Meaning transformations associated with the isotopies “insatiable curiosity” and “the great grey-green, greasy Limpopo River, all set about with fever-trees” are determined in

this part of the study. The meaning transformations here are categorized as “over-interpretation of the meaning”, “wiping-out of the meaning”, “alteration of the meaning”, “under-interpretation of the meaning”, and “destruction of the meaning”. Further information about meaning transformations can be found in the following Tables.

Table 6. 73 The First Translation Evaluation of the Isotopy “insatiable curiosity”

Source Text	TT1 (2007)	TT2 (2012)
there was one Elephant—a new Elephant—an Elephant’s Child—who was full of ‘satiabile curiosity, and that means he asked ever so many questions (Kipling, 1902: 20)	filler arasında, bitmez tükenmez, doymak bilmez merakla dolu, yani hiç durmadan sorular soran bir Fil varmış,- küçük bir fil-bir Çocuk Fil (p.28)	filler arasında doymak bilmeyen merakıyla bir Fil yaşarmış. Küçük bir fil; Çocuk Fil (p.56)

As is seen from Table 6.73, the Elephant’s Child is introduced to the source reader as an inquisitive one asking a great number of questions. The Elephant’s Child is identified with the isotopy “insatiable curiosity” throughout the source text. Considering the recurrent signs “insatiable curiosity” from a postcolonial perspective, they serve an ideological purpose. The West makes use of one of the negative stereotypes in order to describe “other” and justify its colonial practices. The sign “insatiable” used in the source text puts an emphasis on both ignorance and greediness of the “other”. Meaning transformations can be observed in translation of the signs “satiabile curiosity” in Turkish translations. The translator of TT1 (2007) adds the signs “bitmez tükenmez” in the target text. The sign “satiabile” already ascribes a meaning to the infinity of the Elephant’s Child’s curiosity. Therefore, the addition of the signs “bitmez tükenmez” results in an excessive meaning that can be categorized as “over-interpretation of the meaning”.

The source context does not involve any sign indicating that the Elephant’s Child is full of insatiable curiosity as compared to other Elephants. The Elephant’s child is not compared with other animals or elephants in particular. The translators add the signs “filler arasında” in target texts. This addition can make the target reader think that the Elephant’s child has the most insatiable curiosity of all the elephants. Hence, the excessive meaning gives rise to a meaning transformation that can be regarded as “over-interpretation of the meaning”. Further meaning transformations can be found in translation of the signs “that means he asked ever so many questions”. The insatiable curiosity of the Elephant’s Child

is explained for the source reader. The source reader is aware of the fact that the Elephant's Child is called as "insatiable" since it asks a lot of questions, but the target reader is not made aware of this feature since the signs "that means he asked ever so many questions" are omitted. Thus, this meaning transformation can be categorized as "wiping-out of the meaning".

Table 6.74 also includes meaning transformations related to the isotopy "satiating curiosity" in the source text and target texts.

Table 6. 74 The Second Translation Evaluation of the Isotopy "insatiable curiosity"

Source Text	TT1 (2007)	TT2 (2012)
He lived in Africa, and he filled all Africa with his 'satiating curiosities (Kipling, 1902: 20)	Bu küçük Fil Afrika'da yaşarmış ve onun doymak bilmez, bitmez tükenmez merakı tüm Afrika'ya yetermiş (p.28)	Bu küçük Fil, Afrika'da yaşarmış. Doymak bilmeyen merakıyla Afrika'daki bütün fillere bedelmış (p.56)

As can be seen in Table 6.74, this context provides information about the place where the Elephant's Child lives and re-emphasizes its "satiating curiosity". From a postcolonial perspective, this context also implies that Africa is a place that contains "greed" and "ignorance". Meaning transformations can be found related to this context in both Turkish translations. Whereas the source reader can infer from the source context that the sign "he" refers to the Elephant's Child, the target reader does not need to make such an inference. The translators explain it for the target reader and translate the signs "he" as "bu küçük Fil". This explanation results in an excess meaning that can be regarded as "over-interpretation of the meaning". In addition to this, the translators come up with a different discourse in translation of the sign "fill". From the sign, the source reader can understand that the Elephant's Child's insatiable curiosity spreads all around Africa. However, target reader construes this sign divergently since the translator of TT1 (2007) changes the sign "fill" and carries it into target text as "yetermiş". The change of the sign removes the implication about Africa as a place full of insatiable "others". Therefore, this meaning transformation can be considered as "alteration of the meaning". In a similar vein, the translator of TT2 (2012) adopts another sign instead of the sign "fill" and translates it as "bedelmış". This translation also assigns a different meaning to the sign "fill". Hence, the meaning transformation here provides another example for "alteration of the meaning".

Further meaning transformations can be determined in both Turkish translations. The translator of TT1 (2007) adds the sign “bitmez tükenmez” that is not included in the source context. This addition puts too much on the sign “satiabable”, thus giving rise to a meaning transformation with a potential tendency of “over-interpretation of the meaning”. TT2 also includes a meaning transformation arising from the addition of the sign “bütün filler”. The source context does not present any sign referring to all elephants in Africa, thus leading to an excessive meaning that can be regarded as “over-interpretation of the meaning”.

Further meaning transformations can be found related to the isotopy “insatiable curiosity” in the target texts in Table 6.75.

Table 6. 75 The Third Translation Evaluation of the Isotopy “insatiable curiosity”

Source Text	TT1 (2007)	TT2 (2012)
And still he was full of 'satiabable curiosity! He asked questions about everything that he saw, or heard, or felt, or smelt, or touched, and all his uncles and his aunts spanked him. And still he was full of 'satiabable curiosity! (Kipling, 1902: 20)	Fakat Küçük Fil’ in içi, hâlâ doymak bilmez, bitmez tükenmez merakla doluymuş! Gördüğü, duyduğu, dokunduğu, tadına baktığı ve kokladığı her şey hakkında bitmez tükenmez sorular sorup durmuş ve sonunda bütün amcalarıyla teyzeleri bir olup onu bir güzel pataklamışlar. Ama Küçük fil hâlâ doymak bilmez, bitmez tükenmez merakla doluymuş! (p.29)	Ama onun içindeki merak hâlâ doymak bilmiyormuş. Gördüğü, duyduğu, hissettiği, kokladığı, ya da dokunduğu ne varsa hepsiyle ilgili sorular sorarmış ve sonunda bütün amcalarıyla teyzeleri, toplucu bunu pataklamışlar. Ama yine de doymak bilmeyen merakını dindirememişler! (p.56)

As is seen from the source context in Table 6.75, the Elephant’s Child is identified with the same recurrent sign “insatiable” since it wonders everything. From a postcolonial perspective, this context refers to the attempts of uncivilized “other” to acquire knowledge and consequences of the ignorance and greediness of the “other”. Both Turkish translations include meaning transformations related to this context. One of the meaning transformations can be seen in the translation of the sign “or”. This repetitive sign in the source context points to the excessive curiosity of the Elephant’s Child. The translators do not convey the sign “or” that should attract the target reader’s attention. Non-translation of the conjunction “or” can prevent connecting the objects of curiosity of the Elephant’s Child. Therefore, the meaning transformation here gives rise to an insufficient meaning that can be regarded as “under-interpretation of the meaning”. The translators also add

signs that are not included in the source context. One of the meaning transformations can be seen in the addition of the sign “sonunda” in target texts. This addition provides the target reader with further information about the source context, thus resulting a meaning transformation with a potential tendency of “over-interpretation of the meaning”. Besides this, the translators include the signs “bir olup” and “toplucu” indicating that the Elephant’s Child is spanked by its uncles and aunts together. However, there is no sign bearing such a meaning in the source context. Therefore, the meaning transformation here can be thought as “over-interpretation of the meaning”.

TT1 (2007) includes further meaning transformations. The translator adds sign “bitmez tükenmez” in the target text. The source reader can already feel the nimety of Elephant’s Child’s curiosity from the sign “insatiable”, so the addition of the sign “bitmez tükenmez” puts too much stress on the Elephant’s Child’s sense of curiosity. This results in a meaning transformation that can be regarded as “over-interpretation of the meaning”. Another meaning transformation can be determined in the addition of the signs “bir güzel”. The target reader can get further knowledge about the way the Elephant’s Child is spanked than the source reader. Hence, this meaning transformation can be regarded as “over-interpretation of the meaning”. Furthermore, the translator conveys the sign “he” as “küçük Fil” into target text. This translation makes the sign “he” explicit and results in a meaning transformation that can also be considered as “over-interpretation of the meaning”.

It is possible to find further meaning transformations in TT2 (2012), as well. The translator adds signs referring to the attempts of the Elephant’s Child’s relatives to satisfy the insatiable curiosity of the Elephant’s Child. Though there is no sign pointing to the reason why the Elephant’s Child’s relatives spank it explicitly, the target reader can learn their intention through the addition of the signs “ama yine de doymak bilmeyen merakını dindirememişler”. Therefore, this meaning transformation can be categorized as “over-interpretation of the meaning”. Another meaning transformation can be seen in the translation of the sign “still” in source context. The sign “still” alludes to the continuity of the Elephant’s Child’s curiosity. The translator of TT2 (2012) does not translate the sign. Non-translation deprives the target reader of this implication, thus this meaning transformation can be categorized as “wiping-out of the meaning”.

Table 6.76 includes another isotopy “the great grey-green, greasy Limpopo River” in the source text and target texts.

Table 6. 76 The First Translation Evaluation of the Isotopy “the great grey-green, greasy Limpopo River, all set about with fever-trees”

Source Text	TT1 (2007)	TT2 (2012)
Kolokolo Bird said, with a mournful cry, ‘Go to the banks of the great grey-green, greasy Limpopo River, all set about with fever-trees, and find out’ (Kipling, 1902: 20)	Kolokolo Kuşu, ağlamaklı cıvıltısıyla ona akıl vermiş: “Limpopo Nehri’nin sıtma ağaçlarıyla kaplı, kıraç, kurşuni kayalık ve kaygan kıyısına gidersen, sonunun cevabını bulursun” (p.29)	Kolokolo Kuşu, her an ağlayacakmış gibi cıvıdamaya başlamış: “Limpopo Nehri’nin, sıtma ağaçlarıyla kaplı, kıraç, kurşuni renkte, kayalıklı kıyısına gidersen sorunun cevabını bulursun” (p.57)

Table 6.76 refers to the isotopy “the great grey-green, greasy Limpopo River, all set about with fever-trees” which addresses the setting of the short story. Limpopo River rising in South Africa is introduced to the source reader with the same description. From a postcolonial perspective, the repetitive description serves an ideological purpose in that it represents the strangeness of Africa. The source reader can visualize Limpopo River as an unusual and weird part of Africa. This misleading visualization can create prejudice against Africa with its natural surroundings. Meaning transformations related to the depiction of Limpopo River can be observed in both Turkish translations. One of the meaning transformations can be seen in the translation of the sign “fever-trees”. The hyphen between the words “fever” and “trees” draws attention to something implicit or extra-ordinary about this sign. The spelling gives the source reader the idea that there is something special about “fever-trees”. Considering this sign from postcolonial perspective, “fever-trees” alludes to an important obstruction that retards the colonization of Africa by the West while dealing with malarial disease. The meaning transformation related to the sign “fever-trees” arises from linguistic gap between English and Turkish. The translator does not carry the hyphen into the target text in order to overcome the linguistic gap between the languages. This tendency leads to a meaning transformation that can be considered as “under-interpretation of the meaning”.

Another meaning transformation can be found in the addition of the signs “kıraç” and “kayalıklı” in the target text. The source context does not bear any sign referring to these characteristics of Limpopo River. The target reader is provided with more information about the features of Limpopo River. This results in an excessive meaning that can be thought as “over-interpretation of the meaning”. In addition to these, the translators do not translate the sign “great”. Non-translation of the sign “great” deprives the target reader of

the Limpopo River's size. Therefore, this meaning transformation can be regarded as "wiping-out of the meaning".

It is possible to determine further meaning transformations in both Turkish translations. One of meaning transformations arises from the misspelling of the sign "sonunun" in TT1 (2007). The translator comes up with a meaningless discourse by conveying the sign "find out" as "sonunun cevabını bulursun". This translation results in a meaning transformation that can be categorized as "destruction of the meaning". TT2 (2012) involves a meaning transformation that can be seen in the addition of the sign "her an" in the target text. Though there is no sign referring to the temporal immediacy of Kolokolo Bird's mournful cry, the translator adds the sign "her an" providing more information about the actions or emotional state of the Kolokolo Bird. This leads to a meaning transformation that can be categorized as "over-interpretation of the meaning".

It is possible to determine further meaning transformations related to the isotopy "the great grey-green, greasy Limpopo River, all set about with fever-trees," in the target texts in Table 6.77, as well.

Table 6. 77 The Second Translation Evaluation of the Isotopy "the great grey-green, greasy Limpopo River, all set about with fever-trees"

Source Text	TT1 (2007)	TT2 (2012)
This 'satiating Elephant's Child took a hundred pounds of bananas (the little short red kind), and a hundred pounds of sugar-cane (the long purple kind), and seventeen melons (the greeny-crackly kind), and said to all dear families, 'Good-bye. I am going to the great grey-green, greasy Limpopo River, all set about with fever-trees, to find out what the Crocodile has for dinner' (Kipling, 1902: 20-21)	Bizim doymak bilmez, bitmez tükenmez merağa sahip Çocuk Fil yanına yolluk olarak birkaç yüz kilo muz (küçük, kısa ve kırmızı olanlardan) birkaç yüz kilo şeker kamışı (uzun ve mor olanlardan) ve on yedi tane kavun (yeşil ve taptaze olanlardan) alıp, sevgili ailesine ve akrabalarına veda etmiş: "Hoşçakalın. Ben Limpopo Nehri'nin sıtma ağaçlarıyla kaplı kıraç, kurşuni, kayalık ve kaygan kıyısına Timsahın akşam yemeğinde ne yediğini bulmaya gidiyorum (p.29-30)	Bizim merakı doymak bilmeyen Çocuk Fil'imiz yanına birkaç yüz kilo muz (küçük, kısa ve kırmızı olanlardan), birkaç yüz kilo şeker kamışı (uzun ve mor olanlardan) ve on yedi tane kavun (yeşil ve taze olanlardan) alıp sevgili ailesiyle ve akrabalarıyla vedalaşmış: "Hoşça kalın! Ben Limpopo Nehri'nin sıtma ağaçlarıyla kaplı kıraç, kurşuni renkte, kayalıklı kıyısına, Timsahın akşam yemeğinde ne yediğini bulmaya gidiyorum." (p.57)

As is seen from Table 6.77, the Elephant's Child addressed as "insatiable" takes its way to "the great grey-green, greasy Limpopo River, all set about with fever-trees" to satisfy its curiosity about what the Crocodile has for dinner. This context also draws attention to Africa with its foodstuff widely consumed. The Elephant's Child takes the foodstuff as provision for its journey to Limpopo River. The source text provides information about the quantity of the food stuff to present the greediness of the Elephant's Child overtly. Meaning transformations can be observed related to this context in both Turkish translations. The translators add the possessive adjective "bizim" in the target texts. This addition leads to a meaning transformation in the target texts since it can arouse sympathy for the Elephant's Child, thus resulting in an excessive meaning that can be regarded as "over-interpretation of the meaning". The translator of TT1 (2007) puts too much stress on "insatiable curiosity" by adding the sign "bitmez tükenmez" in the target text. This also results in a meaning transformation that can be considered as "over-interpretation of the meaning".

Another meaning transformation can be found in translation of the quantity of food for journey to Limpopo River in both Turkish translations. The source context gives exact information about the quantity of banana, sugar cane and melons taken by the Elephant's Child. However, the translators come up with a vague discourse by translating the sign "a hundred pounds" as "birkaç yüz". This translation gives rise to meaning transformations that can be considered as "darkening of the meaning". TT1 (2007) includes another meaning transformation. This meaning transformation can be seen in the addition of "yanına yolluk olarak". Whereas the target reader can infer that the Elephant's Child takes the foodstuff as provision for journey, the translator explicitly reveals the signs, thus providing an example for meaning transformation that can be categorized as "over-interpretation of the meaning".

Both Turkish translations include meaning transformations in the translation of the sign "crackly", as well. The translators come up with a different discourse by conveying the sign into target texts as "taze". Though the source context points to the sharp sounds that melons give off, the melons are carried into target texts in their freshness. Therefore, the change of the sign results in a meaning transformation that can be categorized as "alteration of the meaning". Further meaning transformations can be found in translation of the signs "the great grey-green, greasy Limpopo River, all set about with fever-trees". The signs "fever-trees" and "greasy" represent the Limpopo River as exotic. The sign "fever-trees"

is conveyed into target texts as “sıtma ağaçları”. As can be seen in the translation of this sign, the translators do not use the hyphen due to the very nature of the target linguistic system. Non-use of hyphen removes the implication about fever-trees, thus leading to an insufficient meaning that can be regarded as “under-interpretation of the meaning”. Whereas the translator of TT1 (2007) preserves the meaning in the translation of the sign “greasy”, the translator of TT2 (2012) does not carry it into the target text. This non-translation of the sign alluding to the oddness of Limpopo River leads to a meaning transformation that can be regarded as “wiping-out of the meaning”.

In addition to this, the translators do not translate the sign “great” referring to the size of Limpopo River. The target reader is deprived of the knowledge about the size of the Limpopo River, thus giving rise to a meaning transformation that can be considered as “wiping-out of the meaning”. Further meaning transformations can be found in the additions of the signs “kıraç” and “kayalık” in target texts. The source context bears no sign indicating that the Limpopo River is barren and rocky. Therefore, these additions lead to excessive meaning that can be categorized as “over-interpretation of the meaning”.

Further meaning transformations are determined in multiple readings of the text. The following sub-section presents and discusses the meaning transformations identified in translations of the contexts bearing signs of multiple readings.

6.4.6. Translation Evaluation of the Multiple Readings of the Text

This part of the study includes meaning transformations determined in translation of the contexts bearing multiple readings. Meaning transformations are discussed in sub-sections of multiple readings: “The Elephant’s Child” as a text of children’s literature, “The Elephant’s Child” as a Darwinian text, and “The Elephant’s Child” as an Ideological text.

6.4.6.1. Translation Evaluation of the “The Elephant’s Child” as a Children’s Fiction

The short story titled “The Elephant’s Child” includes meaning transformations in translation of the signs indicating that it can be read as a children’s literature text since the language is child-oriented and lucid. Meaning transformations categorized as “under-interpretation of the meaning”, “over-interpretation of the meaning” and “wiping-out of the meaning” are identified and discussed in Tables 6.78, 6.79, and 6.80.

Table 6. 78 The First Translation Evaluation of “The Elephant’s Child” as a Children’s Fiction

Source Text	TT1 (2007)	TT2 (2012)
At this, O Best Beloved, the Elephant’s Child was much annoyed, and he said, speaking through his nose, like this, ‘Led go! You are hurtig be!’ (Kipling, 1902: 22)	Bunu duyan Çocuk Fil’in bir tanem, canı çok sıkılmış, ve burnundan konuşarak, -işte böyle-, “Mırak meni! Murnum acıyo!” demiş (p.33)	Çocuk Fil bunu duyunca pek bir üzölmüş kuzum ve burnundan konuşarak “Mırak meni! Murnum acıyo!” demiş (p.62)

As can be seen in Table 6.78, this context beginning with a form of address adopted by the narrator can be amusing for the child reader in terms of its childish tone used in the source context. The source reader can understand from the signs “Best Beloved” that the person addressed by the narrator is very special. Meaning transformations can be observed related to the signs “Best Beloved” in both Turkish translations. The translator of TT1 (2007) lowercases the initial of the signs that are capitalized in the source context. The lowercased form of the sign removes the emphasis on the signs, thus resulting in a meaning transformation that can be regarded as “under-interpretation of the meaning”. Another meaning transformation with a potential tendency of “under-interpretation of the meaning” can be seen in TT2 (2012). The translator carries the addressing way into the target text as “kuzum”. Though the sign “kuzum” can be considered as a term of endearment, it underspecifies the love of the narrator.

This context also indicates that The Elephant’s Child feels pain and wants to extricate itself from the Crocodile. The Elephant’s Child expresses his annoyance with a childish tone. Though the source reader can make an inference about which part of the Elephant’s Child is hurt, the translators add the signs “murnum acıyo!” that could allow the target reader to understand that the Elephant’s Child feels pain on its nose. Hence, this addition bears an excess meaning that can be categorized as “over-interpretation of the meaning”. Further meaning transformations can be found in Table 6.79.

Table 6. 79 The Second Translation Evaluation of “The Elephant’s Child” as a Children’s Fiction

Source Text	TT1 (2007)	TT2 (2012)
The Crocodile threshed his tail like an oar, and he pulled, and pulled and pulled and at each	Timsah da kuyruğunu bir kürek gibi kullanıp suları köpürterek küçük filin burnuna asılmış,	Timsah kuyruğunu kürek gibi sallayıp suları köpürterek Çocuk Fil’in burnuna asılmış, asılmış,

pull the Elephant's Child's nose grew longer and longer— and it hurt him hijjus! (Kipling, 1902: 23)	asılmış, asılmış. Her asılışında Çocuk Fil' in burnu biraz daha uzuyor, uzuyormuş ve canı da çok yanıyormuş! (p.33-34)	asılmış... Her asılışında Çocuk Fil'in burnu biraz daha uzuyormuş ve canı çok yanıyormuş (p.63)

As can be seen, Table 6.79 includes repetitive signs that can attract the child readers' attention and allow them to visualize how the Elephant's Child's nose stretches. While Elephant's Child's nose grows longer, it feels pain. The source reader can feel the Elephant's pain through the signs "it hurt him hijjus!". However, the quantity of the pain is unknown to the source reader. Unlike the source reader, the target reader is made aware of the severe pain of the Elephant's Child through the addition of the sign "çok" into both target texts. This addition indicates that the translators refer to an excessive meaning in reproducing this discourse for the child reader. The tendency leading to this meaning transformation can be considered as "over-interpretation of the meaning".

The source text bears the sign "hijjus" pointing to the degree of severe pain the Elephant's Child feels. This exclamation that can be attractive for the child reader is omitted from the target texts. This non-translation leads to a meaning transformation that can be thought as "wiping-out of the meaning".

Table 6.80 includes meaning transformations related to the reading of the text as a children's literature, as well.

Table 6. 80 The Third Translation Evaluation of "The Elephant's Child" as a Children's Fiction

Source Text	TT1 (2007)	TT2 (2012)
This is too butch for be! (Kipling, 1902: 23)	Mu benim için çok fazla, dayanamıyorum! (p.34)	Yeter artık dayanamıyorum, canım çok yanıyor! (p.63)

Table 6.80 draws attention with the childish discourse used in the source context. Meaning transformation can be observed related to the signs "butch for be!" in both target texts. These signs are funny to recite for the child reader. The translator of TT1 (2007) preserves the meaning by carrying the signs "This is too butch for be!" into the target text as "Mu benim için çok fazla". On the other hand, the translator of TT2 (2012) omits them. This non-translation deprives the target reader of the fun she/he could have. Therefore, this meaning transformation can be thought as "wiping-out of the meaning".

Both translators put too much stress on the signs “This is too butch for be!” through the additions of the signs that are not included in the source context. The translator of TT1 (2007) adds the sign “dayanamıyorum!”. This addition leads to a redundant meaning since the target reader can easily infer that the Elephant’s Child says “that’s enough”. In a similar vein, the signs “canım çok acıyor” are added in TT2 (2012). These signs referring to the severe pain of the Elephant’s Child also lead to an excessive meaning that can be categorized as “over-interpretation of the meaning”.

Table 6.81 includes meaning transformations in translation of the signs alluding to Darwinism in the target texts.

6.4.6.2. Translation Evaluation of the Story “The Elephant’s Child” as a Darwinian Text

This part of the study involves meaning transformations that are identified in translation of the signs associated with the “Darwinism”. The meaning transformations categorized as “under-interpretation of the meaning” and “over-interpretation of the meaning” can be seen in Table 6.81.

Table 6. 81 Translation Evaluation of “The Elephant’s Child” as a Darwinian Text

Source Text	TT1 (2007)	TT2 (2012)
Ever since that day, O Best Beloved, all the Elephants you will ever see, besides all those that you won’t, have trunks precisely like the trunk of the ’satiabale Elephant’s Child (Kipling, 1902: 25)	O günden beri, bir tanem, gördüğün ve görmediğin tüm fillerin burunları, aynı bizim doymak bilmez merak sahibi Çocuk Fil’inkiler gibidir (p.38)	O günden beri kuzum, gördüğün ve göremediğin bütün fillerin burunları, aynı bizim merakı doymak bilmeyen Çocuk Fil’inki gibidir (p.70)

This context in Table 6.81 is associated with the evolution of the Elephant’s Child. At the end of the story, the Elephant’s Child undergoes an incremental change from his original form into his present form and has a new trunk that enables it to survive. In this regard, this context also alludes to Darwinism suggesting the “survival of the fittest”. Meaning transformations can be found related to this context in both Turkish translations. The narrator also addresses the person as “Best Beloved” while ending the story. The source reader can feel the important place of the person addressed as “Best Beloved” in the

narrator through the capitalizations that attract attention. However, the target reader is unaware of the significance of the person due to the lowercased form adopted in TT1 (2007). Hence, this leads to a meaning transformation that can be considered as “under-interpretation of the meaning”. Another meaning transformation with the potential tendency of “under-interpretation of the meaning” can be seen in TT2 (2012). The translator translates the signs “Best Beloved” as “kuzum”. As can be seen in the translation of the signs, the translator does not adopt capitalized form. Besides this, “kuzum” cannot give the target reader the feeling that the person is deary for the narrator since the superlative form is not included in the translation. This results in an insufficient meaning that can be categorized as “under-interpretation of the meaning”. The translation of the sign “Elephants” provides another example for meaning transformation that can be regarded as “under-interpretation of the meaning”. The source text bears the sign “Elephants” in capitalized form in order to draw attention of the source reader. Given that elephants are native to Africa, this attempt may serve an ideological purpose. All Africans including this animal are introduced as insatiable and strange even at the end of the story. The translators do not carry this implication into target text, and they present the sign “Elephants” to the target reader as “filler”. Further meaning transformation can be determined in the addition of the sign “bizim” in the target texts. There is no sign referring to the possessive adjective “our” in the source text. Therefore, this leads to an excessive meaning that can be thought as “over-interpretation of the meaning”.

Meaning transformations determined and presented in translations of the signs with ideological implications can be seen in the following sub-section of translation evaluation.

6.4.6.3. Translation Evaluation of the Story “The Elephant’s Child” as an Ideological Text

Meaning transformations categorized as “darkening of the meaning” and “over-interpretation of the meaning” are observed in translation of the ideological signs in the target texts. Further information about the meaning transformations can be seen in Table 6.82.

Table 6. 82 Translation Evaluation of “The Elephant’s Child” as an Ideological Text

Source Text	TT1 (2007)	TT2 (2012)
For they are hungry men: But different folk have different views: I know a person small— She keeps ten million serving-men, Who get no rest at all! She sends ‘em abroad on her own affairs, From the second she opens her eyes— (Kipling, 1902: 25)	Çünkü her zaman açtır onlar. Ama herkesin görüşleri farklı olabilir bence, Tanıdığım küçük bir kız var, Onun hizmetkârları tam on milyon tane, Ve asla rahat vermez hiçbirine! Yataktan kalkar kalkmaz, Her birini gönderir bir başka yere (p.39)	Çünkü açtır onlar her seferinde. Ama vardır farklı insanların farklı görüşleri, Tanıyorum böyle küçük bir veledi, Vardır onun on milyon hizmetçisi, Nefes aldırılmaz dakikanın bir saniyesi, Uyanır uyanmaz, Gönderir uzaklara her birini (p.71-72)

As can be seen, there is a source poem and two Turkish translations of the poem in Table 6.82. The source context includes signs with ideological implications about British colonialism in Africa. Meaning transformations related to the ideological signs can be found in both Turkish translations. The signs “but different folk have different views” serves an ideological purpose in the source context. Though the name of this distinct folk is not explicitly stated in the poem, the setting of the story and the animals native to Africa signify that “different folk” refers to the Africans. The translator of TT1 (2007) comes up with a vague discourse by conveying these signs into the target text as “herkesin görüşleri farklı olabilir bence”. The source reader can explicitly understand that the source context refers to the distinction between two folks bearing no resemblance to each other. However, this translation makes the signs implicit and obscures the ideological implication about racial discrimination. Therefore, this meaning transformation can be categorized as “darkening of the meaning”. It is also possible to find another meaning transformation with the potential tendency of “darkening of the meaning” in TT2 (2012). Though the source context overtly points to the people belonging to certain culture through the sign “folk”, the translator darkens this explicit sign and carries it into target text as “insanlar”. Further meaning transformations related to the signs “but different folk have different views” can be found in TT1 (2007). The translator adds the signs “olabilir bence”. The source reader can hear the voice of the narrator with these signs. Though the difference of two folks is stated in no uncertain manner, the sign “olabilir” refers to a possibility. Besides this, the

addition of the sign “bence” reflecting the narrator’s perspective assigns an excessive meaning that can be thought as “over-interpretation of the meaning”.

There is also an intertextual allusion in the source context. This allusion can be seen in the signs “I know a person small- She keeps ten million serving-men”. These signs imply the presence of a female ruler who is the leader of ten million soldiers. This reference could potentially be thought as The Queen Victoria considering the description of the person addressed in the poem in terms of her physical appearance. Meaning transformations can be observed in translation of this description in both target texts. The source text presents the female ruler as “a small person”. However, the identity of that “small person” remains unknown to the source reader. The translator of TT1 (2007) underspecifies the allusion constructed on Queen Victoria with the sign “kız”. The target reader cannot get a sound grasp of the allusion, thus leading to a meaning transformation that can be categorized as “under-interpretation of the meaning”. On the other hand, the translator of TT2 (2012) carries the sign into target text as “küçük bir veled”. As can be seen in the translation, the sign “person” refers to a child in Arabic language. However, the source text does not bear such a sign indicating the person is a child, and the sign “veled” makes the target reader unaware of the allusion to Queen Victoria. This leads to an insufficient meaning that can be regarded as “under-interpretation of the meaning”.

It is possible to identify meaning transformations in the translation of the signs in the contract in Table 6.83.

6.4.7. Translation Evaluation of the Contract in the Text

Table 6. 83 The First Translation Evaluation of the Contracts in “The Elephant’s Child”

Source Text	TT1 (2007)	TT2 (2012)
Come hither, Little One,’ said the Crocodile, ‘for I am the Crocodile,’ and he wept crocodile-tears to show it was quite true (Kipling, 1902: 22)	Yaklaş, Ufaklık, demiş Timsah, çünkü aradığın Timsah benim. Ve söylediğinin doğru olduğunu kanıtlamak için timsah-gözyaşları akıtmış (p.32)	Yaklaş, Ufaklık! demiş Timsah Çünkü aradığın Timsah benim. Ve bunu kanıtlamak için timsah gözyaşları dökmüş (p.61)

This context in Table 6.83 refers to the contract initiated by the Crocodile. As is seen from the source context, the Crocodile attempts to trick the Elephant’s Child by weeping crocodile-tears. Another African animal, the Crocodile is introduced to the source reader

as hypocritical and inferior that uses its tear as a means of trap in order to hide its fake emotions. Meaning transformations can be found in translation of the sign “quite” in both Turkish translations. The translators do not translate the sign “quite” pointing to the degree of the truth of the Crocodile’s words. This non-translation of the sign indicates that the whole meaning is not conveyed into the target texts. This leads to an insufficient meaning that can be considered as “under-interpretation of the meaning”.

Another meaning transformation can be determined in translation of the context related to the contract in source text in Table 6.84.

Table 6. 84 The Second Translation Evaluation of the Contracts in “The Elephant’s Child”

Source Text	TT1 (2007)	TT2 (2012)
Then the Elephant’s Child put his head down close to the Crocodile’s musky, tusky mouth, and the Crocodile caught him by his little nose, which up to that very week, day, hour, and minute, had been no bigger than a boot, though much more useful (Kipling, 1902: 22)	O zaman Çocuk Fil başını Timsah’ın koca dişli korkunç ağzına doğru uzatmış ve Timsah da atılıp, Çocuk Fil’i, o haftaya, güne, saate ve dakikaya kadar bir postaldan çok daha küçük ama çok daha kullanışlı olan minik burnundan yakalamış (p. 32-33)	İşte o zaman Çocuk Fil başını Timsah’ın koca dişli korkunç ağzına doğru uzatmış ve Timsah da sıçrayıp Çocuk Fil’ i, o haftaya, o güne, o saate ve o dakikaya kadar bir ayakkabıdan daha da küçük ama çok daha kullanışlı olan minik burnundan yakalamış (p.62)

This context in Table 6.84 shows that the Elephant’s Child keeps to the contract by coming closer to the Crocodile. This context also includes the rhythmic signs “musky” and “tusky” that describe the characteristics of the Crocodile’s mouth. From postcolonial perspective, these signs represent the Crocodile’s exoticism with its large teeth and distinctive odor. Meaning transformations related to these signs can be seen in both target texts. Although the source context presents information about both the Crocodile’s teeth and smell of its mouth, the translators only translate the sign “tusky” referring to the long teeth of the Crocodile. The sign “musky” adding up to the scent of a musk is not carried into target texts; it is wiped out. Therefore, this meaning transformation can be categorized as “wiping-out of the meaning”.

6.4.8. Translation Evaluation of the Relationship Between the Short Story titled “The Elephant’s Child” and the Surrounding Elements

The short story titled “The Elephant’s Child” includes three authorial illustrations and two commentaries about the illustrations that explicate ideological implications about racism and colonialism. Meaning transformations are determined related to the illustrations and the authorial commentaries in both Turkish translations. TT1 (2007) does not include any of the three pictures and the two authorial commentaries. On the other hand, those three pictures can be found in TT2 (2012). Two of the pictures illustrating a significant event of the story are almost the same. Nevertheless, one of the pictures does not exist in the source story; it is added in the translated text.

The first picture in the source is positioned under the title of the short story (Appendix A.10). The picture serves as a decorative initial that draws the reader’s attention and presents a funny way of beginning the story. This picture involving two birds and a tree alludes to the exotic nature of Africa. The source reader can feel the ideological implication from the very beginning of the story. However, the target reader is deprived of both humorous aspects of the story and the implication about the strangeness of the “other” since the Turkish translations exclude the first picture from the target text. This tendency gives rise to a meaning transformation that can be regarded as “wiping-out of the meaning”.

The second picture in the source text is a black-white picture illustrating the Crocodile’s pulling the Elephant’s Child’s nose (Appendix A.11). Apart from the Elephant’s Child and the Crocodile, the source reader can also see the Bi-Coloured- Python-Rock-Snake and twelve animals in the picture. Meaning transformations can be observed related to the second picture in both Turkish translations. The second picture and the authorial commentary include signs pointing to racism implicitly or explicitly. This picture is excluded from TT1 (2007). This exclusion deprives the target reader of the visualization the event of the story and the ideological implication. Therefore, this meaning transformation can be regarded as “wiping-out of the meaning”.

It is possible to determine further meaning transformations in TT2 (2012). As can be seen in the first picture (Appendix B.8), the illustration of the moment when the Crocodile catches the Elephant’s Child’s nose is presented in colorful illustrations. Whereas the colorization can appeal to the child reader, it bears an excessive meaning that can be

considered as “over-interpretation of the meaning”. Another meaning transformation can be seen in the illustration of the Elephant’s Child’s skin color. Although the Elephant’s Child is presented to the source reader in all black, the target reader sees the Elephant’s Child grayish to brown in color. Whereas the source reader can feel the racism in the “blackness” of the Elephant’s Child, the colorization removes the emphasis on its skin color and deprives the target reader of the racist ideology. Therefore, the meaning transformation here can be thought as “wiping-out of the meaning”. Another meaning transformation can be found in the illustration of the Elephant’s Child’s size and age. The target text illustrates the Elephant’s Child as smaller and younger than the source text presents. Though the presentation of the Elephant’s Child in target text answers to the description of the elephant called “little” in the story, it leads to an insufficient meaning that can be categorized as “under-interpretation of the meaning”. Another meaning transformation with a potential tendency of “under-interpretation of the meaning” can be seen in the illustration of the Bi-Coloured- Python-Rock-Snake. The source reader can see a big snake that occupies a large place in the picture. The magnitude of the Bi- Coloured- Python-Rock-Snake is emphasized with this illustration. However, the target reader sees it in a far smaller size, thus resulting in an insufficient meaning about the size of the Bi-Coloured-Python-Rock-Snake. Another meaning transformation can be seen in the illustration of the Crocodile. The source reader can hardly see the face of the Crocodile though its tail is visible. However, all parts of the Crocodile are discernible in target text. This leads to a meaning transformation that could be regarded as “over-interpretation of the meaning”. Further meaning transformation can be determined in the additions of flowers, grass and the bird into the target text. The source reader can only see an exotic nature with a bare tree through the black-white picture. However, the picture in the target text includes colorful flowers and green plants that present the setting of the story, Africa as a nice place. Along with the flowers and green plants, the target text includes a bird under the picture. This bird can be associated with the Kolokolo bird in the short story. Nevertheless, there is no bird in the picture of the source text; it is added in the translated text. This addition also provides further information about the illustration, thus leading a meaning transformation that could be categorized as “over-interpretation of the meaning”.

There is also a meaning transformation related to the illustration of the twelve animals under the picture. These animals are explicitly addressed as African animals and they serve

an ideological purpose in the illustration. The six animals presented in black represent the “blackness” of the African and refer to racism. On the other hand, the rest of the animals in white could allude to the “six honest serving men” that are stated in the poem at the end of the story. They are six obedient “mimic men” who serve the Western colonial system. These ideological implications are not conveyed into TT2 (2012); they are wiped out. This non-inclusion deprives the target reader of seeing twelve animals serving an ideological purpose. This provides an example for the meaning transformation that could be regarded as “wiping-out of the meaning”.

The third picture in the source text illustrates the Elephant’s Child making use of his long trunk in pulling the bananas off a banana tree (Appendix A.12). The Elephant’s Child presented to the reader in all white this time alludes to Western epistemology. The whiteness of the Elephant’s Child indicates that it is able find out the reality and acquire the knowledge at the end of the story. This illustration also refers to the Elephant’s Child as an appropriate image that complies with the Western Epistemology. Besides this, the color contrast between the Elephant’s Child and Africa as the setting of the story allows the source reader to distinguish the Elephant’s Child representing the West from unpleasant and exotic Africa. The source reader can feel the strangeness of Africa through authorial commentary. Meaning transformations related to this illustration and authorial commentary can be found in both Turkish translations. The third picture and its authorial commentary are omitted from TT1 (2007) and TT2 (2012). This omission deprives the target reader of the ideological implications about the Elephant’s Child and Africa. This tendency leads to a meaning transformation that can be considered as “wiping-out of the meaning”. TT2 (2012) includes a meaning transformation arising from the addition of a picture that does not exist in the source text. As can be seen in the second picture (Appendix B.9), this picture illustrates a monkey, an elephant, an ostrich, a giraffe and a hippopotamus. The monkey and hippopotamus exist neither in the picture nor in the authorial commentary in the source text; they are added in target text. Besides the animals, the source reader can also see provisions, the bananas that are little, short, red kind, melons and sugar cane taken by the Elephant’s Child before it leaves for the Limpopo River. These signs are not included in the source text, so the additions in this picture lead to a meaning transformation that can be categorized as “over-interpretation of the meaning”. Another meaning transformation arises from the addition of the same picture at the end of the short

story. As can be seen in the third picture (Appendix B.10), the picture is the same as the second picture (Appendix B.9), though the picture directions are different and the third picture's frame is presented plainly. The moment when the Crocodile catches the Elephant's Child nose is repeated with this picture. The repetition of the illustration emphasizes the event of the story. This emphasis bears an excessive meaning since the event of the story is already illustrated in the second picture. Therefore, the meaning transformation here could be considered as "over-interpretation of the meaning.



PART 7. CONCLUSION

In this part of the study, the findings of semiotic analysis of the short stories titled “How the Camel Got His Hump”, “How the Rhinoceros Got His Skin”, “How the Leopard Got His Spots” and “The Elephant’s Child” and the findings from translation evaluation of the two Turkish translations of four short stories one by Begüm Kovulmaz (2007), and the other one by Rojda Yıldırım (2012) are discussed based on quantitative data.

7.1. FINDINGS OF SEMIOTIC ANALYSIS OF THE SOURCE TEXTS

7.1.1. The Findings of Semiotic Analysis of the Short Story Titled “How the Camel Got His Hump”

In this part of the study, semiotic analysis of the short story titled “How the Camel Got His Hump” from postcolonial perspective is discussed under the titles of Öztürk Kasar’s (2009b) semiotic analysis steps; “interpretation of the title and the subheadings of the text”, “focalization of the text”, “narrative programs in the text”, “combinatory modalities of the actants in the text”, “isotopies in the text”, “multiple readings of the text”, “contracts in the text” and “the relationship between the text and the elements that surround it”.

The title *Just so Stories* manifests itself as a collection of stories including evolutionary explanations about how animals got their distinctive features. However, this surface meaning turned out to be misleading. The findings show that the subheading “How the Camel Got His Hump” includes a pun that normalizes colonial practice by implying the Camel “got” his humps upon its request.

When it comes to focalization of the text, the perspectives of The Horse, the Dog, the Ox, the Camel, the Man, the Djinn and the narrator were identified in this part of the study. Though the perspectives change throughout the story, the perspectives of the narrator are dominant. The perspectives of The Horse, the Dog, and the Ox reflect the obedience of the colonized. The disobedience could be seen in the acts of the Camel. Besides the perspective of the colonized about another colonized, the semiotic analysis of the perspectives also

gave an idea about colonial practices and the attitudes of the colonizer towards the colonized through the perspectives of the Djinn and the Man.

As a result of the analysis of the source text for narrative programs, one main narrative program, together with four instrumental narrative programs and a transformative act were determined in the short story. The analysis of narratives programs in the short story showed that the Camel representing the “other” did not manage to act upon its desire. It was silenced through a punishment for its disobedience just like the “subaltern”.

Analysis of the “combinatory modalities of the actants” revealed six actants in the story; The Horse, the Dog, the Ox, the Man, the Djinn, and The. The power relations could be seen through the semiotic analysis. It is no wonder that the Camel beginning the story as an autonomous actant turned into dependent actant at end of the story. The Djinn representing the West got what it wanted as a colonial mediator of the West.

Moreover, five isotopies were found with a focus on ideological implications. The first isotopy “with the world so new-and-all” is repeated in five distinct contexts in the short story referring to “New Imperialism”. The second isotopy was “idle” which was adopted in the description of the Camel in five contexts in the short story pointing to the inferiority of the “other”. The third isotopy “behave” that helped to grasp the perception of the West about Africans is identified in two parts of the short story. The fourth isotopy was “ugly”, a stereotype adopted by the West in the description of the “other”. This isotopy was determined in two parts of the story. The last isotopy “black and blue” identified in three parts of the short story alluded to the physical violence inflicted on the “other” by the West.

The semiotic analysis of the short story indicated that “How the Camel Got His Hump” could be read as a children’s literature text, an ideological text, and a Darwinian text. This story could be read as a children’s text since it includes funny rhymes. It could also be read as a Darwinian text since it is directly associated with Darwinism in that it refers to the evolution of the Camel. Ideological implications pointing to colonialism are also identified in the story. Thus, the short story could be read as an ideological text, as well.

Semiotic analysis of the contracts helped to figure out the power relationships between the actants and contributed to the signification of the text. Through the semiotic analysis of the contracts in the text, deep meanings in the short story referring to the power relations and the status of the actants were disclosed. The semiotic analysis indicated that The Djinn

representing West initiates the contract in order to preserve its dominant status against the oppressed “other”.

Finally, the analysis of three illustrations and two authorial commentaries in the short story provided important data for the analysis of the text. The semiotic analysis demonstrated that the illustrations and authorial commentaries involve explicit or implicit signs referring to colonial practice of the West and racial discrimination.

7.1.2. The Findings of Semiotic Analysis of the Short Story Titled “How the Rhinoceros Got His Skin”

This part of the study presents the findings of semiotic analysis of the short story titled “How the Camel Got His Skin” from postcolonial perspective under the titles of Öztürk Kasar’s (2009b) semiotic analysis steps; “interpretation of the title and the subheadings of the text”, “focalization of the text”, “narrative programs in the text”, “combinatory modalities of the actants in the text”, “isotopies in the text”, “multiple readings of the text”, and “the relationship between the text and the elements that surround it”. As no contract is identified in the story, “contracts in the text” is not included in this part of the study.

Through the semiotic analysis of the subheading of the story, the pun in the sign “got” that gives the impression that the Rhinoceros got his skin on its request and attempts to normalize colonial practices was revealed. On the other hand, analysis of the focalization of the text showed that the whole storyline is presented from the perspective of the narrator from the beginning to the end of the story, and the narrator constructs the story on two characters; The Parsee and the Rhinoceros. The Parsee is a hegemon serving as a “mimic man” in the story and punishing the Rhinoceros for its “uncivilized act”. This case was associated with the Western colonial system in which the “other” is exposed to physical violence for disobedience.

As a result of the analysis of the source text for narrative programs, one main narrative program, together with two instrumental narrative programs and one transformative act were found in the short story. The semiotic analysis showed that the Rhinoceros representing the “other” could not achieve its goal to lead a barbaric life, rather it is hindered by the Parsee who takes the charge of civilizing mission on behalf of the West.

The findings determined in “combinatory modalities of the actants in the text” showed that the status of the actants could change according to hierarchical order. Though the

Parsee appears as an autonomous actant at the end of the story, he is still a dependent actant as compared to the West, which is the hidden authority that gives direction to the colonial mediators to operate its colonial practices.

Three isotopies were identified in the short story. The semiotic analysis indicated that the isotopies in the short story reflect the Western perception about Africa and the African. The isotopy “uninhabited” repeated four times in the story introduces Africa as a desolate region in which savage habitants live. The isotopy “hat, from which the rays of the sun were reflected in more-than oriental splendour” repeated in three parts refers to the pith helmet that is worn by the English authority during colonial practices. The isotopy “manner” is repeated in four parts of the story. The Rhinoceros representing the “other” is depicted as a barbaric being that has no manners. This depiction is made by the West in order to justify its colonial practices under the name of civilizing mission.

The findings showed that the short story “How the Rhinoceros Got His Skin” could be read as a children’s literature text since it involves a repetitive narration and includes reprises that can attract the child reader’s attention. The story was also associated with Darwinism and Social Darwinism in that it points to the incremental change of the Rhinoceros from its original form, and the unchangeability of the Rhinoceros is emphasized. The story could also be read as an ideological text since it has ideological implications referring to colonialism. The signs emphasizing the savagery of the “other” pointing to the “civilizing mission” of the West and “white man’s burden” in this mission were also revealed.

When it comes to the elements that surround the text, it was found that three illustrations and two authorial commentaries of the short story involve deep meanings referring to racism and colonialism either explicitly or implicitly. Throughout the story, the Rhinoceros is explicitly presented to the reader with the stereotypes such as uncivilized, barbaric and strange adopted by the West in the description of the “other”. Nevertheless, the stereotype of “black” is been used in the story itself. This stereotype was disclosed and interpreted through the signs in the illustrations and the authorial commentaries.

7.1.3. The Findings of Semiotic Analysis of the Short Story Titled “How the Leopard Got His Spots”

In this part of the study, semiotic analysis of the short story titled “How the Leopard Got His Spots” from postcolonial perspective is evaluated under the titles of Öztürk Kasar’s (2009a) semiotic analysis steps; “interpretation of the title and the subheadings of the text”, “focalization of the text”, “narrative programs in the text”, “combinatory modalities of the actants in the text”, “isotopies in the text”, “multiple readings of the text”, “contracts in the text” and “the relationship between the text and the elements that surround it.

Analysis of the subheading revealed that the pun with the sign “got” serves an ideological purpose in the title of the story. The findings showed that the title of the story is misleading and the sign “got” normalizes colonial practices.

The semiotic analysis of perspectives indicated that while the Baviaan, the Leopard, and the Ethiopian are granted voice to present their perspectives in the story; however, the story is constructed on the narrator’s perspective. The addressing form “brother” points to the relationship between the two characters. Nevertheless, their sense of equality is limited to their perspectives. Their inferiority was presented throughout the story from the narrator’s perspective.

As a result of the analysis of the source text for narrative programs, one main narrative program, together with two instrumental narrative programs, and one transformative act are identified in the short story. The Leopard and the Ethiopian could achieve their goals to survive by changing their skin color. This analysis also showed that the survival of the Africans depends on their adaptation to the Western colonial system.

This analysis of the combinatory modalities of the actants in the story indicates that the Leopard and the Ethiopians are autonomous actants in their relations with the animals; however, their modalities change into dependent actants in their interaction with the Baviaan representing the authority of the West.

Likewise, the analysis of the isotopies demonstrated that the repetitive contexts refer to colonialism and racism. The first isotopy “‘sclusively” is repeated sixteen times in the short story with a view to introducing Africa and its natives as strange and exotic. The second isotopy is “Ethiopian with his bows and arrows”. This isotopy recounted in two parts of the story emphasizes the “primitivism” of the “other”. The third isotopy is “And Baviaan

winked. *He knew*". This isotopy refers to the baboon, wisdom of God in Egyptian mythology and implies the strangeness of the Africans and their beliefs. Another isotopy representing the Africans as exotic figures is "they haven't any form". The sign "any form" was identified in three parts of the analysis. The last isotopy "black" repeated in eight parts of the story alludes to racism and displays the inferiority of the African native who has an odd complexion and odor of the skin. In contrast to the other race, the "nigger" is black, ugly, exotic and savage. All these humiliating stereotypes represent the African as "other".

The findings also showed that the short story can be read as a children's fiction as it involves repetitive and funny narration. The short story refers to the incremental change in physical appearance and the unchangeability of the Ethiopian's black skin color. Therefore, it can be read as a Darwinian text. The short story also refers to colonialism and racism presented in an explicit or implicit form, which allows the short story to be read as an ideological text.

As a result of the analysis of the contracts, a contract was identified between the Leopard and the Ethiopian. The contract initiated by the Ethiopian aims to adapt to the new surrounding for their survival. The analysis of this contract helped to formulate an opinion about the balance of power between the actants and perception of the West about Africans. In the eyes of the West, all Africans are equally inferior dependent actants deserving to be exploited in the eyes of the West.

Finally, three authorial illustrations and two commentaries were identified in the story. The analysis of the illustrations and the authorial commentaries contributed to understanding the colonial practices of the West and Western perception about the "black" race.

7.1.4. The Findings of Semiotic Analysis of the Short Story Titled "The Elephant's Child"

In this part of the study, semiotic analysis of the short story titled "The Elephant's Child" from postcolonial perspective is evaluated under the titles of Öztürk Kasar's (2009a) semiotic analysis steps; "interpretation of the title and the subheadings of the text", "focalization of the text", "narrative programs in the text", "combinatory modalities of the actants in the text", "isotopies in the text", "multiple readings of the text", "contracts in the text" and "the relationship between the text and the elements that surround it".

The title of the story was found to serve an ideological purpose in the story. The semiotic analysis helped to reveal this ideological implication hidden in the title of the story and showed that the title is misleading for the reader. The title gives the impression that the Elephant's Child is an autonomous actant. However, the Elephant's Child is presented to the reader as a dependent actant that is always punished for its insatiable curiosity and spanked by its relatives. Semiotic analysis also showed that the childness of the Elephant presented in the title aims to make the reader believe that it is one of just so stories that can be read by a child reader.

The analysis of focalization showed that the story is constructed on the perspectives of the narrator. Although Bi-Coloured-Python Rock Snake and the Crocodile keep their positions as hegemon in the story, the Elephant's Child and his family interchange their positions. The Elephant's Child turns into a hegemon and gains power after acquiring the knowledge.

As a result of analysis of the source text for narrative programs, one main narrative program, together with four instrumental narrative programs, and one transformative act were identified in the short story. The analysis of narrative programs indicated that the Elephant's Child succeeds in getting the answer for its question and satisfies its curiosity. This case indicates the Elephant's Child reached Western Epistemology.

The analysis of the modalities of actants were associated with the change in power relations. The Elephant's Child manages to survive as a hegemon actant after acquiring power of knowledge. The survival of the Elephant's Child reflects Western epistemology and provides an example of an African's attempt to adopt the Western colonial system.

Moreover, five isotopies reflecting the Western perception about Africa and the African were identified in the story. The first isotopy is "satiated". This isotopy is repeated twelve times in order to present the African as greedy. The second isotopy "spank" repeated in twenty-two parts of the story refers to the "corporal punishment" that is applied by the West to silence the colonized. The third isotopy "the great grey-green, greasy Limpopo River, all set about with fever-trees" aims to create prejudice against Africa with its natural surroundings. The fourth isotopy "little" repeated in three parts of the short story points to the inexperience and ignorance of an African.

As a result of the analysis, it was inferred that the short story lends itself to reading as a children's literature since it involves sounds that can amuse the child reader. The short story can also be read as a Darwinian text as it recounts how the Elephant has undergone an incremental change from his original form into his present form. The short story can also be read as an ideological text since it includes explicit and implicit ideological discourses referring to colonialism.

A contract between the Crocodile and the Elephant's Child is also identified as a result of the analysis. The contract including signs that point to the association of power with knowledge contributes to signification of the deep meaning of the story.

Finally, the analysis of three authorial illustrations and two commentaries about the illustrations helped to disclose the hidden meaning beneath the surface and provided further information and ideological implications referring to both racism and colonialism.

7.2. THE FINDINGS OF THE TRANSLATION EVALUATION OF THE SHORT STORIES

In this part of the study, quantitative data of the 91 discourses and 12 illustrations with meaning transformations identified in two Turkish translations of the short stories titled "How the Camel Got His Hump", "How the Rhinoceros Got His Skin", "How the Leopard Got His Spots", and "The Elephant's Child" one by Begüm Kovulmaz (2007), and the other one by Rojda Yıldırım (2012) are presented. In addition to this, the designificative tendencies are categorized according to Öztürk Kasar's "Systematics of Designification in Translation" (2020) and designificative tendencies with quantitative data are given for each story in Tables.

7.2.1. Designificative Tendencies on the Basis of Short Stories

In this part, designificative tendencies are discussed based on their frequency in translations of each short story.

7.2.1.1 The Findings of the Translation Evaluation of the Short Story Titled "How the Camel Got His Hump"

The findings related to the designificative tendencies identified in two Turkish translations of the short story titled "How the Camel Got His Hump" and the categorization of the designificative tendencies with quantitative data are given in the following Tables:

Table 7. 1 Frequency of Designificative Tendencies in the Short Story Titled “How the Camel Got His Hump” in Target Texts

Target Text	Number of Contexts with meaning transformations
TT1	58
TT2	64

Table 7.1 makes it evident that designificative tendencies are identified in both Turkish translations. TT1 involves 58 designificative tendencies while 64 designificative tendencies are found in TT2. Designificative tendencies in each translation are presented and categorized in Table 7.2.

Table 7. 2 The Categorization of Designificative tendencies in the Short Story titled “How the Camel Got His Hump” in TT1 (2007)

Over-interpretation of meaning	24	41.37%
Darkening of the meaning	1	1.72%
Under-interpretation of the meaning	7	12.06%
Sliding of the meaning	4	6.89%
Alteration of the meaning	8	13.79%
Opposition of the meaning	0	0%
Perversion of the meaning	3	5.17%
Destruction of the meaning	0	0%
Wiping-out of the meaning	11	19%

As is seen from Table 7.2, 24 (41.37%) meaning transformations identified in TT1 are categorized as “over-interpretation of the meaning”, 1 (1.72%) meaning transformation is categorized as “darkening of the meaning”, 7 (12.06%) meaning transformations are categorized as “under-interpretation of the meaning”, 4 (6.89%) meaning transformations are categorized as “sliding of the meaning”, 8 (13.79%) meaning transformations are categorized as “alteration of the meaning”, 3 (5.17%) meaning transformations are categorized as “perversion of the meaning”, and 11 (19%) meaning transformations identified in TT1 are categorized as “wiping-out of the meaning”. No meaning transformations are identified in TT1 that could be categorized as “opposition of the meaning” or “destruction of the meaning”. The most frequent designificative tendency

was found to be “over-interpretation of the meaning”. This indicates that the translator encountered problems in the act of translation of an ambivalent text and tried to overcome the problem by adding a context that is not included in the source text and revealing an implicit sign in an attempt to remove ideological implications or make the translated text favorable for the child reader. With “over-interpretation of the meaning” identified as the most frequent tendency, it could be inferred that the translator took the prominent characteristics of the children’s literature - “appropriateness for the child” - into account in the act of translation.

Table 7. 3 The Categorization of Designificative Tendencies in the Short Story Titled “How the Camel Got His Hump” in TT2 (2012)

Over-interpretation of meaning	33	51.56%
Darkening of the meaning	1	1.56%
Under-interpretation of the meaning	6	9.37%
Sliding of the meaning	0	0%
Alteration of the meaning	5	7.81%
Opposition of the meaning	2	3.14%
Perversion of the meaning	0	0%
Destruction of meaning	0	0%
Wiping-out of the meaning	17	26.56%

As can be seen from Table 7.3, 33 (51.56%) meaning transformations identified in TT2 are categorized as “over-interpretation of the meaning”, 1(1.56%) meaning transformation is categorized as “darkening of the meaning”, 6 (9.37%) meaning transformations are categorized as “under-interpretation of the meaning”, 5 (7.81%) meaning transformations are categorized as “alteration of the meaning”, 2 (3.14%) meaning transformations are categorized as “opposition of the meaning”, and 17 (%26.56) meaning transformations identified in TT2 are categorized as “wiping-out of the meaning”. No designificative tendencies are identified in TT2 that could be categorized as “sliding of the meaning”, “perversion of the meaning” or “destruction of the meaning”.

As is the case with TT1, the most frequent designificative tendency was found to be “over-interpretation of the meaning”. This finding shows that the translators tried hard to overcome problems encountered in the act of the translation through the additions of the signs that do not exist in the source text and explanations of the implicit signs. The short story provides an example for an ambivalent text with dual readership and involves explicit or implicit signs that are associated with colonialism and racism. The quantitative data of the designificative tendencies that are categorized as “over-interpretation of the meaning” points to the concerns of the translator aiming to translate the short story on the basis of the principle “appropriateness for the child” in children’s literature.

7.2.1.2. The Findings of the Translation Evaluation of the Short Story Titled “How the Rhinoceros Got His Skin”

The findings of designificative tendencies identified in two Turkish translations of the short story titled “How the Rhinoceros Got His Skin” and the categorization of the designificative tendencies with quantitative data are given in the following Tables:

Table 7. 4 Frequency of Designificative Tendencies in the Short Story Titled “How the Rhinoceros Got His Skin” in Target Texts

Target Text	Number of Contexts with meaning transformations
TT1	35
TT2	40

Table 7.4 presents the quantitative data of designificative tendencies identified in the short story. TT1 involves 20 contexts with meaning transformations while 40 contexts with meaning transformations are found in TT2. Designificative tendencies in each of translated text are presented and categorized in Table 7.5.

Table 7. 5 The Categorization of Designificative Tendencies in the Short Story Titled “How the Rhinoceros Got His Skin” in TT1 (2007)

Over-interpretation of meaning	15	42.85%
Darkening of the” meaning	2	5.71%
Under-interpretation of the meaning	6	17.14%
Sliding of the meaning	0	0%
Alteration of the meaning	1	2.85%

Opposition of the meaning	1	2.85%
Perversion of the meaning	0	0%
Destruction of meaning	0	0%
Wiping-out of meaning	10	28.60%

As is seen from Table 7.5, 15 (42.85%) meaning transformations identified in TT1 are categorized as “over-interpretation of the meaning”, 2 (5.71%) meaning transformations are categorized as “darkening of the meaning”, 6 (17.14%) meaning transformations are categorized as “under-interpretation of the meaning”, 1 (2.85%) meaning transformation is categorized as “alteration of the meaning”, 1 (2.85%) meaning transformation is categorized as “opposition of the meaning”, and 10 (28.60%) meaning transformations identified in TT1 are categorized as “wiping-out of the meaning”. No designificative tendencies are identified in TT1 that could be categorized as “sliding of the meaning”, “perversion of the meaning” or “destruction of the meaning”.

The most frequent designificative tendency was found to be “over-interpretation of the meaning”. Though the short story is considered one of children’s literature, it involves ideological signs referring to colonialism and racism that are not appropriate for the child reader. The quantitative data of designificative tendencies show that the translator attempts to remove the ideological discourses through the additions or explanations.

Table 7. 6 The Categorization of Designificative Tendencies in the Short Story Titled “How the Rhinoceros Got His Skin” in TT2 (2012)

Over-interpretation of meaning	23	57.5%
Darkening of the meaning	1	2.5%
Under-interpretation of the meaning	3	7.5%
Sliding of the meaning	0	0%
Alteration of the meaning	1	2.5%
Opposition of the meaning	0	0%
Perversion of the meaning	0	0%
Destruction of meaning	0	0%
Wiping-out of meaning	12	30%

As is seen from Table 7.6, 23(57.5%) meaning transformations identified in TT2 are categorized as “over-interpretation of the meaning”, 1(2.5%) meaning transformation is categorized as “darkening of the meaning”, 3 (7.5%) meaning transformations are categorized as “under-interpretation of the meaning”, 1 (2.5%) meaning transformation is categorized as “alteration of the meaning”, and 12 (30%) meaning transformations identified in TT1 are categorized as “wiping-out of the meaning”. No designificative tendencies are identified in TT2 that could be categorized as “sliding of the meaning”, “opposition of the meaning”, “perversion of the meaning” or “destruction of the meaning”. As is the case with TT1, the most frequent designificative tendency was found to be “over-interpretation of the meaning”. As the quantitative data indicates, the translator provides more information about the short story by adding signs in target text in order to make the translated text suitable for the child reader.

7.2.1.3. The Findings of the Translation Evaluation of the Short Story Titled “How the Leopard Got His Spots”

The findings of designificative tendencies identified in both Turkish translations of the short story titled “How the Leopard Got His Spots” and the categorization of the designificative tendencies with quantitative data are given in the following Tables:

Table 7. 7 Frequency of Designificative Tendencies in the Short Story Titled “How the Leopard Got His Spots” in Target Texts

Target Text	Number of Contexts with meaning transformations
TT1	43
TT2	58

Table 7.7 gives quantitative data of designificative tendencies identified in the short story. TT1 involves 43 contexts with meaning transformations while 58 contexts with meaning transformations are found in TT2. Designificative tendencies in each translated text are presented and categorized in Table 7.8.

Table 7. 8 The Categorization of Designificative Tendencies in the Short Story Titled “How the Leopard Got His Spots” in TT1(2007)

Over-interpretation of meaning	16	37.20%
Darkening of the meaning	3	6.97%

Under-interpretation of the meaning	10	28.25%
Sliding of the meaning	0	0%
Alteration of the meaning	3	6.97%
Opposition of the meaning	0	0%
Perversion of the meaning	1	2.32%
Destruction of meaning	0	0%
Wiping-out of meaning	10	18.29%

As is seen from Table 7.8, 16 (27.20%) meaning transformations identified in TT1 are categorized as “over-interpretation of the meaning”, 3 (6.97%) meaning transformations are categorized as “darkening of the meaning”, 10 (28.25%) meaning transformations are categorized as “under-interpretation of the meaning”, 3 (6.97%) meaning transformations are categorized as “alteration of the meaning”, 1 (2.32%) meaning transformation is categorized as “perversion of the meaning”, and 10 (18.29%) meaning transformations identified in TT1 are categorized as “wiping-out of the meaning”. No designificative tendencies are identified in TT1 that could be categorized as “sliding of the meaning”, “opposition of the meaning” or “destruction of the meaning”. As is the case with TT1, the most frequent designificative tendency was found to be “over-interpretation of the meaning”.

As the quantitative data shows, the short story providing an example for an ambivalent text posed challenges for the translator, and the meaning transformations resulted from additions of the signs and explanations that are not included text. The translator provides further information in order to alleviate the extent of ideological sign which may not be appropriate for the child reader.

Table 7. 9 The Categorization of Designificative Tendencies in the Short Story Titled “How the Leopard Got His Spots” in TT2 (2012)

Over-interpretation of meaning	19	31.36%
Darkening of the meaning	4	6.6%
Under-interpretation of the meaning	12	22,68%
Sliding of the meaning	0	0%
Alteration of the meaning	3	5%

Opposition of the meaning	2	3.33%
Perversion of the meaning	0	0%
Destruction of meaning	0	0%
Wiping-out of meaning	18	31.03%

As can be seen from Table 7.9, 19 (31.36%) meaning transformations identified in TT2 are categorized as “over-interpretation of the meaning”, 4 (6.6%) meaning transformations are categorized as “darkening of the meaning”, 12 (22.68%) meaning transformations are categorized as “under-interpretation of the meaning”, 3 (5%) meaning transformations are categorized as “alteration of the meaning”, 2 (3.33%) meaning transformations are categorized as “opposition of the meaning”, and 18 (31.03%) meaning transformations identified in TT2 are categorized as “wiping-out of the meaning”. No designificative tendencies are found in TT2 that could be categorized as “sliding of the meaning”, “perversion of the meaning” or “destruction of the meaning”. As is the case with TT1, the most frequent designificative tendencies are “over-interpretation of the meaning” and “wiping-out of the meaning”.

The short story involves both implicit and explicit ideological signs that may not be appropriate for the child reader. The translators attempt to make the translated text appropriate for the child reader. This effort can be seen in the quantitative data. Translators draw on the addition of the sign that could not be identified in the source text. Besides this, the translators wipe out explicit signs such as “nigger” and “sambo” in order to remove colonialist and racist signs from the target text. Meaning transformations categorized as “over-interpretation of the meaning” and “wiping-out of the meaning” indicate that the translators are aware of the meaning traps and attempt to come up with solutions.

7.2.1.4. The Findings of the Translation Evaluation of the Short Story Titled “The Elephant’s Child”

The findings of designificative tendencies identified in both Turkish translations of the short story titled “The Elephant’s Child” and the categorization of the designificative tendencies are given in the following Tables.

Table 7. 10 Frequency of Designificative Tendencies in the Short Story Titled “The Elephant’s Child” in Target Texts

Target Text	Number of Contexts with meaning transformations
TT1	52
TT2	58

As is seen from Table 7.10, TT1 involves 52 contexts with meaning transformations while 58 contexts with meaning transformations are found in TT2. Designificative tendencies in each translation are presented and categorized in Table 7.11.

Table 7. 11 The Categorization of Designificative Tendencies in the Short Story Titled “The Elephant’s Child” in TT1 (2007)

Over-interpretation of meaning	27	51.92%
Darkening of the meaning	2	3.84%
Under-interpretation of the meaning	12	23.07%
Sliding of the meaning	0	0%
Alteration of the meaning	3	5.76%
Opposition of the meaning	0	0%
Perversion of the meaning	0	0%
Destruction of meaning	1	1.95%
Wiping-out of meaning	7	13.46%

As is seen from Table 7.11, 27 (51.92%) meaning transformations identified in TT1 are categorized as “over-interpretation of the meaning”, 2 (3.84%) meaning transformations are categorized as “darkening of the meaning”, 12 (23.07%) meaning transformations are categorized as “under-interpretation of the meaning”, 3 (5.76%) meaning transformations are categorized as “alteration of the meaning”, 1 (1.95%) meaning transformation is categorized as “destruction of the meaning”, and 7 (13.46%) meaning transformations identified in TT1 are categorized as “wiping-out of the meaning”. No meaning transformations are identified in TT1 that could be categorized as “sliding of the meaning”, “opposition of the meaning” or “perversion of the meaning”. Among the designificative tendencies found in translation of this short story, “over-interpretation of the meaning” is by far the most frequent one.

This finding points to the translator's attempts to translate for the child reader since the short story includes ideological signs that are related to colonialism and racism. In addition to these, signs that may create prejudice against Africa and African were identified. The translator aims to alleviate the extent of the ideological discourses by adding signs providing further information about the story and reveal the implicit signs.

Table 7. 12 The Categorization of Designificative Tendencies in the Short Story Titled “The Elephant’s Child” in TT2 (2012)

Over-interpretation of meaning	21	36.20%
Darkening of the meaning	3	5.17%
Under-interpretation of the meaning	15	25.88%
Sliding of the meaning	0	0%
Alteration of the meaning	4	6.89%
Opposition of the meaning	0	0%
Perversion of the meaning	0	0%
Destruction of meaning	0	0%
Wiping-out of meaning	15	25.86%

As can be seen from Table 7.12, 21 (36.20%) meaning transformations identified in TT2 are categorized as “over-interpretation of the meaning”, 3 (5.17%) meaning transformations are categorized as “darkening of the meaning”, 15 (25.88%) meaning transformations are categorized as “under-interpretation of the meaning”, 4 (6.89%) meaning transformations are categorized as “alteration of the meaning”, and 15 (25.86%) meaning transformations identified in TT1 are categorized as “wiping-out of the meaning”. No designificative tendencies are found in TT2 that could be categorized as “sliding of the meaning”, “opposition of the meaning”, “perversion of the meaning” or “destruction of the meaning”. As in TT1, “over-interpretation of the meaning” is the most frequent one, followed by “under-interpretation of the meaning” and “wiping-out of the meaning”.

The translator attempts to deal with the problem encountered in the act of translation by revealing the implicit signs in target text and presenting insufficient information about the signs. The story includes implicit signs and presents details about the ideological signs referring to colonialism and racism. However, the translator preferred to explain implicit

signs and convey some part of the signs that do not include ideological signs in an effort to make the short story suitable for the child reader.

In the light of the quantitative data presented in translations of each story, it is concluded that various designificative tendencies can be found in translation of ambivalent texts. The variety of designificative tendencies demonstrates that the translators of TT1 and TT2 were faced with challenges in translating the shorts stories for the child reader. The findings also show that among designificative tendencies, “over- interpretation of the meaning” ranks first in terms of frequency. The translators either preferred the addition of the contexts that are not included in the source text or reveal the implicit signs in an attempt to overcome the problems in the act of translation for the child reader.

7.2.2. The Results of Designificative Tendencies Identified in the Steps of Semiotic Analysis in the Short Stories

This part of the study aims to determine in which semiotic analysis step the 309 meaning transformations were detected. The quantitative data related to the designificative tendencies identified in Turkish translations of the short stories titled “How the Camel Got His Hump”, “How the Rhinoceros Got His Skin”, “How the Leopard Got His Spots” and “The Elephant’s Child” are presented in the following Tables with a focus on the semiotic analysis steps used in this study.

Translations of the short story titled “How the Camel Got His Hump” involves 104 contexts with meaning transformations identified in eight semiotic analysis steps. The relevant quantitative data can be seen in the following Table.

Table 7. 13 The Designificative Tendencies in Semiotic Analysis Steps in the Short Story Titled “How the Camel Got His Hump”

Interpretation of the title and the subheadings of the text	1	0.93%
Focalization of the text	15	14.42%
Narrative programs in the text	11	10.57%
Combinatory modalities of the actants in the text	8	7.69%
Isotopies in the text	29	27.88%
Multiple readings of the text	26	25%

Contracts in the text and their contribution to the production of meaning	3	2.94%
The relationship between the text and the elements that surround it	11	10.57%

As can be seen in Table 7.13, 29 (27.88%) meaning transformations are identified in the semiotic analysis step “isotopies in the text”. This frequency indicates that the translators have difficulty in conveying the five isotopies “with the world so new-and-all”, “idle” “behave”, “ugly” and “black and blue” referring to negative stereotypes adopted by the West in the description of the “other” into the target text.

Translated texts of the short story titled “How the Rhinoceros Got His Skin” involves 57 contexts with meaning transformations identified in eight semiotic analysis steps. The quantitative data makes it possible to see which semiotic analysis steps are translated with designificative tendencies most frequently. This can be seen in the following Table:

Table 7. 14 The Designificative Tendencies in Semiotic Analysis Steps in the Short Story Titled “How the Rhinoceros Got His Skin”

Interpretation of the title and the subheadings of the text	1	1.77%
Focalization of the text	10	17.54%
Narrative programs in the text	8	14.03%
Isotopies in the text	12	21.05%
Multiple readings of the text	16	28.07%
The relationship between the text and the elements that surround it	10	17.54%

The findings in Table 7.14 show that the contexts in the semiotic analysis step “multiple readings of the text” rank first in terms of frequency of meaning transformations. Though the short story lends itself to reading as a children’s text, it can also be read as a Darwinian text and an ideological text. Designificative tendencies show that the translators considered the principle “appropriateness for the child” and attempted to translate such an ambivalent text that includes ideological discourses and Darwinian implications accordingly. Nevertheless, they produced 16 (28.07%) contexts with designificative tendencies deliberately or indeliberately in “multiple readings of the text” semiotic analysis step.

Translation evaluation of the two target texts of the short story titled “How the Leopard Got His Spots” yielded 65 contexts with meaning transformations in eight semiotic analysis steps applied to the source text. The quantitative data in the following Table presents information about which semiotic analysis ranks first in terms of the frequency of designificative tendencies.

Table 7. 15 The Designificative Tendencies in Semiotic Analysis Steps in the Short Story Titled “How the Leopard Got His Spots”

Interpretation of the title and the subheadings of the text	1	1.53%
Focalization of the text	7	10.76%
Narrative programs in the text	6	9.27%
Combinatory modalities of the actants in the text	9	13.84%
Isotopies in the text	14	21,53%
Multiple readings of the text	18	27.69%
The relationship between the text and the elements that surround it	10	15.38%

As is seen from Table 7.15, 18 (%27.69) designificative tendencies were found in the semiotic analysis step “multiple readings of the text”. The short story is an ambivalent text that can be read as a children’s fiction, a Darwinian text and an ideological text by the adult and the child reader. The findings show that the translators had to deal with the explicit and implicit discourses referring to Darwinism, colonialism and racism in the process of translating for the child reader.

Likewise, the target texts of the short story titled “The Elephant’s Child” includes 83 contexts with designificative tendencies determined in eight semiotic analysis steps. The quantitative data gives information about in which semiotic analysis steps designificative tendencies are most frequent.

Table 7. 16 The Designificative Tendencies in Semiotic Analysis Steps in the Short Story Titled “The Elephant’s Child”

Interpretation of the title and the subheadings of the text	1	1.2%
Focalization of the text	5	6.07%

Narrative programs in the text	8	9,63%
Combinatory modalities of the actants in the text	12	14.45%
Isotopies in the text	29	34.93%
Multiple readings of the text	18	21.68%
The relationship between the text and the elements that surround it	10	12.04%

As can be seen in Table 7.16, the contexts with isotopies far outnumber other contexts of analysis steps with a frequency of 29 (%34.93) designificative tendencies. This indicates that the translators have difficulty in conveying the five isotopies “satisfiable”, “spank”, “the great grey-green, greasy Limpopo River, all set about with fever-trees”, “little” and “scuse me”. These isotopies pose problems for the translators since they all bear ideological implications. 29 (%34.93) designificative tendencies could imply that the translators might be in a tendency to avoid these isotopies in the target texts for the mental integrity of the child reader.

In the light of this information, it can be concluded that ideological discourses in the short stories titled “How the Camel Got His Hump”, “How the Rhinoceros Got His Skin”, “How the Leopard Got His Spots” and “The Elephant’s Child” posed challenges for the translators. A total of 309 contexts with designificative tendencies demonstrate that the translators could not avoid the meaning transformations in translation of the contexts with meaning traps and puns in the short stories as ambivalent texts with the ideological discourse. This study suggests that semiotic analysis of the signs in ambivalent texts can help the translator grasp the meaning universe of the texts and make contributions to the translated text.

7.3. RECOMMENDATIONS

This study suggests that literary translators could use semiotic analysis steps for translation of ambivalent texts since semiotic analysis contributes to the solution of problems encountered in the process of translating ambivalent texts involving puns and ideological discourses. The title and the subheadings in a text are the first pieces of information readers are subjected to. If the translator is well aware of designificative tendencies, she/he can make more informed decisions and minimize meaning loss in the

translated text. The semiotic analysis step, “interpretation of the title and the subheadings” helps the translator identify the ideological implications in the title and the subheadings. Identifying power relations is also a significant issue in translation of ambivalent texts. At this point, the analysis of “focalization of the text” lends assistance to determination of the dominance of one point of view over others and the status of the actants in the text. Ambivalent texts involving ideological implications may serve an ideological purpose. The purposeful program of the subject can also give an idea about the ideological purpose of the text. The translator could identify the purpose of the subject and elements that help or prevent that subject through the semiotic analysis of “narrative programs”. Another semiotic analysis step that enables the reader/translator to see power relations in the text is “combinatory modalities of the actants in the text”. The translator can render a decision about the designificative tendencies in introducing the actants as autonomous or dependent. The analysis of “isotopies in the text” further contributes to understanding the deep structure of an ambivalent text. The translator can benefit from this semiotic analysis step in the act of translation in order to disclose the ideological implications and decide on the designificative tendency for minimum loss of meaning. An ambivalent text can be interpreted on several axes. This aspect of the ambivalent texts may pose problems for the translator since the text contains ideological discourses that contradict the prominent characteristics like “appropriateness for the child” of the children’s literature. The translator can draw on “multiple readings of the text” and decide on the most effective designificative tendencies when the meaning loss is inevitable in the act of translation. Along with the semiotic analysis step of “combinatory modalities of the actants in the text”, the semiotic analysis step “contracts in the text and their contribution to the production of meaning” can also help the translator to identify the dominant and oppressed actants in an ambivalent text. Through the analysis of the contracts, the translator can see the power relations and make informed translation decisions. Besides the narration of the plot in an ambivalent text, the illustrations and authorial commentaries can involve ideological discourses either explicitly or implicitly. The semiotic analysis step, “the relationship between the text and the elements that surround it” contributes to disclosure of ideological implications and hidden messages in the text.

This study also suggests that an ambivalent text that involves colonial discourse can be analyzed from postcolonial perspective through the semiotic analysis steps “intertextual

and hypertextual relationships in the text”. An ambivalent text including ideological discourse can establish connections with other texts and can provide further information about the ideological purpose and the implications. In addition to “intertextual and hypertextual relationships in the text”, “evaluation of the proper nouns in the text” can be used in the semiotic analysis of an ambivalent text. Proper nouns can be selected intentionally to serve an ideological purpose in the text. The evaluation of the proper nouns can contribute to the comprehension of the ideological purpose and reaching the deep structure of the text.

This study is not intended as a literary criticism. The primary concern of the study is to light the way for the ambivalent text translator and set a precedent for the studies that aim to analyze and evaluate all literary texts, particularly texts with ideological implications, from the perspective of semiotics of translation. As Sündüz Öztürk Kasar states, semiological analysis of an original text and translation evaluation through semiotics of translation could be helpful for readers and translators in ‘discourse level’; for translators and editors in ‘inter-discourse level’ and for translation scholars in ‘meta-discourse level’ (Öztürk Kasar, 2009a: 173).

This study can also provide inspiration for the future studies dealing with re-translation. Though re-translation is not taken into the scope of this study, short stories set a good example for a product that has previously been translated into Turkish. In this regard, short stories can constitute the corpus of the study aiming to analyze and evaluate the translation within the frame of the concept “re-translation”. Based on the findings in translation evaluation part, this study suggests that the re-translation of the short stories can be a research subject that could be discussed in terms of the ethics in translation.

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APPENDICES



APPENDICES

APPENDICES A: THE ILLUSTRATIONS IN THE SOURCE TEXT

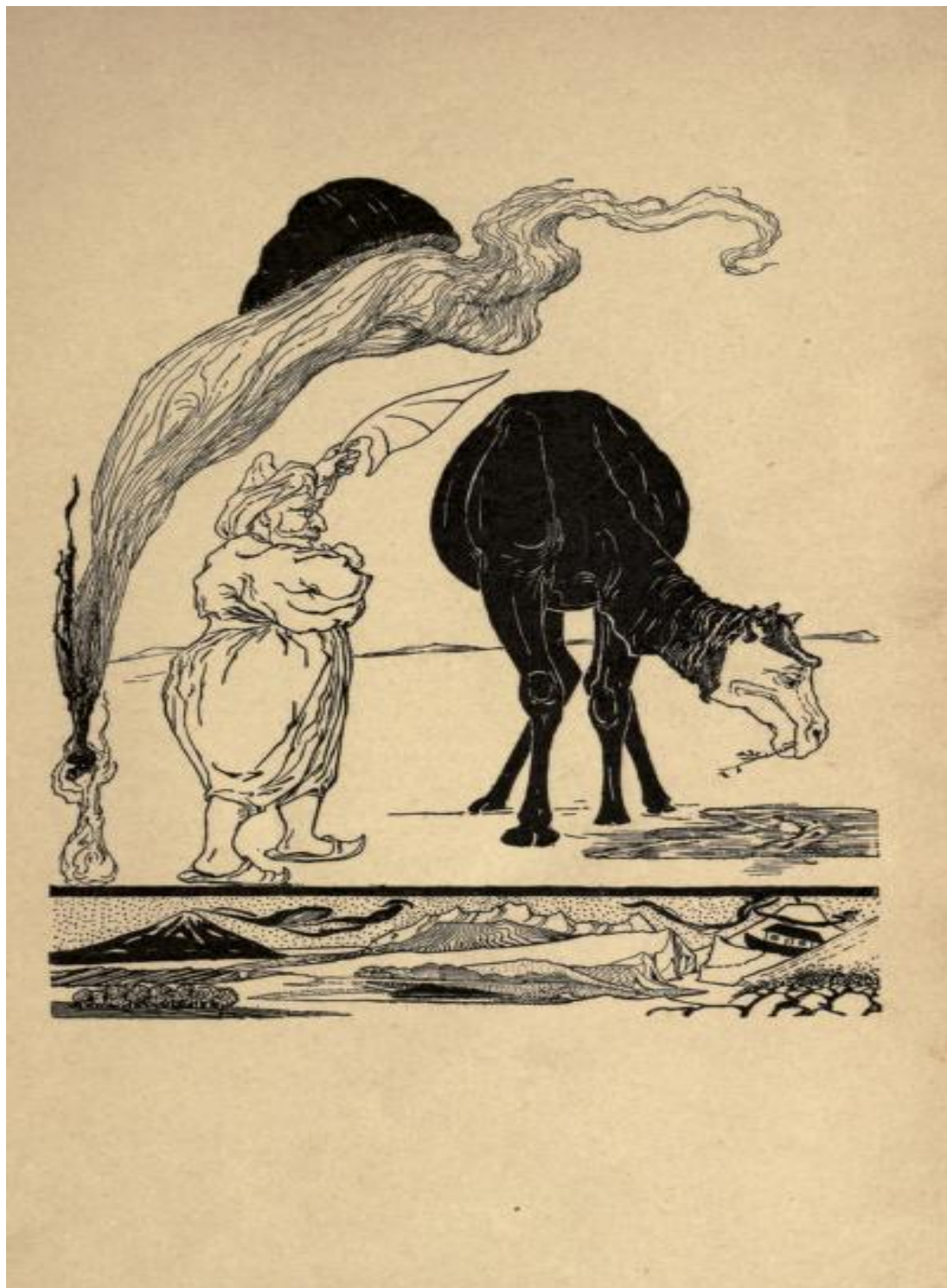
Appendix A.1. The first illustration of the short story titled “How the Camel Got Hump” (*Just So Stories*, 1916: 24).



Appendix A.2. The second illustration of the short story titled “How the Camel Got Hump”
(*Just So Stories*, 1916: 26).



Appendix A.3. The third illustration of the short story titled “How the Camel Got Hump”
(*Just So Stories*, 1916: 30)



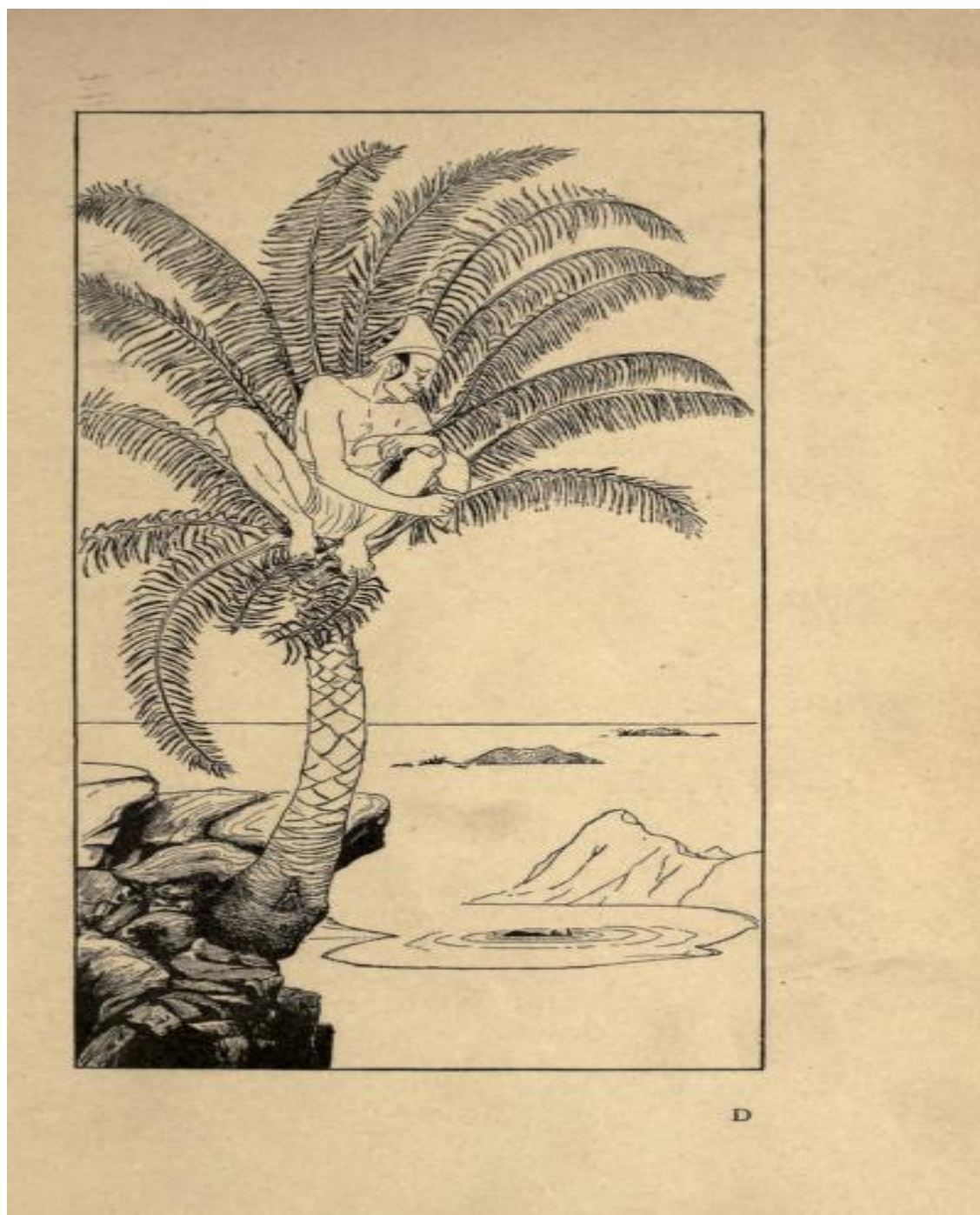
Appendix A.4. The first illustration of the short story titled “How the Rhinoceros Got His Skin” (*Just So Stories*, 1916: 37).



Appendix 5. The second illustration of the short story titled “How the Rhinoceros Got His Skin” (*Just So Stories*, 1916: 38).



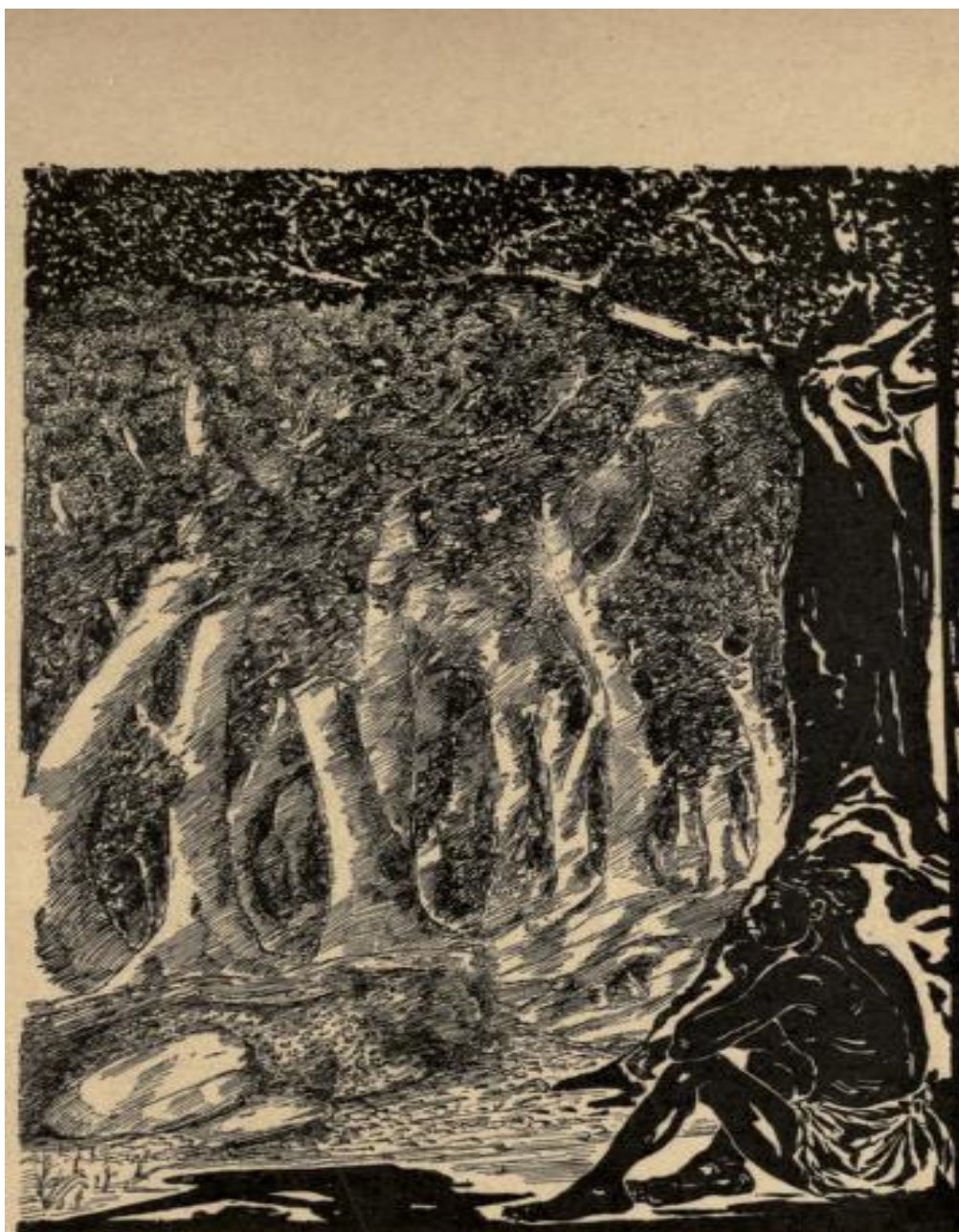
Appendix A.6. The third illustration of the short story titled “How the Rhinoceros Got His Skin” (*Just So Stories*, 1916: 42).



Appendix A.7. The first illustration of the short story titled “How the Leopard Got His Spot” (*Just So Stories*, 1916: 48).



Appendix A.9. The third illustration of the short story titled “How the Leopard Got His Spot” (*Just So Stories*, 1916: 58).



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Appendix A.10. The first illustration of the short story titled “The Elephant’s Child” (*Just So Stories*, 1916: 66).



Appendix A.11. The second illustration of the short story titled “The Elephant’s Child”
(*Just So Stories*, 1916: 72).



Appendix A.12. The third illustration of the short story titled “The Elephant’s Child” (*Just So Stories*, 1916: 78).



APPENDICES B: THE ILLUSTRATIONS OF THE TARGET TEXT

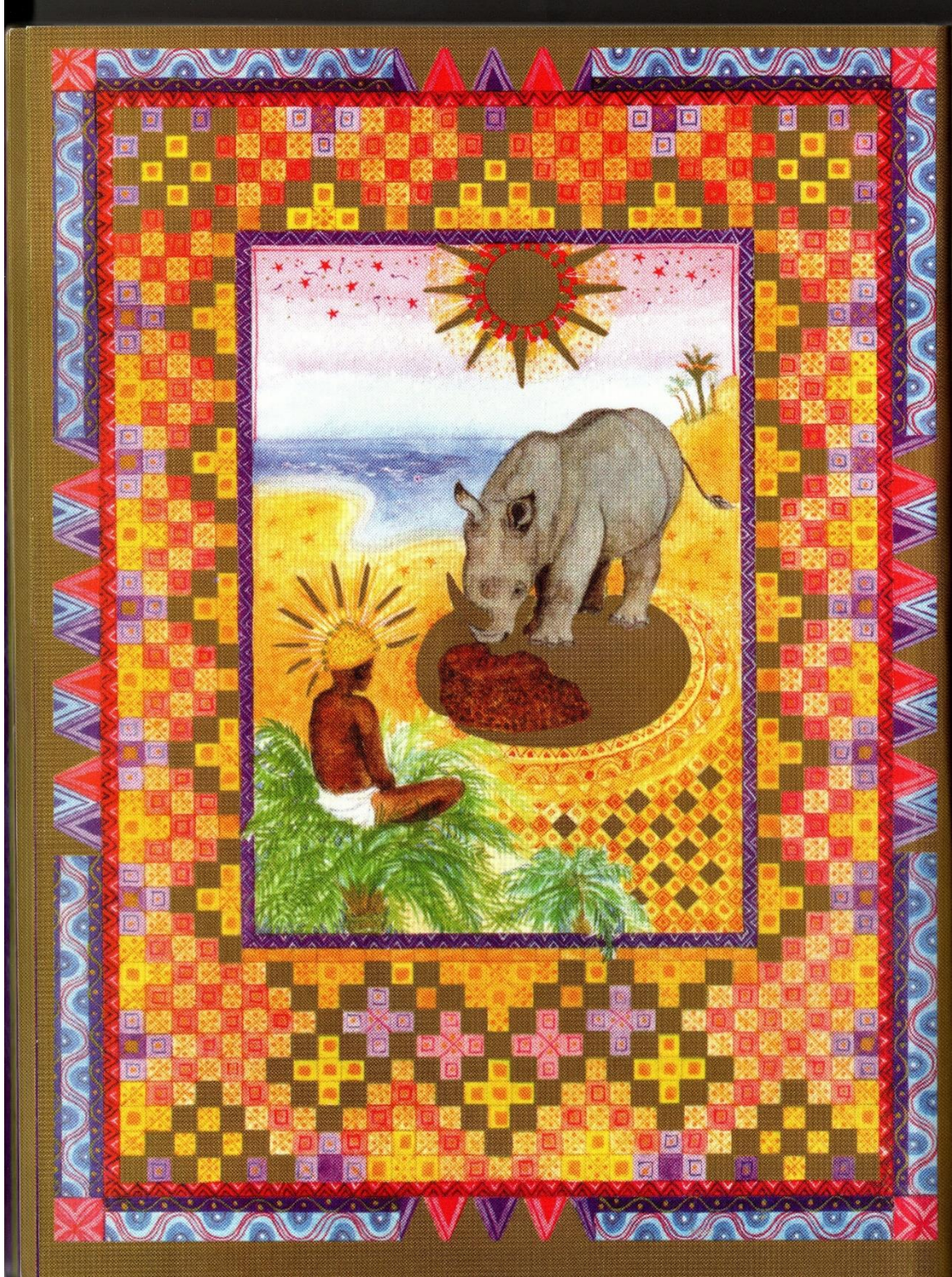
Appendix B.1. The first illustration of the short story titled “DEVE’NİN HÖRGÜCÜ NASIL OLUŞTU?” (*KIPLING’DEN SEVİLEN ÇOCUK HİKAYELERİ*, 2012: 30).



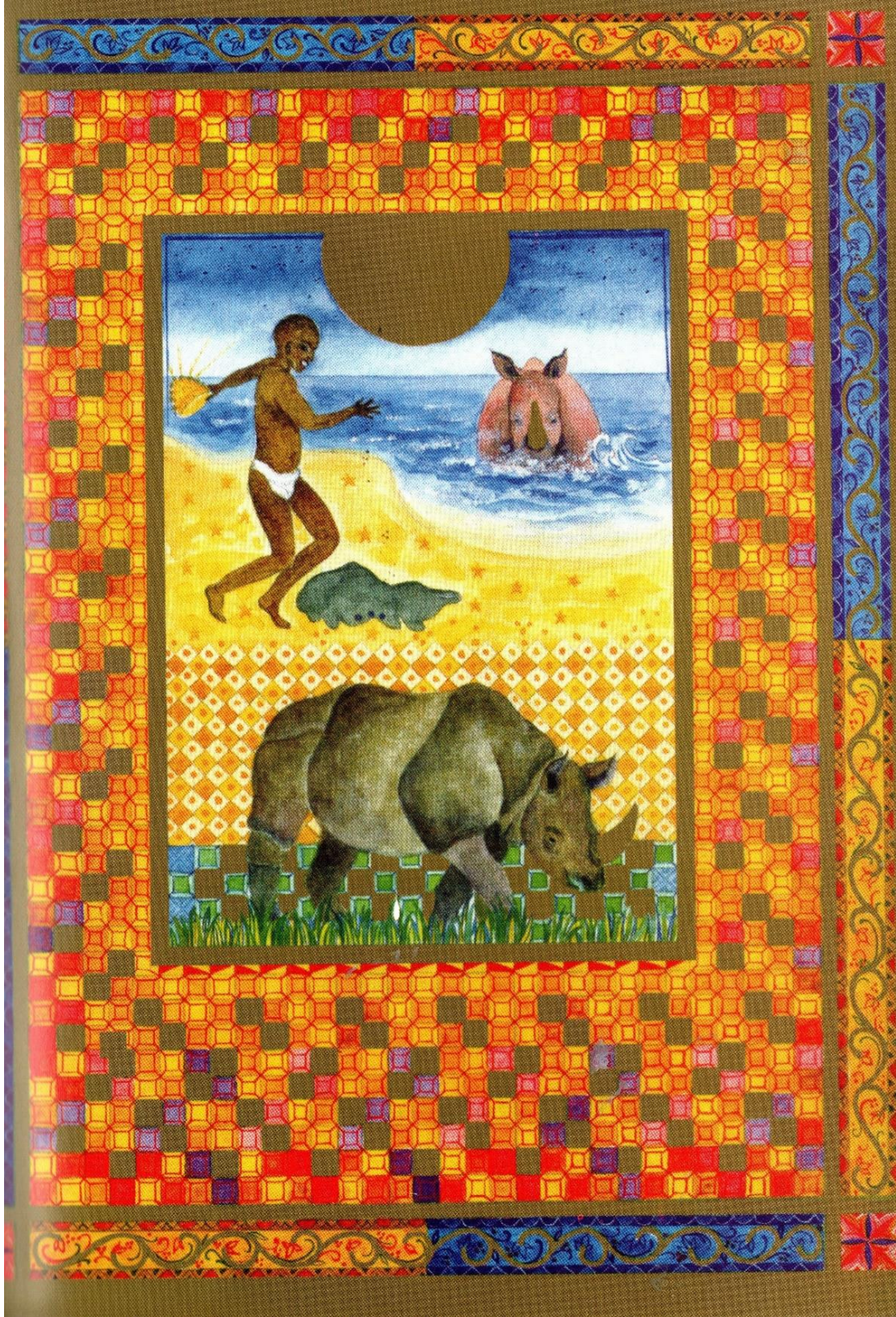
Appendix B.2. The second illustration of the short story titled “DEVE’NİN HÖRGÜCÜ NASIL OLUŞTU?” (*KIPLING’DEN SEVİLEN ÇOCUK HİKAYELERİ*, 2012: 27).



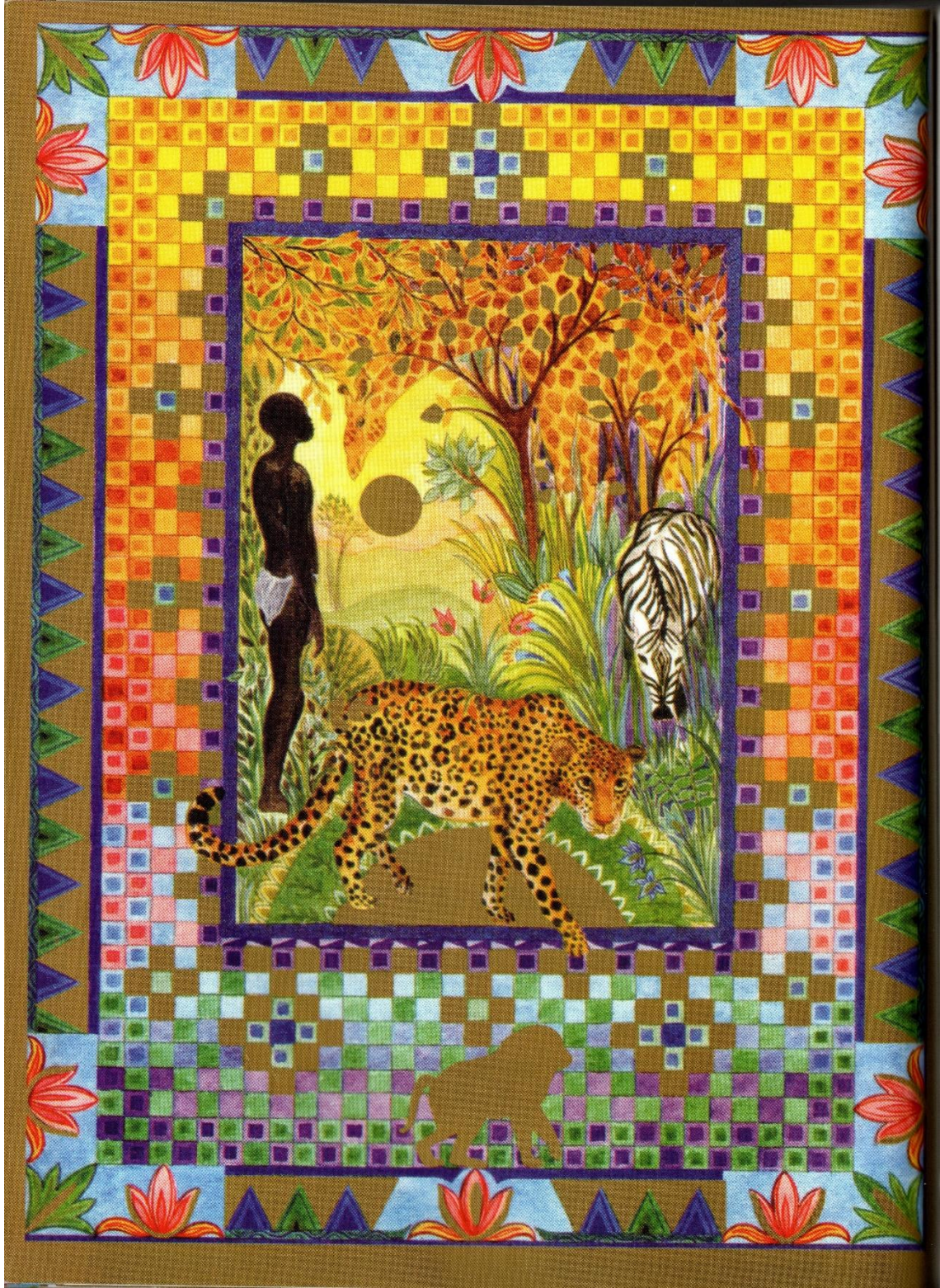
Appendix B.3. The first illustration of the short story titled “GERGEDAN’IN DERİSİ NASIL OLUŞTU?” (*KIPLING’DEN SEVİLEN ÇOCUK HİKAYELERİ*, 2012: 34).



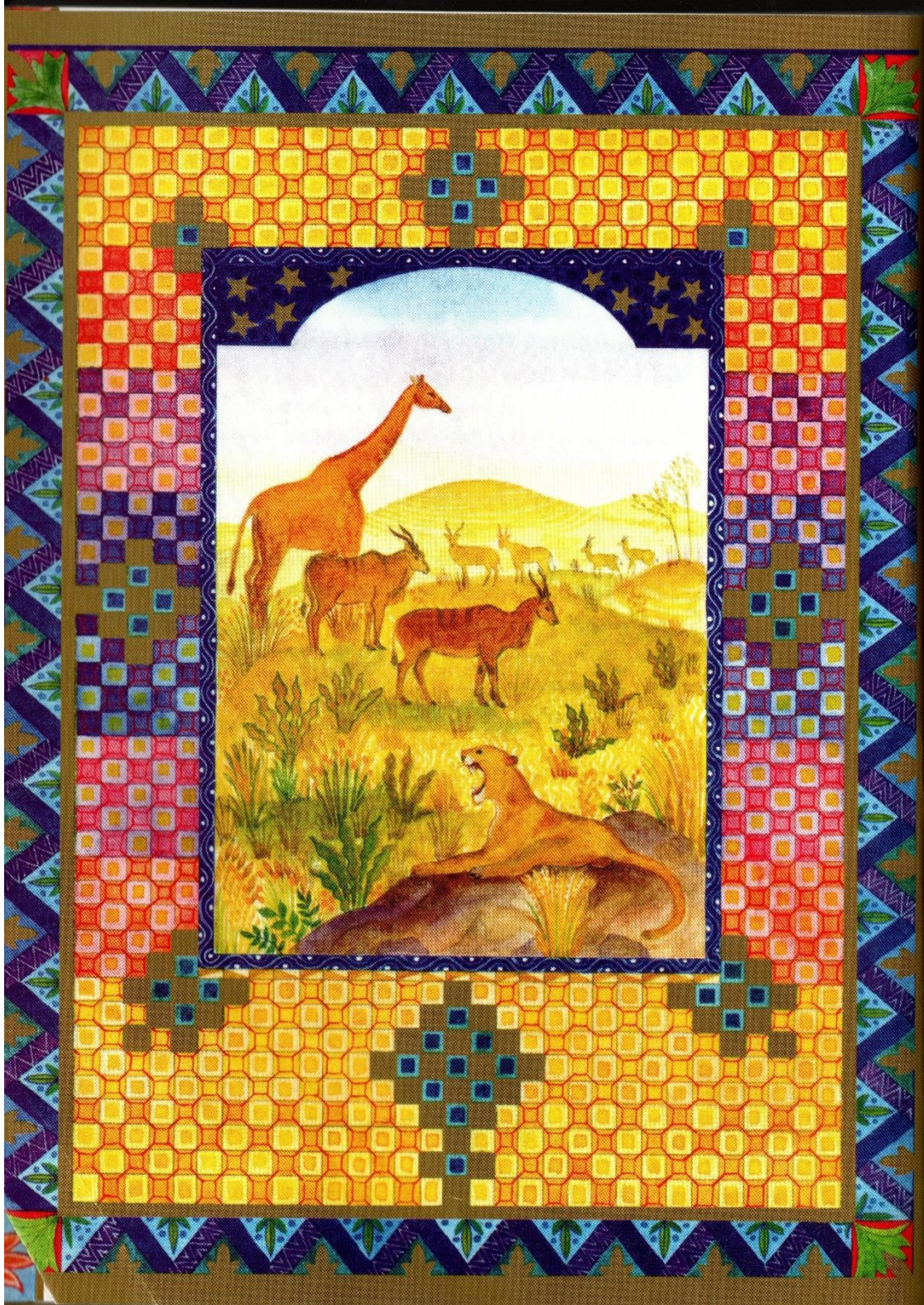
Appendix B.4. The second illustration of the short story titled “GERGEDAN’IN DERİSİ NASIL OLUŞTU?” (*KIPLING’DEN SEVİLEN ÇOCUK HİKAYELERİ*, 2012: 37).



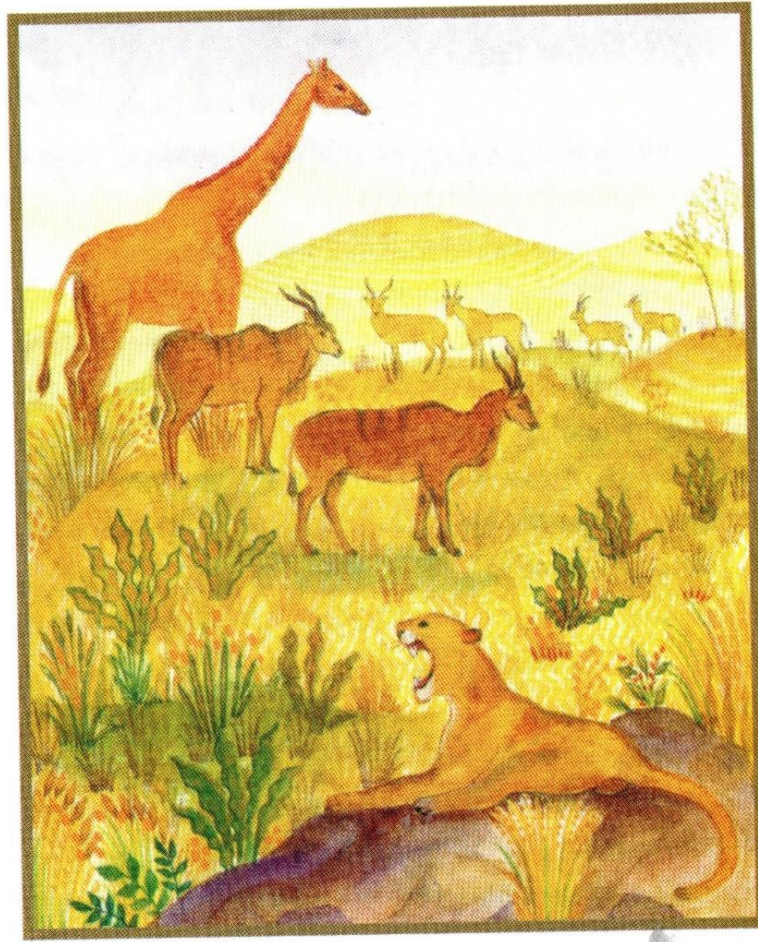
Appendix B.5. The first illustration of the short story titled “LEOPAR’IN BENEKLERİ NASIL OLUŞTU?” (*KIPLING’DEN SEVİLEN ÇOCUK HİKAYELERİ*, 2012: 52).



Appendix B.6. The second illustration of the short story titled “LEOPAR’IN BENEKLERİ NASIL OLUŞTU?” (*KIPLING’DEN SEVİLEN ÇOCUK HİKAYELERİ*, 2012: 44).



Appendix B.7. The third illustration of the short story titled “LEOPAR’IN BENEKLERİ NASIL OLUŞTU?” (*KIPLING’DEN SEVİLEN ÇOCUK HİKAYELERİ*, 2012: 44).



Appendix B.8. The first illustration of the short story titled “ÇOCUK FİL”
(KIPLING'DEN SEVİLEN ÇOCUK HİKAYELERİ, 2012: 66).



Appendix B.9. The second illustration of the short story titled “ÇOCUK FİL”
(KIPLING’DEN SEVİLEN ÇOCUK HİKAYELERİ, 2012: 66).



Appendix B.10. The third illustration of the short story titled “ÇOCUK FİL”
(KIPLING'DEN SEVİLEN ÇOCUK HİKAYELERİ, 2012: 73)

