

T.C.  
İSTANBUL 29 MAYIS ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ  
MÜTERCİM TERCÜMANLIK ANABİLİM DALI

*CAPTAINS COURAGEOUS* ADLI ESERİN TÜRKÇE  
ÇEVİRİSİ ÜZERİNE BETİMLEYİCİ BİR İNCELEME

A DESCRIPTIVE STUDY ON THE TURKISH  
TRANSLATION OF *CAPTAINS COURAGEOUS*

(YÜKSEK LİSANS TEZİ)

Şeyma GEZEN KANACI

Danışman:  
Dr. Öğr. Üyesi Banu TELLİOĞLU

İSTANBUL

2022



T.C.  
İSTANBUL 29 MAYIS ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ  
MÜTERCİM TERCÜMANLIK ANABİLİM DALI

***CAPTAINS COURAGEOUS* ADLI ESERİN TÜRKÇE  
ÇEVİRİSİ ÜZERİNE BETİMLEYİCİ BİR İNCELEME**

**A DESCRIPTIVE STUDY ON THE TURKISH  
TRANSLATION OF *CAPTAINS COURAGEOUS***

(YÜKSEK LİSANS TEZİ)

Şeyma GEZEN KANACI

Danışman:  
Dr. Öğr. Üyesi Banu TELLİOĞLU

İSTANBUL  
2022

**T. C.**  
**İSTANBUL 29 MAYIS ÜNİVERSİTESİ**  
**SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE**

Mütercim Tercümanlık Anabilim Dalı, Çeviribilim (İngilizce) Tezli Yüksek Lisans Programı'nda 010518YL06 numaralı Şeyma GEZEN KANACI 'nın hazırladığı “*A Descriptive Study on The Turkish Translation of Captains Couregous*” konulu yüksek lisans tezi ile ilgili tez savunma sınavı, 01/02/ 2022 günü (14.00 – 15: 00) saatleri arasında yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin başarılı olduğuna oy birliği ile karar verilmiştir.

Dr. Öğr. Üyesi Banu TELLİOĞLU  
Kırklareli Üniversitesi  
(Tez Danışmanı ve Sınav Komisyonu Başkanı)

Prof. Dr. Işın ÖNER  
İstanbul 29 Mayıs Üniversitesi

Dr. Öğr. Üyesi Nilüfer ALİMEN  
İstanbul 29 Mayıs Üniversitesi

## **BEYAN**

Bu tezin yazılmasında bilimsel ahlak kurallarına uyulduğunu, başkalarının eserlerinden yararlanılması durumunda bilimsel normlara uygun olarak atıfta bulunulduğunu, kullanılan verilerde herhangi bir tahrifat yapılmadığını, tezin herhangi bir kısmının bu üniversite veya başka bir üniversitedeki başka bir tez çalışması olarak sunulmadığını beyan ederim.

Şeyma GEZEN KANACI

01.02.2022

## ÖZ

### *Captains Courageous* Adlı Eserin Türkçe Çevirisi Üzerine Betimleyici Bir İnceleme

Bu tezin amacı, Rudyard Kipling'in *Captains Courageous* (1897) adlı eserinin Türkçe çevirilerinden biri üzerinde kapsamlı bir betimleyici çalışma yürütmektir. Özgün roman, edebiyat ve çeviribilim alanlarında üzerinde yeterince çalışma yapılmamış bir tür olan gençlik edebiyatının ilk örneklerinden biri olarak kabul edilir. Romanın, ayrıca, Türkiye'deki çeviri gençlik ve çocuk edebiyatı dizgelerinde özel bir yere sahip olduğu iddia edilebilir; zira Türkiye Cumhuriyeti'nin kuruluşundan sonra yapılmış tam yirmi altı çevirisi bulunmaktadır. 1928 yılında, harf devriminin hemen öncesinde Kamuran Şerif [Saru] tarafından yapılan ve Arap harfleriyle yayımlanan çeviri, eserin ilk çevirisi olması ve Türk tarihinin en kritik dönemlerinden biri olan erken Cumhuriyet Dönemi'ni temsil etmesi nedeniyle tez kapsamında yürütülecek betimleyici çalışmanın odak noktası olarak seçilmiştir. Betimleyici çalışmanın metodolojisi, Betimleyici Çeviribilim ekolünün önde gelen temsilcilerinin teorik katkıları üzerine temellenmektedir. Çalışmada, çeviri sürecini yönlendiren normları betimlemek için Gideon Toury'nin erek odaklı kuramı (1985) kullanılmış; çevirmenin stratejileri ile erken Cumhuriyet Dönemi'nin baskın ideolojik ve yazınbilimsel eğilimleri arasındaki paralellikleri açıklığa kavuşturmak amacıyla ise Itamar Even-Zohar'ın Çoğul Dizge Kuramı'ndan (1978) ve Andre Lefevere'nin "patronaj" kavramından (1992) yararlanılmıştır. Betimleyici çalışmanın sonuçları, kaynak ve erek metinler arasındaki eşdeğerlik ilişkisinin genel olarak "kabul edilebilir" olarak tanımlanabileceğini göstermektedir (Toury, 1995, 56). Bununla birlikte, alt düzey kararları dikkate alındığında çevirmenin yeterlilik ve kabul edilebilirlik kutupları arasında ustalıkla hareket ettiği söylenebilir. Elde edilen bulgular, ayrıca, çevirmenin tercihlerinin dönemin poetikasıyla büyük ölçüde uyumlu olduğunu ve dönemin ideolojik eğilimlerinin çevirmenin kararlarında ve söz konusu dönemin önde gelen Türkologlarından biri olan Ahmet Cevat'ın [Emre] çeviri esere yazdığı önsözde de gözlemlenebildiğini ortaya koymaktadır.

#### **Anahtar Kelimeler:**

Gençlik edebiyatı, çeviri normları, Çoğul Dizge Kuramı, patronaj, Cumhuriyet Dönemi

## **ABSTRACT**

### **A Descriptive Study on the Turkish Translation of *Captains Courageous***

The aim of this thesis is to conduct a thorough descriptive analysis on one of the Turkish translations of *Captains Courageous* (1897) by Rudyard Kipling. The original novel is regarded as one of the early examples of young adult fiction, a genre that has been underresearched both in literary studies and translation studies. *Captains Courageous* seems to have a special place in the systems of translated young adult and children's literature in Turkey since there are twenty-six translations of the book in total, all conducted after the establishment of the Republic of Turkey. The translation that was carried out by Kamuran Şerif [Saru] and published in Arabic letters in 1928 right before the alphabet reform is selected as the focus of the descriptive analysis since it is the first translation of the work and it represents one of the most critical periods in Turkish history, namely the early Republican Period. The methodology of the descriptive analysis is mainly based on the theoretical contributions of the prominent members of the Descriptive School. While Gideon Toury's target-oriented theory (1985) is used to observe the norms governing the translation process, Itamar Even-Zohar's Polysystem Theory (1978) and Andre Lefevere's notion of "patronage" (1992) are also benefitted from in an attempt to clarify the parallels between the translator's strategies and the dominant ideological and poetological tendencies of the early Republican Period. The findings of the descriptive study indicate that the equivalence relationship between the source and the target texts could generally be defined as "acceptable" (Toury, 1995, 56) although when lower-level decisions of the translator are taken into account, it could be claimed that the translator skillfully moves back and forth between the adequacy and acceptability poles. The findings also reveal that most choices of the translator are in accord with the poetics of his time and that the ideological tendencies of the period could be observed in the decisions of the translator as well as in the foreword written by Ahmet Cevat [Emre], one of the prominent Turkologists of the period in question.

#### **Key words:**

Young adult literature, translation norms, Polysystem Theory, patronage, the Republican Period

## ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to my advisor Asst. Prof. Banu Tellioglu for her invaluable guidance and support. It is her critical reading and stimulating discussions in our thesis meetings that made this thesis present. She has been an excellent mentor and advisor who has always been so kind and patient enough to read my numerous revisions. I will always consider myself fortunate to have been her student.

I am also deeply grateful to Prof. Dr. Işın Öner for her eye-opening classes and for teaching us the cores of Translation Studies. I also wish to express my gratitude to Prof. Dr. Ayşe Banu Karadağ for always encouraging me to go further. During my master's, she had a huge impact on me by providing me with a critical perspective. Finally, I would like to express my sincere thanks to Asst. Prof. Nilüfer Alimen for always being approachable and supportive whenever I needed her.

In addition, I want to express my gratitude to my parents for reminding me to take breaks. I am also grateful to my sister, who has been the best study partner and great support throughout this study. I want to thank Dr. Ali Demir for always being there. Many thanks also to my dearest friend Tuğba Alp for constantly cheering me up. I have felt their support and love for every step of this study.

Last but not least, I am truly grateful to my lovely husband, Emre Kanacı, for his tremendous encouragement and support. His high-spirits kept me going towards the finish line. He was filled with the same excitement as me while telling him about every new thing I found and learned. And thanks to him, I've learned that academic writing should be seen through the lens of storytelling as well. As researchers and also as merely human beings, we will tell more stories.

## TABLE OF CONTENTS

TEZ ONAY SAYFASI.....	II
BEYAN.....	III
ÖZ.....	IV
ABSTRACT.....	V
TABLE OF CONTENTS.....	VII
<b>INTRODUCTION .....</b>	<b>1</b>
<b>1. YOUNG ADULT LITERATURE .....</b>	<b>4</b>
1.1. WHAT IS YOUNG ADULT LITERATURE? .....	4
1.2. A SHORT HISTORICAL OVERVIEW OF YA LITERATURE .....	7
1.2.1. From Didacticism to Entertainment .....	8
1.2.2. Youth, Labor and Social Class: The Rise of Adventure Books in Britain .....	11
1.2.3. YA Literature as a New Genre .....	15
<b>2. TRANSLATED YA LITERATURE IN TURKEY .....</b>	<b>19</b>
2.1. THE LATE OTTOMAN PERIOD.....	19
2.2. THE EARLY REPUBLICAN PERIOD (1923-1932).....	21
2.3. THE TRANSLATION BUREAU AND BEYOND.....	26
<b>3. LITERATURE REVIEW .....</b>	<b>31</b>
<b>4. THEORETICAL FRAMEWORK.....</b>	<b>35</b>
4.1. FROM PRESCRIPTIVISM TO DESCRIPTIVISM.....	35
4.2. DETERMINING THE ROLE OF TRANSLATION IN LITERARY AND CULTURAL SYSTEMS .....	38
4.3. DESCRIBING THE TRANSLATION NORMS .....	39
4.4. DESCRIBING THE IDEOLOGICAL FACTORS .....	42
<b>5. A DESCRIPTIVE ANALYSIS ON A TRANSLATED YOUNG ADULT NOVEL: <i>CESUR KAPTANLAR</i> .....</b>	<b>44</b>
5.1. THE SOURCE TEXT: <i>CAPTAINS COURAGEOUS</i> .....	44
5.1.1. The Author.....	45
5.1.2. <i>Captains Courageous</i> : The Plot, the Characters and the Themes .....	50
5.2. THE TARGET TEXT: <i>CESUR KAPTANLAR</i> .....	55
5.2.1. On <i>Selamet Matbaası</i> .....	58
5.2.2. On <i>Kütüphane-i Hilmi Publishing House</i> .....	59
5.2.3. Views on Kipling and His Works.....	60
5.2.4. The Foreword .....	61
5.2.5. The Illustrations .....	65
5.2.6. The Preliminary Norms .....	66
5.2.7. The Operational Norms .....	67
5.2.7.1. The Matricial Norms.....	67
5.2.7.1.1. Footnotes .....	68
5.2.7.1.2. Omissions .....	73
5.2.7.1.3. Additions .....	75
5.2.7.2. The Textual-Linguistic Norms.....	78
5.2.7.2.1 Colloquial and Idiomatic Language Use in the TT .....	78
5.2.7.2.2 Use of Foreign Words in the TT.....	80
5.2.7.2.3 Culturally Specific Words in the ST .....	82
5.2.7.2.4 Accents and Dialects in the ST.....	83

5.2.7.2.5 Religious References in the ST .....	84
5.2.7.2.6 References to Bad Habits in the ST.....	87
5.2.7.2.7 References to Beating for Educational Purposes in the ST .....	88
5.2.8. The Initial Norm .....	90
CONCLUSION.....	92
REFERENCES .....	95
APPENDICES .....	103
ÖZGEÇMİŞ .....	139



## INTRODUCTION

Although contemporary scholars seem to have agreed upon some fundamental standards on the general attributes of young adult literature, the scope of the genre is still a subject of discussion for many. This is not surprising since distinctions between young adult literature, children's literature, and literature for adults were not very clear in the past and early examples of oral literature such as fairy tales, folk stories were consumed by both adolescents and children as well as adults. In fact, although novels and short tales specially targeting young people began to be created much earlier, attempts to clearly define young adult literature as a separate genre became visible as late as the 20<sup>th</sup> century. This may well explain why there is a limited number of studies conducted worldwide on young adult literature in general and on translated young adult literature in particular. The number of studies conducted on translated young adult literature in Turkey seems to be even smaller.

However, translated young adult literature is important in that just like translated children's literature, it may reflect the dominant ideological and poetological tendencies of the time the translations were produced (Lefevere, 1992, 8). Therefore, in order to lay bare these ideological and poetological tendencies and to identify the positions they hold in their own literary polysystems (Even-Zohar 1978, 23), it is critical to conduct descriptive studies on essential works of translated young adult literature. Descriptive studies that concentrate on early translations of young adult fiction may help fill certain gaps in literary history and translation history. They may also help explain what content was considered appropriate for the young adults in certain periods in history and thus contribute to the ongoing theoretical discussions concerning various aspects of the genre.

Taking the above-mentioned facts into consideration, this study aims to conduct a descriptive analysis on the very first Turkish translation of Rudyard Kipling's *Captains Courageous*. The novel seems to have a special place in the systems of translated young adult and children's literature in Turkey since it has been retranslated several times throughout the history of the Republic of Turkey. In fact, the total number of translations of the work is twenty-six. The reason why this specific translation is chosen for the descriptive analysis is that -apart from being the first translation of the work- it represents one of the most critical periods in Turkish history, namely the early Republican Period.

The translation in question was carried out by Kamuran Şerif [Saru], who was famous for his translations of Shakespeare, and was published in Arabic letters in 1928, right before the alphabet reform. It includes a foreword that was written by one of the most prominent Turkologists of the time, Ahmet Cevat [Emre]. Two different publishing houses' names appear on the inner cover page of *Cesur Kaptanlar*; namely, Kütüphane-i Hilmi and Selamet Matbaası (Selamet Publishing House).

The methodology of the study is mainly based on the theoretical perspectives offered by the prominent members of the Descriptive School. While Gideon Toury's target-oriented theory will be employed to observe the norms governing the translation process, Itamar Even-Zohar's Polysystem Theory and Andre Lefevere's notion of "patronage" (Lefevere, 1992, 14-15) will also be benefitted from in an attempt to clarify the parallels between the translator's strategies and the dominant ideological and poetological tendencies of the early Republican period and the possible effects of patrons on the translation activity.

Chapter 1 is an attempt to define what young adult literature is. In order to achieve this aim, perspectives of modern day scholars on the scope of young adult literature will be discussed and a short historical overview of young adult literature will be offered. For the sake of simplicity, the long and complicated history of the development of young adult literature as a new genre will be summarized under three basic headings, each of which attract attention to the basic functions the representatives of young adult fiction assume in certain periods in history. Therefore, while the first section focuses on didactic intentions as a basic feature of early examples, the next one emphasizes a functional shift towards entertainment and thus tries to inform the reader about the emergence of adventure books in England. The final section basically looks at the 20th century, which is marked by attempts to define young adult literature as a new and separate genre.

Chapter 2 will evaluate how translated young adult books in Turkey fit into the Turkish literary polysystem. It bears brief information on three basic periods: the late Ottoman period, the early Republican period, and the long period between the establishment of the Translation Bureau and 1990s.

In chapter 3, various academic studies from different parts of the world will be reviewed. These studies range from master's theses to articles, almost all of which are case studies on translations of distinguished works that target young adults.

Chapter 4 of the study will provide a theoretical framework for the descriptive aspect of the thesis. The theoretical contributions of Itamar Even-Zohar, Gideon Toury, and Andre Lefevere will form the basis of the descriptive study since these best represent the emergence of and are considered to be the cornerstones of the descriptive paradigm. They also provide valuable insight and methodology for descriptive research, respond to various dimensions of translation activity and offer a diachronic perspective.

Chapter 5 comprises a descriptive study that focuses on the first Turkish translation of *Captains Courageous* (1897) by Rudyard Kipling, an early example of adventure fiction that addresses young adults. This descriptive part of the thesis first focuses on the source text giving information about the author and introducing the plot, the characters, and the themes in the book. It, then, moves on to the target text and attempts to analyze the paratextual elements that surround the translation (Genette, 1991, 261). The paratextual elements that will be under scrutiny in this section are the publisher, news items or advertisements that could give us clues about how Kipling and his works were perceived in the target system, the foreword to the translation written by Ahmet Cevat [Emre], and the illustrations used in the publication. Next, through a textual analysis based on comparisons of source and target text elements, the chapter will try to describe the preliminary and the operational norms as well as the initial norm adopted by the translator.

Final conclusions drawn from the findings and general evaluations on the translation case at hand will be offered in the conclusion part.

# 1. YOUNG ADULT LITERATURE

This chapter aims to provide some general information on the scope of young adult literature. Therefore, it will first present modern theoretical perspectives and discussions on the scope and the basic features of young adult fiction. Next, it will provide a short historical overview of young adult literature, which will help us trace its roots back to the medieval ages.

## 1.1. What is Young Adult Literature?

Drawing a line between adolescent literature and children's literature has never been easy since their boundaries were never evident. It is common knowledge that works of early oral literature such as fairy tales, folk tales and other oral forms were enjoyed by adults as well as children and adolescents. Even after the invention of the printing press and printed books became widely available, young adults continued to consume the very same books that their parents and siblings enjoyed. The long and widespread tradition of family members from all ages gathering in one room and reading aloud books might be taken as a clear indication that historically speaking there was no distinction between young adult literature (henceforth YA literature), children's literature and literature for adults. The discussions concerning what YA literature is or should be is a relatively new phenomenon that has its roots in the 20<sup>th</sup> century. Therefore, it is not surprising that despite modern scholarly efforts to define YA literature, we still encounter confusion as to what YA literature consists.

The confusion can easily be observed, for instance, in the tendencies of the readers, publishing houses and bookstores. It would not be wrong to assert that for a considerable number of adults living in modern societies, YA literature means nothing more than cheap, worthless books. For many others, however, it consists of books that are found in most school libraries: classics which were and are still read by adults, young adults and children. YA literature sales also indicate that most of the YA books were not bought for young adults but for adults themselves. According to Bowker

Market Research conducted in 2012, people who purchased YA books were older than eighteen and they comprised 55% of the whole group. The largest age group consisted of people between the ages of 30 and 44, constituting 28% of YA literature sales. (Hill, 2014, 5). Interestingly enough, publishing houses often categorize YA literature under children's literature (Crowe; 1998, 120). The confusion does not skip bookshops' websites and can be observed by a quick click. While some bookshops place YA literature under the category of 'others', some booksellers see no difference between children's literature and young adult books. In fact, very few of them have a separate category for YA literature.

Award Committees have not been able to agree on a standard definition of YA literature either. For instance, The Edwards Award, which started in 1988, uses the following set of questions when evaluating YA literature:

1. Does the book(s) help adolescents to become aware of themselves and to answer their questions about their role and importance in relationships, in society, and the world?
2. Is the book(s) of acceptable literary quality?
3. Does the book(s) satisfy the curiosity of young adults, yet help them thoughtfully to build a philosophy of life?
4. Is the book(s) currently popular with a wide range of young adults in many different parts of the country?
5. Does the book or book(s) serve as a "window to the world" for young adults (YALSA, 1996; quoted in Butcher and Hinton, 2013).

On the other hand, what the Printz Award appreciates and finds worth giving a prize is the "literary quality" of the work. According to Bucher and Hinton, the popularity and the message that a book offers is not even the slightest concern for this award (Bucher and Hinton, 2013, 5).

The lack of a consensus among scholars on what sorts of books should be included in YA literature or what age group it should address might be one of the underlying reasons for the confusion described above. Many modern scholars, for instance, consider traditional books like *Anne of Green Gables*, *Little Women* and such in this classification

while some others prefer not to include any books published before 1967, which was the year when the book *The Outsider* by S. E. Hinton was published (Crowe, 1998, 121). Nearly three decades ago, the scope of YA literature was thought to be limited to readers between the ages of 12 and 18; however, this limit now seems to be more inclusive of the ages between 10 and 35 (Cart, 2004 quoted in Hill, 2014, 3). Although some scholars believe that how books are targeted should be one of the criteria to be taken into consideration when it comes to setting the boundaries between children's literature and YA literature (Coats, 2011, 322), some state that no matter the division by the publishing houses, any book from adult literature or children's literature can be listed under the YA literature tag as long as readers between the ages of twelve to twenty purchase them (Nilsen and Donelson quoted in Hill, 2004, 6). Nevertheless, the general scholarly tendency today is to consider various factors such as the possible demand by the particular age group, length, complexity of the vocabulary and plot while determining a suggested age group (Coats, 2011, 322).

Although scholars seem to be nowhere near reaching a consensus, the ongoing discussions do help sketch out what YA literature might or should actually include. In an attempt to construct some benchmarks of YA literature, Small (1992), for instance, defines the significant aspects of the genre. He stresses that the protagonist of a typical YA fiction work is a teenager and the problems (s)he faces are related to what most teenagers are going through. The story generally reflects the judgments and insights of a young adult on events and other characters. The main characters are usually depicted as insightful, more mature than their peers, thoughtful and smart; on the other hand, the way they speak is not the same with an adult and they engage in dialogues that include slang expressions, which indicate their age (Small, 1992, quoted in Hill, 2014, 6).

Although it is now accepted by most scholars that the age of the protagonist plays the most prominent role in differentiating YA books from others; some other factors are also being discussed. Karen Coats, for instance, points out that if a plot is constructed more simply and traditionally; that is, if the bad guy loses and the good guy wins at the end, this book is for preadolescents. However, if the traditional moral universe is in dispute and questioned, the work is referred to as YA literature (Coats, 2011: 322). Stephens, on the other hand, defines YA literature as a story of an adolescent struggling to deal with adult-like problems and her/his expedition to find who s/he is (Stephens,

2007). According to Anita Tarr and Roberta Trites sexuality is a critical factor in differentiating YA fiction from preadolescent books and if the book deals with sexuality throughout the narrative, it might be considered YA literature. Trites further claims that in adolescent narratives characters may die or struggle with horrible parents and that all of these features might be associated with the concept of power. In other words, for Trites, how the concept of social power is positioned throughout the course of the story is one of the main factors to differentiate YA literature from children's literature. What children's stories focus on is the character who discovers ways to feel more confident and secure within the limits of her/his surroundings. Inner strength and sense of self are notions that are acknowledged in such stories (Trites, 2000, 2). However, the main character in an adolescent story is bound to become aware of the social constructions that have contributed to her/his self-image and have molded her/his personality. According to Trites, the power encountered in social systems of family, government and the Church, and social constructions of gender, sexuality, class, race, and death are the major issues that are dealt with by characters (3). Protagonists try to apprehend the limit of power of other entities surrounding them and their position within these social institutions and relations. In other words, authority is a force that acts within the subject and on the subject; youth are repressed as well as empowered in these books by their own power and by the power of the society that surrounds them (7).

The above-mentioned difficulties to define YA literature, its blurry borders and various definitions offered by scholars do not change the fact that today YA literature is regarded as a separate genre, distinct from adult and children's literature. In order to better evaluate its distinct features and further discuss the scope of YA literature, however, one needs to turn to history and observe its evolution throughout centuries.

## **1.2. A Short Historical Overview of YA Literature**

As mentioned in the previous section, the development of YA literature has its roots in children's literature and attempts to differentiate YA literature from children's literature are a fairly modern phenomenon. This means that any effort to offer a historical overview of YA literature will inevitably include the major developments in children's literature. Therefore, this section aims to highlight significant developments in children's literature

together with works that might be considered as the first examples of YA fiction. It should also be noted that the historical overview offered below is by no means a comprehensive one and that although major developments are presented in a rough chronological order, the main aim of the section is to attract attention to the functions of the works which targeted or attracted young readers throughout history.

### **1.2.1. From Didacticism to Entertainment**

The history of children's literature can be traced as far back as the medieval period. Historians conjecture that during the medieval period children took part in the gatherings of their parents in the larger and affluent families and listened to tales being read aloud. Before the advent of the printing press, books were handwritten and publication of printed books for children began in England during the 1470s. The first published books that targeted children and adolescents aimed to teach them social conduct. The first published writer of some of the earliest examples of conduct books was William Caxton. His books were intended to give advice and teach etiquette to children. Among his works were *The Book of Curtesye* (1477) and *The Book of the Knight of the Tower* (1484), which aimed to teach boys and girls in upper-class families how to conduct themselves in court. The conduct books continued to appear in the sixteenth and seventeenth centuries<sup>1</sup>: Desiderus Erasmus' *A Handbook on Good Manners for Children: De Civilitate Morum Puerilium Libellus* (1531), for instance, aimed to provide advice on ethical, bodily, social and educational development of children (Childs, 1984, 52). Similarly, *The School of Manners, or Rules for Children's Behavior* (1685) by John Garretson was made up of a series of simple, ample instructions about physical functions of the body, table manners and obedience to subordinates (75).

---

<sup>1</sup> Obviously, the popularity of books on etiquette was not limited to the sixteenth, or seventeenth centuries only, and after the French and American revolutions, the desire of social mobility was fueled among many low and middle-class youth. Education for self-improvement gained an important position, but people's ability to navigate social responsibilities and relationships was almost as important in their quest to improve their circumstances. Therefore, there was a demand for courtesy, or etiquette books on the grounds that they could initiate the needed adaptation to the changing world (<https://www.virginiahistory.org/collections-and-resources/virginia-history-explorer/advice-and-etiquette-books> accessed on March 5, 2021).

Didactic tendencies of the authors were also revealed in books that aim to teach children the basic religious principles. In the late seventeenth century, for example, Puritan authors had a substantial impact on literature addressed to children. Unsurprisingly, the first children's book that was printed in America was *Spiritual Milk for Boston Babes* (1656), whose content was about the teachings of the Church (Heywood, 2001, 488). Another example, *A Token for Children* (1671-2), written by the unorthodox preacher James Janeway, made its substance plain in the subtitle: “*An Exact Account of the Conversion, Holy and Exemplary Lives, and Joyful Deaths, of several young children*”. This subtitle was a clear reflection of the commonly accepted idea that the natural corruption or wretched status of children could only be altered through conversion, which aimed at purifying children’s souls and making them good Christians. The author’s gloomy writings may be found unsuitable for children in our modern age; however, death was a common concept in children’s literature and in most of the tales written in this period, good kids were sent to heaven to retrieve prizes (Heywood, 2001, 488). Religious content was also prevalent in the following century. *Jessica’s First Prayer* by Sarah Smith, a popular book that emerged in the mid-1800s, for example, had a clear ethical message and was built on Christian values.<sup>2</sup>

Didactic intent in books that addressed children was not to disappear from the scene of children’s literature for a long time. The underlying reason might be the Enlightenment theories that changed the perception about disciplining children, and from then on, it was believed that the most effective tool for rectifying any errors that a child might commit could only be through mental discipline (O’Malley, 2005, 91). In fact, as Grenby points out, throughout the course of history writers of children's books have always considered it part of their duty to educate their audiences by giving them didactic messages about reality, faith, values, social codes, thinking styles, or some other collection of views or ideas. However, by the eighteenth century writers and publishers were slowly coming to the realization that offering didactic content in another guise and making education appealing to children would make children’s books more functional. Thus, the tendency to disguise moral teachings with entertaining stories started to become

---

<sup>2</sup> For more information, see <https://www.bl.uk/collection-items/jessicas-first-prayer-a-popular-19th-century-childrens-book> (accessed March 7, 2021).

prevalent around the mid-1700s. One of the earlier examples that revealed such a tendency was *The Christmass-Box* by Mary Collyer (1748–9). The book consisted of 3 to 4 pages-long stories that offered entertaining plots although the major aim of the author was to teach moral values to children. Similar stories were published in *The Lilliputian Magazine* (1751-2), the first periodical targeting children (Grenby, 2014).<sup>3</sup>

It should also be noted that until the eighteenth century apart from purely didactic books that were published for them, children continued to read whatever they could find such as ballads, fairy tales and novels to entertain themselves. Chapbooks were also quite popular and were consumed by children and adolescents as well as adults. These books ranging between 20 to 40 pages consisted of ballads, poems and tales (Heywood, 2018, 488). In short, American and European kids shared a common interest with their elders. Children's books that were written solely to entertain kids did not come into the scene until the eighteenth century (Hunt, 2002, 5). Still, the number of books that aimed to solely entertain children was very limited in the earlier years of the century. One of these books was *Little Book for Little Children* (c.1712), which consisted of riddles and rhymes and another one was titled *A Description of Three Hundred Animals* (1730), which clearly stated that its purpose was to entertain young readers (Grenby, 2014 ).<sup>4</sup>

Nevertheless, the eighteenth century was marked by children's books that combined the educative and entertaining functions. In the 1740s, a group of London publishers started to publish new books intended to educate and entertain young readers. One of these works was a collection of histories of London landmarks with illustrations (1740-43). Another was the first recorded nursery rhyme book called *Tommy Thumb's Pretty Song Book* (1744) (Grenby, 2014) The combined aim of educating and entertaining children was becoming the major aim of children's literature. Soon, innovative publishers started opening up the market for children's books in England and there were parallel moves in France, Germany, and Holland. The underlying circumstances were favorable: because the middle-class was expanding and the literacy rates were increasing throughout

---

<sup>3</sup> For more information, see <https://www.bl.uk/romantics-and-victorians/articles/the-origins-of-childrens-literature> Grenby, Matthew O. "The Origins of Children's Literature." The British Library. The British Library, February 13, 2014 (accessed March 7, 2021)

<sup>4</sup> For more information, see <https://www.bl.uk/romantics-and-victorians/articles/the-origins-of-childrens-literature> Grenby, Matthew O. "The Origins of Children's Literature." The British Library. The British Library, February 13, 2014 (accessed March 7, 2021)

Europe, childhood and schooling had already become quite popular (Heywood, 2018, 492). John Newbery's book titled *Pretty Little Pocket Book* entered the market in 1744. It underlined the importance of education and at the same time offered entertainment to its readers. In the third quarter of the eighteenth century, Newbery published another book called *The History of Little Goody Two-Shoes* (1765), which became quite successful. The central theme of the book was advancement through middle-class values such as developing reading skills and being industrious (O'Malley, 2005, 24).

The first peak period for children's literature is thought to have been the late nineteenth century. One of the possible reasons for the tremendous increase in the number of books was the rise of mass education and free public libraries, which enabled children from the working-class as well as from the middle and upper classes to have contact with books. During this period, the entertainment side of the stories was more predominant than its instructive equivalent, which had held the first place for many decades. Traditional themes like religion or teaching of the Church were abandoned, and instead, the stories revolved around more secular principles such as perseverance and bravery. In Europe and North America, a series of classic works emerged, including Lewis Carroll's *Through the Looking Glass* (1872), Johanna Spyri's *Heidi* (1880), Carlo Collodi's *The Adventures of Pinocchio* (1883), Jules Verne's novels (many of which were translated into English), Mark Twain's *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884), Robert Louis Stevenson's *Treasure Island* (1883) and Kenneth Graham's *The Wind in the Willows* (1908) (Heywood, 2018, 497-498). The emphasis on adventure in most of these works was, in fact, a telling sign that a new literary trend had already emerged.

### **1.2.2. Youth, Labor and Social Class: The Rise of Adventure Books in Britain**

By the eighteenth century, young adults, along with people of all ages, had already developed an interest in adventure stories, the most famous of which were *Robinson Crusoe* (1719) by Daniel Defoe and *Gulliver's Travels* by Jonathan Swift (1726). *Robinson Crusoe* revolved around themes like Christian providence and underlined white men's power. *Gulliver's Travels* was actually a satire on politics. Nevertheless, to children and adolescents, these stories were adventure stories full of excitement (Butts,

2004, 340). Although adventure novel as a new genre provided entertainment for the youth, it certainly served ideological purposes and in order to interpret the hidden messages in such narratives, it might be useful to peek through how society operated, what qualities it possessed and how the youth was perceived and treated especially after the Industrial Revolution.

In the first half of the nineteenth century, criminality was considered a youth problem rather than an adult problem. Therefore, in order not to break the social order that was threatened by the young people, adolescents began to be recruited. Working was perceived as a positive concept, a kind of charity that could help young people refrain from criminal activities. Clerical work and apprenticeships were regarded as desired jobs because they both functioned as tools that could take advantage of youth labor and as a bar that could keep them away from illegal activities (Parkes, 2012, 11-14).

Until the late nineteenth century, the working class had been left in the dark and only in the last half of the nineteenth century did their existence come to light due to class disputes. Boone states that the realization that working-class youth had been ignored for some time was, in fact, a pragmatic concern because in that era, the working-class made up the majority of the population in England (Boone, 2004, 4). Working-class youth had to work at demanding jobs earning very little money. According to Parkes, in order to avoid being perceived as the one to be blamed the capitalist society started to promote the concept of social mobility. On the one hand, the young people were exposed to a strict disciplinary code designed to inform them that they were practically destined for manual labor. And on the other, they received the message that the labor of working-class families is despicable, and they have to get out of the social class they belong to. They were prepared for industrial labor; nevertheless, they were advised that they must aspire for something better. Parkes believes that the tactic worked flawlessly because it led to the perception that there was nothing wrong with the system. The only component of the system that could be blamed was the young workers themselves: if they were unable to step up in social status, they were the ones at fault. Now, working youth could be accused of not being able to succeed or failing to go beyond the menial work (Parkes, 2012, 6-7).

Education was an indispensable component of the idea of social mobility. Hoping to step up in social status, the offspring of working and middle-class families were driven to leaving menial labor and seeking professional jobs. This could only be possible,

however, if young workers continued their education. In other words, if they wanted to climb further up the ladder, working-class adolescents would have to attend school consistently and pass tests (34-35). The situation is reflected in most of the adventure stories written in the nineteenth century, in which the protagonist tries not to fall behind his peers at school, but at the same time embarks on various adventures or somehow goes back to schooling after proving how brave he actually is.

Another characteristic of the period was the patent hysteria that gained momentum among the youth of the country because great discoveries and innovations were highly publicized. This hysteria had broad repercussions on the literary world as well. Inventors' biographies, which became widely popular, encouraged young people to presume that they could end up making patentable breakthroughs or coming up with inventions in one flash of inspiration and that they could become wealthy and famous (37). Some adventure books served exactly the same purpose: protagonists concluded their pursuit by taking advantage of the new inventions of the time and moving up the ladder to become wealthier individuals.

It is believed that adventure books also served the function of guiding the future rulers of the British Empire. Boone states that many authors acknowledged that youth from working-class backgrounds should be blended in the British Imperial idea in order to improve the safety of the Empire and to eliminate the class dispute (Boone, 2004, 5). According to Butts, after the rise of Britain as a great naval force, the demand for adventure stories depicting Britain's expansion grew sharply. In the second half of the eighteenth century, schoolboys were mesmerized by the victories won against the French and the triumph of the British Empire in India. This generated nationalistic emotions among the youth and eventually led to a strong desire for adventure fiction. This popularity, of course, was not limited to the eighteenth century only and continued to grow in the nineteenth century, as the British Empire pursued their dream of expansion (Butts, 2004, 341).

Thus, great adventurous journeys full of challenges and technological advances in transportation gained popularity in the stories of this age. Butts puts forward that thanks to technological developments such as steamships, railways and telegraph most middle-class families and their offspring could learn what had been happening overseas and this filled them with pride. Sons, of course, were soon to be adults who would shape the

Empire just like their fathers did by serving their country in naval forces or as public servants (341). Therefore, it was no coincidence that the locations that were depicted in adventure fiction were often new and unusual to young readers and that various writers, including Rudyard Kipling, began to write stories set overseas and fueled the inner desire of young adults to set out on expeditions to expand their nation's territory. Brantlinger states that countless imperialist narratives addressed distinctly young adults, who were seen as the world's future rulers (Brantlinger, 1988 quoted in Kutzer, 2000: 1-2). In fact, these books tried to prove the legality and necessity of Britain to rule other countries overseas because the British believed that they were the only power to bring justice and order to the world (Butts, 2004, 345).

The main character of these adventure stories is usually accompanied by a faithful companion, who is sometimes presented as a friendly native. The protagonist generally has a distinguishing or a unique characteristic, although he displays mediocre or at times substandard behavior in a variety of ways at the beginning of the story. In the final chapter of the novels, the protagonist typically survives, and he is granted riches and glory for his great effort. According to Butts, these endings are not just simple good endings, but they serve the purpose of validating the label of "hero" for his overcoming great hardships and adventures. In other words, these endings are actually signs showing that the protagonist deserves all the wealth after struggling bravely through stories (344).

In the adventure stories written in the second half of the nineteenth century, the teaching of religion and moral behaviors were not as evident as in the previously written novels. However, this does not mean that this tradition was completely abandoned. Writers were loyal to the common idea of the era of Victorian laissez-faire capitalism and to ideals such as bravery and truthfulness. Most importantly, the adventure books written in late nineteenth century reinforced the class differences in society and rigid gender distinctions. Female characters were relatively rare and their roles in the story flow were very insignificant, although some women writers also wrote stories whose protagonists were girls (345). Kutzer also thinks that in these adventure stories, boys who go on wild adventures do not need the assistance or accompaniment of females and that most of these books reflect the joint idea that the imperial dream is to be achieved single-handedly by male efforts (Kutzer, 2000, 5). In short, adventure fiction was ruled by male interests and standards in the nineteenth century (Butts, 2004, 345).

To summarize the main points stated above, adventure stories came to constitute a significant source of career consulting and proof that shows hard work could indeed pay off in several respects. Adolescents were motivated to aim for social mobility and to continue to achieve early life experience not just for their own sake or for the sake of their future employment (Parkes, 2012, 34-35) but for the sake of their nation as well (Butts, 2004, 341).

### **1.2.3. YA Literature as a New Genre**

The term "adolescent" was just starting to come into general use following the civil war in America, even though it was the age demographic Mark Twain and Louisa May Alcott would have preferred to define as the primary audience for their most famous novels. Young readers had in fact become familiar with other respected authors such as Rudyard Kipling and L. M. Montgomery. However, it was not until G. Stanley Hall's work titled *Adolescence* (1905) that adolescence as a societal phenomenon received widespread recognition in the United States (Trites, 2000, 8).

The position of young adults was first seen and accepted thanks to the new studies in psychology that were carried out by G. Stanley Hall, who had come up with a new classification in the early twentieth century. Although the term "young adult" was not used by him, how he defined the term "adolescence" is inclusive to cover the modern term "young adult" since he confined "adolescence" to the ages between twelve and nineteen (Cart, 2010, 1). As a consequence of the new emphasis on teens' perceived needs, the number of adolescents in school started to increase steadily. However, this number constituted only half of the young adults in the USA; the other half was still working and was viewed as adults. The Great Depression in the thirties did what educators aimed at. Adolescents who were in the workforce drifted into the school. The flood of adolescents into high school was a significant move toward universal education, but what was perhaps more significant in relation to the later advent of YA fiction was that it contributed to the formation of a youth culture focused on high school social life (1-3).

The impacts of the psychological theories and youth culture did not become fully and immediately apparent in the literary efforts of the authors or in the way the works

that addressed adolescents was categorized. In the thirties, for instance, a list that indicated books for young adults included not only adult books but also children's books. This trend continued until the middle of the twentieth century when librarians finally started to realize the lack of interest young adults expressed towards children's books (Cart, 1996; quoted in Cart, 2010, 7). In 1954 Helen Boylston's book *Sue Barton Student Nurse* (1936) received a review by a librarian. The review stated that the book content was too mature for children and too simple for adults. It also claimed that the book lacked literary value but was instead a form of entertainment (Edwards, 1954, 88; quoted in Cart, 2010: 8). This review is regarded as one of the developments that paved the way towards YA literature.

However, before the psychological studies were conducted in the USA, a new literary genre had emerged and started to be discussed in Europe in the nineteenth century. The term *Bildungsroman* encompasses nearly every work that follows the development of a young protagonist. In a lecture titled "On the Nature of the Bildungsroman" in 1819, Karl Morgenstern, a German philologist, was the first to adopt the new word in public. For him, the *Bildungsroman* does not constitute a retreat from the public arena, but rather embodies "the most beautiful aspects of modern European man's development and of the age that [is] coming to be," as he expressed it earlier in the lecture. However, Wilhelm Dilthey popularized the phrase in 1906. The first *Bildungsroman* is considered to have been *Wilhelm Meisters Lehrjahre* (*Wilhelm Meister's Apprenticeship*) (1795–96) by Goethe. (Morgenstern, 2009, introduction, 647-649).

As for the time that was believed to have been the birth of the modern YA literature, most academics believe that with the publication of S. E. Hinton's *The Outsiders* and with Paul Zindel's *The Pigman* YA literature as we know it today was formed. These works were followed by Robert Cormier's *The Chocolate War* (1974) and Judy Blume's *Are You There God? It's Me, Margaret* (1970). The reason why these books were regarded as the milestones of YA fiction is that they were brave to portray the reality of the youth world, depicting genuine characters that attracted the attention of young adults (Wadham, Rachel, and Jonathan Ostenson, 2013: 5). To put it in another way, there were no unrealistic characters dealing with problems in a way that characters in soap operas do (Cart, 2010, 35).

In the late twentieth century, psychological concepts were beginning to be more effective in the shaping of books that addressed young adults. Cart asserts that most authors were influenced by the psychologist Robert J. Havighurst's proposal of developmental stages of personal growth in 1988. His seven steps of the developmental ladder included developing a new and mature relationship with both genders, establishing male or female social roles, embracing their body, gaining parental or other adult relational independence, equipping themselves with the needed preparation for marriage and careers and cultivating a set of principles and a moral framework as a guide (25). In fact, Havighurst's ideas showed parallelism with those of the critics in the YA literature field. Although they had not acquired the psychological data to back up their views, some critics had already put forward similar ideas with Havighurst. Alm, for instance, had described what he saw as the distinctive features of young adult writing in 1955. He had underlined that writers developed their stories around the relationships of an adolescent with others of his/her own age, with his/her parents and other adults. They also dealt with concerns such as choosing a profession, maintaining romantic relationships, getting married and confronting the liabilities of the adult world (Alm, 1955, 315 quoted in Cart, 2010, 25-26).

During the eighties, the demand for romance boomed. The desire to escape from reality and agonies of the world was one of the reasons why this demand had become evident. However, this boom was criticized by some literary organizations on the grounds that these books imply that being attractive was presented as a major concern for girls, that they encourage a sense of rivalry between girls and that they overlook any friendly encounters between girls and boys (Ramsdell, 1983 quoted in Cart, 2010: 41). Another problem associated with modern YA fiction in the USA concerned whether it succeeded to include ethnic minorities. With the new waves of migration between 1980 and 1990, publishers came to the realization that the demography of the USA had changed and that they had to extend the scope of literature by encompassing all cultures in America. However, young adults' books from other cultures could not achieve great success. As Margaret McElderry, an editor specialized in books for young adults, stated, young readers in the USA failed to generate interest in other cultures and other peoples, only focused on themselves (Cart, 2010, 48-49).

A drastic change in the demand for YA literature grew in the nineties with the Harry Potter phenomena. After publishers noticed the financial power of young adults hold, they began publishing more YA books. In the early years of the 90s, YA fiction became the fastest growing market in the publishing industry ranging from fantasy to short stories (Wadham, and Ostenson, 2013, 5).



## 2. TRANSLATED YA LITERATURE IN TURKEY

After offering a general overview of the development of YA literature throughout history, it might be necessary to turn our gaze to Turkey and try to evaluate how the translated YA literature in Turkey was positioned in the Turkish literary polysystem and what ideological functions it served at certain points in history. However, it should first be noted that -as in the case of the history of YA literature- no clear distinction between children's literature and YA literature existed during the Tanzimat and the Republican Periods, and that translated works targeted both groups. Therefore, this section will inevitably be looking at translated children's literature together with literary works that targeted adolescents.

### 2.1. The Late Ottoman Period

Westernization attempts in the Tanzimat Period (1839-1876) brought about a new perspective on children and children's literature. Up until this period, almost none of the books that were published targeted children exclusively. The only genre that appealed to and consumed by children and young adults before the Tanzimat was perhaps biography since in biographical works, which focused on the lives of great politicians and religious leaders, it was possible to find stories of the childhood and youth of such historic characters (Öztañ, 2019, 34). However, with the new reforms that placed emphasis on westernization, Western children's classics started to be translated. Because Enlightenment ideals overlapped with the ideals of westernization, didactic books endemic to the Enlightenment period were especially preferred (36). The Enlightenment's understanding of childhood was based on the idea that children should be shaped through education (Heywood, 2001, 98). Therefore, it is not surprising that in the modernization process of the Ottoman Empire the first work to be translated from the West was about educating the young. *Les Aventures de Télémaque* (1699), translated by Yusuf Kâmil Paşa in 1862 with the title "*Tercüme-i Telemak*" (Öztañ, 2019, 36), revolved around the adventures of Ulysses' son, Telemachus, who was in search of his father with his mentor. This translation was followed by the translation of *Robinson Crusoe* by Ahmet Lütfi with the name *Tercüme-i Hikâye-i Robinson* (1874). The book was chosen to be translated

because it was recommended in *Emile* (1762) by J. J. Rousseau on the grounds that it was suitable for education (36).

The books selected to be translated in the years that followed reflected other significant Enlightenment ideals, such as scientific pursuit and exploration. Sevük states that Jules Verne was one of the most translated authors in the late nineteenth century. Translation of Jules Verne's books may be thought of as an attempt to direct children and adolescents to exploration and scientific pursuit. His books were also valued for their power to teach wisdom, science and geography to children and teenagers (Sevük 1941, 243 quoted in Karadağ, 2012: 55). Some of Jules Verne's books that were translated in the same period were *The Secret Island (Gizli Ada)* (1869), *Around the World in Eighty Days (Seksen Günde Devrialem)* (1889), *Two Years' Vacation (İki Sene Mektep Tatili)* (1891), *Journey to the Center of The World (Merkezi Arza Seyahat)* (1885), *Five Weeks in a Baloon (Beş Hafta Balon ile Seyahat)* (1888) (Neydim, 2003, 50). The common trait of these works was that the protagonists explored or accidentally discovered new places with the help of new steam-powered machines or vehicles such as trains and ships. In fact, some of Verne's books even instilled enthusiasm towards exploring outer space. Neydim states that the popularity of Jules Verne translations was an indication of an increased attention to European culture, industrialization and the Enlightenment idea. It was also firmly believed that on the right path to an advanced civilization a new culture, which had its roots in the boom of the scientific revolution, needed to be fostered and that the new generation that fed on this new culture would take the country forward (Neydim, 1995, 16). According to Andı, science-fiction novels were appreciated and demanded and also recommended to children and adolescents on the grounds that they put western technology and civilization on display in a positive, promoting tone with unprecedented excellence (Andı 1993 quoted in Karadağ, 2012, 52). In short, the criteria for selecting works to be translated for children and young adults were a clear reflection of the newly adopted western perspective on education of children and adolescents.

This perspective that underlined the importance of science and scientific pursuit in educating the young certainly led to an increase in the number of translations of works that promoted science and technology. Yet, the entertaining function of the works to be translated was also highlighted as a significant factor in the selection process. For instance, a preface that was written in the early years of the twentieth century by Mustafa

Kemal, the translator of *Un Journal de Voyage (Bir Seyahat Jurnalı)* (1909) was pointing to the entertaining aspect of the book as a major strength and a selection criterion. He claimed that the author of the original work had managed to make some fundamental scientific knowledge seem appealing to young readers and to those who lacked perseverance. According to him, the author had written a book that enabled its readers to learn without even knowing that they were learning and that it was for this very reason that he had chosen to translate this book (Karadağ and Bozkurt, 2014, 90).

Another preface written in the first quarter of the twentieth century seems to be especially important for our study. In his preface of *Güzel Hemşire yahud Bir Mahkumun Kızları*<sup>5</sup> (A Beautiful Nurse or a Prisoner's Daughters) (1919) the translator, Avanzâde Mehmed Süleyman, stated that in Europe there were books that specifically targeted various age groups, such as children, girls, boys, or women. According to him, the reason behind this was to ensure that these books could preserve young people's morality, faith and decency in a way that does not cause even the slightest moral degradation. (Avanzade 1335/1919 quoted in Karadağ and Bozkurt, 2014, 90). Therefore, perhaps for the first time in Turkish literary history, the need for YA literature as a distinct genre was voiced.

## **2.2. The Early Republican Period (1923-1932)**

According to Aksoy, Turkey's new state has been regarded by translation scholars as an example of literary restoration or rebirth, in which translation under state manipulation played a key role in the creation of a modern, cultured, and industrialized society. In the challenging early years of the Republic, a desire to create a free, modern country out of a collapsed empire was not an idealistic, abstract entity but a strong dedication that demanded serious and deliberate decisions in both social and cultural life, as well as in science and technology. One of the priorities of the new state at the time was the creation of a modern national literature, which could only be accomplished through a substantial effort to translate works from the West (Aksoy, 2010, 439). This effort led to many translations for children and adolescents during the Republican era.

---

<sup>5</sup> My translation in brackets. I was unable to identify the original name of the book.

The first state-controlled translation movement emerged 2 years before the proclamation of the new republic and following the decision of the Ministry of Education, a committee of copyright and translation was founded in 1921 (Kayaoğlu 1998 quoted in Tahir Gürçağlar, 2018, 71). Among the publications of the committee was a series called “Çocuklar Kütüphanesi” (Children’s Library) (1923) which consisted of only three books, one of which was a translation titled *Altın Çiftlik*<sup>6</sup> (1923) from Johanna Spyri. (Gürçağlar, 2018, 182).

The second planned translation movement of the Republic was again initiated by the Ministry of Education. Within this movement a series called "Cihan Edebiyatından Numuneler" (Samples from World Literature) was commenced in 1927 and ten books that were classified as world classics were published through the years 1927 and 1928. The series included some well-known works of prolific authors such as *Nicomede and Horace* by Corneille (Sevük 1941, 38-39; Tuncor 1989, 9-10 quoted in Gürçağlar 2018, 183), *The Iliad*<sup>7</sup> by Homeros, *Eugene Grandet*, *Cesar Birotteau* and *Le Pere Goriot* by Balzac (Sevük 1941, 240; Tuncor 1989, 8 quoted in Gürçağlar 2018, 183), *The Pickwick Papers* by Charles Dickens (Sevük 1941, 262; Tuncor 1989, 9 quoted in Gürçağlar 2018, 183), *R. U. R (Rosumovi Umeli Roboti)* by Karel Capek (Tuncor 1989, 10 quoted in Gürçağlar 2018, 183), *Le Bourgeois Gentilhomme* by Moliere (Sevük 1941, 531; Tuncor 1989, 8 cited in Gürçağlar 2018, 183), *Annees de Printemps* by Andre Theuriet (Sevük 1941, 531; Tuncor 1989, 8 quoted in Gürçağlar 2018, 183) and *Die Jungfrau von Orleans* by Johann Friedrich von Schiller (Sevük 1941, 162; Tuncor 1989, 12 quoted in Gürçağlar 2018, 183) Both Sevük and Ülken state that this series was published for high school students (Sevük 1940a: 530; Ülken 1997, 342 quoted in Gürçağlar 2018, 183). The length of these books was somewhere between 24-82 pages and they were actually summaries of the source texts (Sevük 1941, 50, 162, 407 quoted in Gürçağlar 2018, 183). This indicates that the major aim of the Ministry of Education was to translate the Western classics in a way that could make them easy to read for educational purposes (Tahir-Gürçağlar, 2018, 183). It should also be noted that most of these classic books can be

---

<sup>6</sup> In the catalogue of the works published by the Ministry of Education this work was identified as an adaptation. (Gürçağlar, 2018: 182)

<sup>7</sup> The translation of *The Iliad* was the one that was translated by Ömer Seyfettin in 1918 in *Yeni Mecmua* (The New Magazine) (Sevük 1940: 65; Paker 1986: 415 cited in Gürçağlar 2018: 183).

categorized as adventure and science-fiction books although some of them also dealt with problems in society, underlying concepts such as upward mobility and class stratification.

After the Alphabet Reform, until the 1940 when the Translation Bureau was founded, only six children's and young adult books were translated and published by the Ministry of Education between 1929 and 1932. These include two books by Louisa May Alcott, one novel by Frances Burnett, one by Edmondo de Amicis, one by Waldemar Bonsels, and one tale by Mood Lindsay (Tuncor, 1989, 13-17 quoted in Tahir Gürçağlar, 2018, 184). Clearly, during the years 1929-32 translations published by the Ministry of Education that specifically targeted young adults and children were very limited. In short, the translations in general that were published by the Ministry of Education from the 1923 to 1940 were much less in number compared to the translations that were published by private publishing houses. (Gürçağlar, 2018, 184)

Gürçağlar states that private publishing houses were much more active than the Ministry of Education in publishing indigenous and translated works before and after the Alphabet Reform (1928) (Gürçağlar, 2008, 156). Several series that targeted children were indeed available in private publishing houses. One of the most active publishing houses during the years 1926-1927 was Resimli Ay Matbaası, which published a series named “On Kuruşa bir Kitap” (Dime Novels) Among the translations published by Resimli Ay were *Cüceler Memleketinde* (1927) (*Gulliver's Travels*) by Jonathan Swift, *Aya Seyahat (De la Terre à la Lune)* (1927) by Jules Verne, *Robenson Kruzoe (Robinson Crusoe)* (1927) by Daniel Defoe, *Leyla Mucizeler Diyarında* (1927)<sup>8</sup>.

Between 1927 and 1928, the series “Himaye-i Etfal Cemiyeti Çocuk Külliyyatı” (Child Protection Agency Children's Collection) was also published under the direction of the Child Protection Agency. Some of the books published under the series were *Haydi (Heidi)* (1927) and *Keçi Çobanı (Moni der Geißbub)* (1928) by Johanna Spyri, *Sara (A Little Princess: The story of Sara Crewe)* (1927) by Frances Hodgson Burnett, *Ali'nin Düğmesi (Teddy's Button)* (1928) by Amis Le Fleuvre and *Hollandalı İkizler (The Dutch Twins)* (1928) by Lucy Fitch Perkins (Alimen, 2015, 104).

---

<sup>8</sup> It is likely that this translation is an adaptation of the book *Alice's Adventures in Wonderland*. However, the translations could not be found, therefore it is possible that this book was never published (Alimen, 2015, 61).

In the early years of the Republic, private publishing houses released young adult books as well. Some publishing houses even started specific series that targeted the youth. Some of these series included translations; however, there is enough evidence to state that indigenous YA books were not scarce at the time. The most prominent YA series was called “Gençlik Demetleri”<sup>9</sup> (Bouquets of Youth). On the copyright pages of the books that carry this tag, Cemiyet Kütüphanesi (Society Library) is listed as the owner and publisher of “Gençlik Demetleri” (Türe, 2007, 206). It is understood that Cemiyet Kütüphanesi had published this series through various publishing houses<sup>10</sup>. Necm-i İstiklal Matbaası, for instance, is one of these publishing houses. *Fahriye* (1923) by R. Namık, *Fahişenin Azabı* (Torment of the Whore) (1923) by Edhem İzzet [Benice] – Vedad Örfi [Bengü], *Bir Gönül Masalı* (A Tale of Love) (1926) and *Kudurtan Geceler* (Steamy Nights) (1923) by Edhem İzzet [Benice], *Acı Zevk* (Bitter Pleasure) (1924) by Vedad Örfi Bengü, *Cilveli Rana* (Coquettish Rana) (1925), *İkisi De Gebe* (Both are Pregnant) (1925) and *Fındıkçı Nigar* (Flirty Nigar) (1925) by Mehmed Asaf [Borsacı] were the indigenous books that were published under “Gençlik Demetleri” by Necm-i İstiklal Matbaası. Sühulet Matbaası was another publishing house that had also published

---

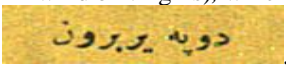
<sup>9</sup> Türe states that there are 22 books in the series and she offers some examples from “Bouquets of Youth” such as *Kız mı? Dul mu?*, *Fahişe'nin Gazabı*, *Bir Gönül Masalı*, *Nâmûs Belâsı*, *Kudurtan Geceler*, *Acı Zevk*, *Kadın Meram Etmesin*, *Orta Malı*, *Çıldırın Kadın*, *Izdırıp*, *Kokain Fâciaları*, *Sarhoşun Tövbesi*, *Randevu yerinde*, *Aşk Mektupları*, *Sevgili Mektupları*, *Post Kavgası*, *Merhûme*, *Ziyet-i Nisvan*, *İkisi de Gebe*, *Türk Şairleri*, *Yeni Mahkeme-yi Kübra*, *Rahip Meliye'nin Vaz'iyetnamesi*. (Türe, 2007, 206). However, since I have not stumbled upon any tags referring to them as part of the youth collection on their inner cover pages, I have not included some of the books cited above in my own list. On the other hand, I have come across some interesting findings for the books above. For instance, even though there was no explicit tag showing that it belongs to a youth collection, one book named *Kokain Fâciaları* (*Disasters of Cocaine*) was introduced to the readers on the inner cover page as follows: “It depicts the misfortunes of a young girl who wants to take advantage of all the pleasures and delights of life like men by jumping into the jet set way of living, and the bitter face of our jet set lifestyle with all its disgrace and indignity.” (Senai Mehmed, 1924, 1). Also, *Sarhoşun Tövbesi* (Drunkard's Repentance) (1922) and *Randevu Yerinde* (Rendezvous Point) (1923) contain the tag “Sihhi Eserler Külliyyatı” (Sanitary Works Corpus). Interestingly, *Randevu Yerinde* (Rendezvous Point) (1923) is introduced on the cover page as follows: “Only men over the age of 20 are allowed to read it.” (Ferit İsmail, 1339/1923, Cover Page). In addition, two of the books were presented as translations. The first one is *Yeni Mahkeme-i Kübra* (The New Day of Judgement) (1920), which was translated by Kaya Nuri from Mehmed Ahundzâde (Mirza Mehmed Ahundov). On the preface of the book, Kaya Nuri states that he translated the book named *Rüiyam yahud Hakikate Tesadiif* (My dream or a Coincidence with the Truth) as *Mahkeme-i Kübra* (The Day of Judgement) from Azerbaijani (Ahundzade, 1920, 4). The other translation is *Rahip Meliye'nin Vaz'iyetnamesi* (*Le testament du crue J. Meslier*) (1924), which was carried out by Abdullah Cevdet [Karlıdağ] from Voltaire, according to Özege Catalogue. The translated work is presented to the readers as follows: “It is a translation of the research titled *Le testament du crue J. Meslier* with an addition of some annotations” (Voltaire, 1924, 1).

<sup>10</sup> For the list of narratives published with the tag “Gençlik Demetleri” (Bouquets of Youth), see Appendix 1.

some of the books of the series called “Gençlik Demetleri” (Bouquets of Youth). Only one book could be identified under this series, which is titled *Kız mı Dul mu?* (Virgin or Widow?) (1924) by Edhem İzzet [Benice] - Vedat Örfi [Bengü]. Mahmut Bey Matbaası is the last publishing house that published the series. In fact, they offered another series for young women called “Genç Kadın Külliyyatı” (Young Women’s Collection). One book for each series could be identified so far. *Orta Malı* (Alley Cat) (1924) by Osman Nuri belonged to the first series, “Gençlik Demetleri”, and *Genç Kız Nasıl Mesud Olur?* (How Does a Young Girl Become Happy?) (1923) by Fuad Şükrü was published under the latter one. Other than the series stated above, another series called “Türk Gençliği Külliyyatı” (Collected Works for Turkish Youth) was published by Edirne Vilayet Matbaası. In this series only one book has been identified so far, which is titled *Umûmî Tarihe Rehber* (A Guide to General History) (1928) by Mehmet Recai.

As to the translations published in the same period, although the name of the publishing house could not be identified, one translated book found in the Özege Catalogue was *Bakireler Girdabı*<sup>11</sup> (Whirlwind of Virgins) (1920), which was presented as a translation from Alphonse Daudet. It was translated by Süheyl Nijad and Reşad Nedim under the series named “Gençlik Hikayeleri Edebi Serisi” (Youth Stories Literary Series). Another publishing house that created a new series targeting youth was Selâmet Matbaası. Some of the books that were translated under the series named “Gençlik Kütüphanesi” (Youth Library) were as follows: *Spor Ruhı*<sup>12</sup> (Sportsmanship) (1928) by B. Mathios, A Savtun, M. Cevdet İnanç, *Sevgili Düşman* (*Dear Enemy*) by Jean Webster (1928), *Abraham Lincoln Amerika’nın En Büyük Reisi Cumhuri*<sup>13</sup> by W. E. Barton (1930) and *Cesur Kaptanlar* (*Captains Courageous*) by Rudyard Kipling (1928). This

---

<sup>11</sup> There are two stories in the book. The first one is called *Bakireler Girdabı* (Whirlwind of Virgins), which was translated by Süheyl Nijad from a writer whose name is given as follows: . Unfortunately I was not able to identify who the writer was. The second story is called *Mavi Kelebek* (The Blue Butterfly), which was translated by Reşad Nedim from Daudet. It is possible that it was a translation of *Le Petit Chose* (1868) because the main character of the book writes a masterpiece called “*The Pastoral Comedy*”, which contains a chapter titled “The Adventures of a Blue Butterfly” (Proulx, 2019, 97). It is likely that both translations in the book are adaptations.

<sup>12</sup> Even though this book was presented as a translation by Esmâ Zafer from English, I could not identify the source text. In addition to the translation, one chapter of the book (from page 123 to 150) which was titled “Eski Türklerde Spor Terbiyesi” (Sports Training in Early Turks) was written by Muallim Mehmet Cevdet İnanç (Özerdim, 1953, 46-47).

<sup>13</sup> The author has many works on Abraham Lincoln, therefore I could not pinpoint which one was used as the source text.

series was indeed not limited to the books mentioned above; however, since *Selamet Matbaası* is of special interest for this study, further information on it will be provided in the following sections that aim to conduct a descriptive analysis on *Captains Courageous* and its translation into Turkish.

Even though offering a complete bibliographical panorama of indigenous and translated YA literature in the early Republican Period is beyond the scope of this study, the series that could be detected so far reveal striking differences between translated YA literature and indigenous young adult books: First of all, indigenous young adult books generally adopted a melodramatic perspective. For instance, one of the authors that had written books for the youth series of Necm-i İstiklal Matbaası mentioned above was Mehmet Asaf [Borsacı] and his books mainly focused on tragic love stories (Alan, 2020, 142). The author was criticized as his books did not have the characteristics of a modern novel (Çapanoğlu 1961: 12 quoted in Alan, 2020, 142). Another point is that some indigenous works might have specifically targeted young girls. Some of the introductory sentences placed on the inner cover pages also suggest that these were didactic stories whose aim was to educate young girls and dissuade them from behaviors considered harmful. They might also have adopted a traditional approach, focusing on moral teachings rather than offering adventure stories to their readers. Nevertheless, some books might not have targeted young girls after all. Especially the books containing female nudity on their cover pages or warnings on their inner covers stating an age limitation and gender restriction for readers make us think that they actually target a young male audience. On the other hand, translated YA books identified so far are entertaining adventure stories that were also considered to be great literary examples of the era. In these stories, it is not only the teachings that are at the forefront but also the flow of the story, and these stories could be said to strike a balance between teaching and entertainment. They do not contain obscenity; therefore they might have targeted not only boys but also girls.

### **2.3. The Translation Bureau and Beyond**

The foundation of the Translation Bureau in 1940 was a turning point in terms of translation activities. The idea of establishing the Translation Bureau was planted in the

first Turkish Publication Congress, organized in 1939. Choosing works to be translated and written for secondary school students and preparing a schedule for the publication of such books were one of the thirteen topics discussed during the congress. However, the aim could not be fulfilled and the Translation Bureau focused almost entirely on translating Western Classics (Berk, 1999, 144-150). Consequently, only ten books categorized as *School Classics* were translated by the Translation Bureau (160). Although there were only seven different publications, the number was recorded as 10 in various sources due to the second editions. One of these books was *Cimri (L'avare)* (1945) by Jean Baptiste Poquelin de Molière, which was translated by Yaşar Nabi Nayır. There are two editions of this book and the second one was published in 1946. The second book in the series was *Gulliver'in Seyahatleri (Gulliver's Travels)* (1945) by Jonathan Swift, translated by İrfan Şahinbaş. This book also has two editions and the second one was published in the following year. The rest of the books that had only one edition were as follows: *Hamlet* (1945) by William Shakespeare, translated by Orhan Burian, *Michael Kohlhaas* (1946) by Heinrich von Kleist, translated by Necip Üçok, *Sokrates'in Müdafaası (Apologia)* (1946) by Platon, translated by Niyazi Berkes, *Müfettiş (Revizor)* (1946) by Nikoloy Vasiliyeviç Gogol, translated by Erol Güney-Melih Cevdet Anday, and *Aklını iyi kullanmak ve bilimlerde doğruyu aramak için metot üzerine konuşma (Discours de la méthode pour bien conduire sa raison et chercher la véerite dans les sciences)* (1947) by René Descartes, translated by Mehmet Karasan (Ötüken, 1967, 365-367).

Only one private publishing house could be detected having a youth series during the 40's. It was Ahmet Halit Kitabevi that published translated books under the series called "Gençlik Serisi" (Youth Series), and under this series seven books in total could be identified so far. These are as follows: *Aşk ve Hürriyet Şiirleri (Szabadság Szerelem)* (1943) by Petofi Sandor, translated by Necmi Seren, *Küçük Lord (Little Lord Fauntleroy)* (1944) by Frances Hodgson Burnette, translated by Ahmet Emin Yalman, *Okumak Sanatı (Comment Lire et étudier avec profit)* (1944) by Paul Nyssens, translated by Hakkı Arık, *Truva Cengi (The Illiad)* (1944) by Homeros, translated by Fethi Dosdoğru, *Esrarlı Bahçe (The Secret Garden)* (1944) by Frances Burnett, translated by Nermin Milar, *Pal Sokağının Çocukları (A Pál Utcai Fiúk)* (1944) by Ferenc Molnár, translated by Necmi

Seren, and *Peri Kızı*<sup>14</sup> (1945) by Guy Chantepleure, translated by Rezzan Emin Yalman, which was actually published for the first-time in 1925 by Vatan Neşriyat.

According to Özyer, in the 1950s, many well-known authors and poets have contributed to the YA field by providing translations. In fact, they not only translated books but also served on committees of publishing houses such as Koza, Milliyet and Cem. Thus, these famous authors such as Tarık Dursun K., Erdal Öz and Ülkü Tamer made essential contributions to the development of indigenous children's and youth literature (Özyer, 1987, 259). A remarkable event during the same period was the emergence of comic books, almost all of which were translated from the United States. The comic books such as *Pecos Bill (Pecos Bill)*, *Koca Teks*<sup>15</sup>, *Oklahoma*<sup>16</sup>, "*Bill Kid*<sup>17</sup>, *Deyvi Croquet (Davy Crockett, Frontiersman)*, *Tom Miks (Capitan Miki)* were in fact preferred by publishers since they brought much profit in a short time even though they were not very suitable for children (Alpay, 2012, 174). These adventurous comic books were translated into Turkish and gained a huge popularity among young adults.

Even though a translator expressed the need for separate series for young adults as early as 1919, it is not possible to say that YA literature as a separate genre could flourish in Turkey. In fact, the genre was not able to find itself a separate shelf during most of the twentieth century. Since no research has been carried out on translated YA literature published between 1930s-1970s, it is almost impossible to describe the general attitude towards contemporary foreign works that targeted the youth, the selection criteria for translations or the translation strategies used in translated YA literature published during this long time frame. For instance, *The Outsider* (1967) (*Dışarıdakiler*), which was recognized as the first modern YA book by most scholars, was not translated until 2017. Even though the blurbs of Turkish bookshops' websites state that it is one of the best-selling books of YA literature, it is still categorized under the tag "novel" on these websites as if the target audience were adults.

---

<sup>14</sup> The original name of the book might be "*Fiancée d'avril*".

<sup>15</sup> The Italian comic book *Pecos Bill* was censored in Turkey at the time and later started to be published under the name *Koca Teks*; after the censorship was abolished, it continued to be published with its original name *Pecos Bill* (Cantek, 2005: 103 cited in Polat, 2006, 46).

<sup>16</sup> It is a comic book about the adventures of a female Western hero named Oklahoma and it was published by Kiral Publishing for a short time (Polat, 2006, 43).

<sup>17</sup> *Bill Kid*, a Western comic magazine, began publication in 1955. For the first time in Turkey, *Capitan Miki (Tommiks)*, the hero of the Italian EsseGesce business, was published in this magazine, which used it as a filler material (Polat, 2006, 44).

Before the coup in 1980, transformation in the plots of children's books was inevitable. Books highlighting class discrimination and encouraging class consciousness such as *Animal Farm* were ubiquitous. However, after the coup, some children's books were banned by authorities labeling them as dangerous to the mind of the children (Erdoğan, 1995, 1). These books once again were not limited to the child reader only and were appreciated by the youth as well. In the same decade, a few publishing houses undertook a great responsibility and attempted to create distinctive series that targeted adolescents. According to Asutay, starting from the 1980s, Can Publishing published translated YA books under the title "Youth Series." Salinger's *Catcher in the Rye*, widely considered the signature work of this genre, is probably the most well-known work among these translations (Asutay, 2001, 16). Some other published translations in this series were *Adem'le Havva'nın Güncesi (The Diaries of Adam and Eve)* (1981) by Mark Twain, which was translated by Akşit Göktürk, *Ademoğlu Nerdeydin? (Wo warst du, Adam?)* (1981) by Heinrich Böll, which was translated by Zeyyat Selimoğlu, *Sıkı Kontrol Edilen Trenler (Ostře sledované vlaky)* (1981) by Bohumil Hrabal, which was translated by Zeyyat Selimoğlu, *İnci (The Pearl)* (1981), by John Steinbeck, translated by Tomris Uyar, *Ademden Önce (Before Adam)* (1981), which was translated by Pınar Kür and *Denizin Çağrısı (The Cruise of the Dazzler)* (1982) by Jack London, translated by Şemsa Yeğin, *Ufacıktım (Някоза)* (1982) by Dora Gabe, translated by Özdemir İnce, *On Küçük Zenci (And Then There Were None)* (1982) by Agatha Christie, *Adsız Ülke (Le Grand Meaulnes)* (1982) by Alain Fournier, translated by Özdemir İnce, *Beyaz Geceler (Белые ночи)* (1982) by Dostoyevsky, *Taras Bulba (Тарас Бульба)* (1982) by Gogol, translated by Mehmet Özgül, *Kızgın Ova (El llano en llamas)* (1982) by Juan Rulfo, translated by Celal Üster. The books published in this series were not limited to the classic books; some contemporary books were also introduced to readers, such as *Wo warst du, Adam? (Ademoğlu Nerdeydin?)* (1981) *El llano en llamas (Kızgın Ova)* (1982) and *Ostře sledované vlaky (Sıkı Kontrol Edilen Trenler)* (1981).

Almost three decades after the introduction of its first youth series, Can Publishing embarked on a new series called "Can Gençlik" (Can Youth) in the summer of 2010. The series was of great value since probably for the first time, books that were considered YA fiction worldwide, such as Joyce Carol Oates's *Sexy (Seksi)* (2010) and *Freaky Green Eyes (Deli Yeşil)* (2010), and Ingvar Ambjørnsen's *Drapene i Barkvik (Barkvik*

*Cinayetleri*) (2010) were introduced to the young readers in Turkey. However, unfortunately, this series was suspended permanently in the same year. Nowadays, it looks like the general trend of publishing houses is to focus on translated children's literature that targets children up to age 12 instead of creating series for young adults.

Since YA literature is a relatively new study area, there were no bibliographical works or studies depicting its history available. The obtained information of books mentioned in this chapter is the result of my own research on youth series throughout various libraries' datasets. Other reasons for the lack of information on translated YA literature might be that some of YA books are now referred to as adult literature and that the field lacks recognition. The common tendency of publishing houses is to classify young adults and children together and target them as a single group leaving out YA books, or creating series only for children. Even though there have always been attempts at creating different series for the youth, these attempts have usually been abandoned. Today, unfortunately, YA books are considered trivial books that are found not worthy of attention even by young adults themselves. Hopefully, this perception might alter and translated YA literature could receive much-belated attention from publishing houses, educationalists, academics, and most importantly, its reader in the near future.

### 3. LITERATURE REVIEW

Even though children's literature as a separate field of study has been under the spotlight for quite some time, YA literature has stayed in the dark for a long while. This becomes evident when one attempts at a single search and finds out that the number of academic studies that were conducted abroad and in Turkey on YA literature is rather limited. Similarly, while translated children's literature has been subject to many descriptive studies, translated YA literature is certainly under-researched. Therefore, only a few studies could be collected for this chapter.

The article "Deforming Tendencies in The Transfer of Proper Nouns in Fantastic Literature: A Case Study" that was written by Safari Saeed in 2012 aims to investigate the transfer of proper nouns in *Harry Potter and the Sorcerer's Stone* into Persian, referring to Berman's deforming tendencies "qualitative impoverishment" and "the destruction of underlying networks of signification". Another article titled "Translation of Proper Nouns: The Case of Young Adults' Novels Translated from English Into Persian" was written by Anani Sarab M.R. and Eshraghi B. in 2010. Interestingly, this study also focuses on the translation of proper nouns. After analyzing two series of books, namely *Trilogy of Inheritance* and *Deltora Quest* the authors come to the conclusion that Persian translators' choices of transfer indicate a preference for conforming to the source text.

The article "Taboo Subject in Lithuanian Literature for Young People: The Effect of Translated Literature", that was published by Brigita Dimaviciene in 2012, examines how specific elements of teenage discourse are translated into Lithuanian in British author Melvin Burgess' novel: *Doing It*. The author finds out that some strategies such as softening, compensation, omission and usage of synonyms were employed in the translation. Another contribution of the same author is a dissertation titled "Lithuanian and Translated Young Adult Literature in the Contemporary Lithuanian Literary System as Conditioned by Historical Factors: An Analysis Using Polysystem Theory", which aims at examining elements of YA literature in the Lithuanian market, both in indigenous and in translated works, in the context of Soviet and post-Soviet situations. The analysis based on Even-Zohar's theory of literary systems demonstrates that YA literature took a long time to emerge while Lithuania was under the Soviet rule; however, since the post-

Soviet period, the young adult market has seen rapid expansion, with a significant number of translations and an increasing number of novels by Lithuanian authors.

Another interesting study from Lithuania bears the title “The Language of Adolescents in Translated Young Adult Fiction” and was written by Karolina Butkuvienė in 2018. Attempting at finding out which translation techniques are utilized for adolescent language in YA novels, the following novels for young adults and their Lithuanian translations were used to compile examples of teen speech items: John Green’s *Looking for Alaska* (2005), Melvin Burgess’ *Junk* (1996), Melvin Burgess’ *Doing It* (2003), Ann Brashares’ *The Sisterhood of the Traveling Pants* (2003), and Cecily von Ziegesar’s *Gossip Girl* (2002). The results show that direct transfer was used to translate 50.5 percent of teen speech, while the remaining 49.5 percent was either neutralized by employing standard Lithuanian, toned down by utilizing lexically softer language elements, omitted, or mistranslated.

The master’s thesis titled “The High Circulation Rate of Youth Language and Other Related Translation Problems in *The Catcher in the Rye* and *The Outsiders*” that was written by Saskia Tempert in 2013 investigates the challenges and methods that a translator can face when working on a translation of a YA book and assesses the degree of modernization that each new Dutch translation of the books *The Catcher in the Rye* and *The Outsiders* has experienced, and hence how obsolete the prior versions are. The author concludes that when a (dynamic) youth language and code-switching emerge, the appropriate translation techniques are to modernize and replace the non-standard ST language with a comparable non-standard TL.

The article “Young Adult Literature in Translation: The State of Research”, that was written by Kaja Makowska and published in Poland in 2019 offers an overview of the field by describing the notion of young adult literature, its main characteristics and prevalent trends in YA literature and translations.

Two studies come from Romania. The first one is a thesis titled “Translating Young Adult Literature: Problems and Strategies John Green’s *An Abundance of Katherines*” that was written by Loana Griguta in 2013. The aim of the study is to demonstrate that translators have a wide range of solutions for problems that may arise when translating YA literature by analyzing the Romanian translation of *An Abundance of Katherines*. Using Newmark’s and Ballard’s theoretical contributions as a framework,

the study underlines that the translator should make conscious and educated decisions about the most appropriate strategies to use. The second study from Romania is titled “Old and New Challenges in the Translation of Young Adult Novels” and was published by Cristina Chifane in 2014. The major goal of the author is to identify how slang language that is internalized by adolescents reflects upon translation. To do so, she focuses on the Romanian translation of Andy Briggs' current series, *Hero.com* and *Villain.net*, as a case study. The article reveals that various language deviances or cases of non-equivalence occur in translations.

The scarcity in research on translated YA literature is also evident in the number of research conducted in Turkey. Necdet Neydim, who mainly works on children's literature, has also produced numerous articles on translated YA literature, two of which will be mentioned briefly. In his article titled “Çeviri ve Telif Eserlerde Genç Kız Edebiyatı” (Young Girl Literature in Translated and Original Works) (2014) Neydim first offers a historical overview of the field and gives brief background information on Turkish young girl literature. Then, he touches upon the differences between mother and father figures in these books and attempts to demonstrate that these books have various themes such as sex, education and social life. In another study titled “The Catcher in the Rye and its Turkish Translation as a Young-Adult Novel: A Micro-Scale Journey into Translation Analysis and Translator's Invisibility” (2020) Neydim evaluates two different Turkish translations of *The Catcher in the Rye* and aims to find out whether translation decisions make translators visible. Using arguments of Koskinen and Venuti, he comes to the conclusion that according to Koskinen's view, both of the translators can be regarded as visible; according to Venuti's view however, the smooth reading of both of the translated books destroy translators' visibility.

There are also two master's theses, which may be taken as a proof that translated YA literature is starting to attract the attention of Turkish scholars. In his thesis titled “Perceptions of Children's and Youth Literature in Terms of Translation Methods” (2011) M. Cahit Zan aims at finding out the perception of readers in terms of translated children's and YA literature. To do so, Zan conducts a survey among students of two elementary schools and one high school. At the end of his study he offers a bunch of criteria to adopt while translating such books. For instance, it is claimed that when using foreign words, a word that is more suitable for Turkish in terms of pronunciation and contains Turkish

characters should be preferred in order for the target reader group to better focus on a text. In her thesis titled “The Language Problem in The Translation of Young Adult Literature and A Theoretical Approach to the Translator’s Decisions” (2019), Meltem Kılıç focuses on eight young adult novels’ translations from German into Turkish. The translators’ decisions and the youth language have both been analyzed and interpreted in the light of the Polysystem Theory and the target-oriented approach. Venuti’s “foreignization” technique was shown to be the translators’ preferred translation methodology.

In conclusion, there is no doubt that translated YA literature has not been able to receive enough attention worldwide in academia. After the 2000s, research in this field seem to have acquired some reputation and this leads to an increased awareness about problems that could be encountered while translating YA fiction. In order for this field to flourish further, more descriptive studies need to be carried out.

## **4. THEORETICAL FRAMEWORK**

This chapter aims to offer a theoretical framework, which will shape the descriptive component of the study that focuses on a translated young adult novel published in 1928. The theoretical framework basically consists of Itamar Even-Zohar's, Gideon Toury's and Andre Lefevere's theoretical contributions. The rationale behind this selection is that these theories mark the emergence of and are considered to be the pillar-stones of the descriptive paradigm, which offer invaluable insight and methodology for descriptive research, deal with various dimensions of translation activity and provide a diachronic perspective. After a short introduction which looks at the transition from prescriptive approaches to models that foster descriptive and systemic analyses in 4.1., I will attempt to offer a more detailed overview of the theories mentioned above and to elaborate on their major propositions.

### **4.1. From Prescriptivism to Descriptivism**

Before Translation Studies became an autonomous discipline, it was mainly under the influence of linguistics, which imposed significant limitations on translation activity. The major aim of the first linguistically-oriented theorists was to systematically classify certain linguistic procedures that are used when transferring the meaning from one language to another. However, as Saldanha puts it, "such taxonomies were based on knowledge of contrastive linguistics rather than on how translators work in practice and therefore failed to describe the operational strategies that guide the actual translation process" (Saldanha, 2009, 149). Many other linguists aimed to explain the translation act in terms of equivalence. The linguistic approach to translation was, in fact, based on equivalence principles that were quite restrictive. Unsurprisingly, the literature on equivalence was quite normative. Nida and Taber, for instance, approached translation from the standpoint of source text and stated that the message should be created with the closest natural equivalent to the source language in translation (Bengi-Öner, 1993, 29).

Theorists, scholars and researchers who viewed translation with a linguistic perspective aimed at offering not only certain analytical methods to describe translations, but also standards to evaluate them. They were also inclined to assume that the source

text and its meaning was more or less stable. This led to a prescriptive attitude, which disregarded the realities such as the fact that translation is a culture-bound and historical activity. The attitude, in other words, was a manifestation of the idea that translation was nothing but transferring unchanging meanings that are totally independent from culture and time while translation actually involves far more than just replacing one lexical or grammatical item in the source text with another in the target (Saldanha, 2009, 149). In their endless search for equivalence, some theorists even put forward that some literary forms (especially poetry) were untranslatable. In the first quarter of the 1970s, the prescriptive attitude of the early linguistically-oriented theorists began to be challenged by scholars who argued that “it does not serve the interest of translation studies as an empirical discipline, whose aim ought to be to explain what translation *is* rather than what it *should be*” (149).

One of these pioneer scholars was James S. Holmes. In his seminal article titled “The Name and Nature of Translation Studies” (1972) he fostered a new understanding of translation studies as an independent discipline. He believed that the lack of a common name was a barrier to the growth of translation studies. Another barrier to the development of the field, he believed, was the widespread adoption of standards of other disciplines' models, techniques, and terminology (Holmes, 1972; trans. by Koş, 167). Putting forward that translation studies should be an empirical discipline, he stated that translation studies has two major aims: The first is to describe translation processes and products as they appear in our own world of experience and the second is to establish general principles to explain and predict these phenomena. He proposed that the descriptive and theoretical branches would make it possible to achieve these goals (Holmes, 1972; trans. by Koş, 171). Holmes was the first scholar to stress the need for a descriptive branch in translation studies. Therefore, it can be claimed that his efforts marked the transition to the descriptive paradigm, which was also called the Descriptive School. Descriptivism considered translation as a target-oriented activity in which translation was regarded as a primary text in the target system (Bengi-Öner, 1999, 19).

The Polysystem Theory was one of the first comprehensive theories to emerge as a representative of the Descriptive Paradigm. Introduced by Itamar Even-Zohar in the 1970s, it aimed at analyzing literary texts in literary systems rather than in isolation, which makes it impossible to approach a literary piece as a single entity but as a

component of the social, cultural, literary, and historical context. Even-Zohar stated that literature was made up of various systems in constant movement (19) and claimed that there is always a continuous state of competition in order to gain the primary position among the other, smaller components within that literary system. Even though he was inspired by the works of Russian formalists of the 1920s, unlike them, he chose to focus on literary systems or genres that had been disregarded, such as thrillers, children's literature and translated literature (Evan-Zohar, 1978, 21). The Polysystem Theory was sufficiently comprehensive and flexible to promote research. Rather than providing instructions for upcoming translations and making judgements about previous ones, the descriptive method Even-Zohar offered examined the translated text as it was and attempted to identify the many aspects that may contribute to its unique form (Hermans, 1985, 12-13).

Building on the work of Even-Zohar, Gideon Toury brought a new perspective to translation studies by underlying the significance and need for a descriptive branch. Toury believed that the main objective of descriptive translation studies was to liberate the field of translation studies from the control of other disciplines, which limited the autonomy of the field. The target-oriented theory was a general theory proven to be capable of dealing with all dimensions of translation activity. Establishing the scientific foundation of the field with its specific focus on descriptive studies and stressing the value of the target culture and product it paved the way for a drastic change in the presuppositions and research methodology of translation scholars and ushered in a new era in the history of translation theory (Tellioglu, 1998, 7). In fact, Toury was finally able to shift the focus from the translation process to the translation product, from translation problems to translation solutions, from the source to the target text and culture, from a synchronic perspective to a diachronic one, from prescriptivism to descriptivism. In short, Toury's approach was not only target-oriented but also product- and solution-oriented and in Işın Bengi-Öner's words it was "historical, relational, functional, dynamic, systematic and descriptive" (Bengi-Öner, 1993, 33).

The descriptive paradigm had a long-lasting effect on the following generation of scholars' perception of translation activity. In 1985, under the influence of Even-Zohar's and Toury's early work, a group of scholars, later known as the Manipulation School, published a collection of essays titled *The Manipulation of Literature: Studies in Literary*

*Translation* (1985), edited by Theo Hermans. They viewed literature as a complex and dynamic system, which required an interaction between theoretical models and practical case studies. The articles in the book highlighted the importance of a descriptive, target-oriented, functional, and systemic approach to literary translation and focused on the norms and limits that control creation of translation. They also analyzed the position and function of translations inside specific literary systems and looked at the relationships between literatures (Hermans, 1985, 10-11).

#### **4.2. Determining the Role of Translation in Literary and Cultural Systems**

Even-Zohar defines polysystem as “a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent” (Even-Zohar 1979, 290). This means that the Polysystem Theory has a dynamic structure that allows shifts among various strata of the literary system. According to Even-Zohar, if an innovative literary type holds the top rank, the lesser strata are more likely to be inhabited by conservative kinds. If the conservative forms are at the center, however, it is more probable that innovation and revival will emerge from the outer strata. Otherwise, there would be a time of stagnation (Even-Zohar, 1978, 23)

Since translated literature is one of the sub-systems functioning in the literary system, its position, Even-Zohar claims, also changes at various historical moments depending on historical circumstances. It may occupy either a primary or a secondary position in the polysystem (23). Furthermore, in a situation where new literary models are emerging, translation is likely to be one of the ways through which the new repertory is developed. Foreign works bring aspects (both principles and components) to the national literature that did not exist previously. These might contain not just new models of reality to replace the old and ineffective ones but also a wide range of additional elements, such as a new (poetic) language or compositional patterns and methods. The criteria guiding the selection of works to be translated are clearly defined by the conditions controlling the (home) polysystem: texts are chosen based on their compatibility with new approaches and the presumably innovative function they may play within the target literature. (Even-Zohar, 1990, 47-48).

Even-Zohar proposes three main factors which give rise to such a situation; (a) when a polysystem has not yet matured, i.e., while the literature is in its infancy and continues its path to be established; (b) when a literature does not hold a higher position among other literary polysystems, or when it is not strong enough, or both; and (c) when there are literary vacuums or crucial turning points, or crises in literary history and recognized models do not suffice. Foreign models thus easily enter the polysystem and translated literature may therefore reach a dominant position. If translated literature holds a secondary position, it becomes a peripheral system within the polysystem. It has little impact on the central system and even becomes a conservative element, conserving traditional forms and adhering to the target system's literary conventions. According to Even-Zohar, this secondary position is typical for translated literature. However, translated literature has different spheres within its own system. While some translated literature that is translated from prominent source literature may be primary, others which are not considered important may be secondary. Even-Zohar indicates that the translation approach is influenced by the status of translated literature in the polysystem. If the position of the translated literature is primary, it is normal for translators not to feel any restrictions to abide by target literature styles and be more willing to challenge traditions. As a result, they frequently create TTs that bear a resemblance to the STs' textual features. If translated literature holds a peripheral position, translators prefer to implement existing target culture models (Even-Zohar 1978, 24-26).

#### **4.3. Describing the Translation Norms**

Gideon Toury, who worked with Even-Zohar in Tel Aviv, concentrated on creating a comprehensive theory of translation and worked on the sociocultural circumstances of translation based on the Polysystem Theory. Referring to the Holmes' map of translation studies, Toury points out the need to develop a systematic descriptive discipline to eliminate isolated studies (Toury, 2012, 3-4). Furthermore, he underlines that translations are situated in the target culture's literary and social systems (18).

Since Toury regards translation as a cultural activity in the target system, his approach is defined as target oriented (18). Toury believes that translation operations and products can and frequently do induce cultural shifts in the target culture. It is, after all,

in their nature. That is, cultures rely on translation to close gaps whenever and wherever they occur. The gaps are filled thanks to the discovery that something is “missing” in the target culture that should be there and, fortunately, already exists elsewhere, especially in a distinguished culture, and may be benefitted from. Therefore, according to Toury, it is a must to analyze a translation in the context in which it was created (21-22).

Toury states that in order for translation studies to become fully autonomous and comprehensive, a descriptive branch must be developed (Toury, 1985, 16). He also proposes a methodology for a systematic descriptive study. The initial step of the study is to position a translation in the target system and to focus on issues of significance and acceptability of the translated text. The next step is to match individual translations with their presumed sources. The essential concepts here are shifts and translation relationships. The comparative analysis is conducted to detect relationships between coupled pairs of source text and target text. Various first- and second-level generalizations are then to be explored, with the possibility of expanding the corpus further; not just beyond the particular translation (or corpus of translations) in the same culture, but also outside that culture's limits as a whole (Toury, 2012, 131).

Toury believes that translation is subject to a variety of restrictions of various sorts and degrees. These go far beyond the source text, systemic distinctions between the languages and textual traditions engaged in the act, or even the translator's cognitive apparatus as a required mediator's capabilities and limits. In addition, sociocultural variables impact and, in some cases, modify cognition. In any case, translators working under varying settings typically employ various techniques and produce very different results (Toury, 1995, 54). Sociocultural restrictions have been defined by Toury as having two extreme poles: on the one hand, there are general, somewhat absolute rules, while on the other, there are sheer idiosyncrasies. The broad middle-ground between these extremes are norms which he himself defines as “translation of general values or ideas shared by a community -- as to what is right and wrong, adequate and inadequate -- into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioral dimension” (54-55). In order to describe a translation, one needs to reconstruct norms that guide translators; so, two major sources are needed to be consulted. The first one is the textual analysis, which requires the examination of the translated text

itself. Through this study, tendencies regarding relations between source text and target text can be uncovered. The other is extratextual analysis which refers to critical or semi-theoretical analyses, such as remarks by translators, editors, publishers, and others involved in or linked with the activity, critical evaluations of particular translations, or the work of a translator or 'school' of translators (65).

Norms are believed to function not just in all types of translation but also at every stage of the translation process, and therefore on every level of the final output. Toury finds it useful to separate the two types of standards that apply to translation: **preliminary** and **operational** (58). **Preliminary norms** are based on two sets of factors that are interrelated. The first one refers to **translation policy**, which has to do with considering factors governing the choice of text. Such a policy is needed to be studied since no translation is chosen randomly. The other one refers to the **directness of translation** which aims at discovering whether a third language is included in translation and whether this practice is disguised or not. The other set of norms is called **operational norms**. It may be thought of as guiding the decisions made during the translation process. They have an impact on the text's matrix — that is, how linguistic information is distributed within it — as well as the textual and verbal formulation as a whole. Thus, this set of norms is also subcategorized into two groups. **Matricial norms** deal with the instances such as omission, addition, positional changes, manipulation of division, and explication. **Textual-linguistic norms** govern the choice of linguistic items for target text, such as lexical elements and stylistic features (58-59). Only after describing the above-mentioned norms, is it possible to determine the **initial norm** of translator, which reveals whether a translator chose to be committed to the original text and its norms or to the norms prevalent in the target culture. If the first approach is favored, the translation tends to follow the source text's norms, including the norms of source culture and language. This shift towards source language and culture is described by Toury as the pursuit of adequate translation. On the other hand, if the second perspective is embraced, norms of target culture and language are followed. Adhering to norms of target culture makes a translation closer to the acceptability pole. Even the most adequacy-oriented translation, of course, contains shifts from the source text. Indeed, according to him, shifts have long been recognized as a fundamental truth of translation (56).

Toury introduces the phrase “translation equivalence” here, although he points out that it does not refer to the traditional idea of equivalence. What Toury introduces is a “functional-relational concept”, which means that there is always an equivalence relationship between a target text and a source text. This is dissimilar to the traditional prescriptive approaches since it does not aim to find out whether a target text is “equivalent” to a source text. Instead, it seeks to explore how the assumed equivalence was achieved, and it serves as a tool for finding “the underlying concept of translation . . . [the] derived notions of decision-making and the factors that have constrained it” (Toury, 2012, 113).

#### **4.4. Describing the Ideological Factors**

Translational norms determine what type of translation strategies should be used at a given time and location. Therefore, it can be claimed that norms become instruments for a dominant power’s ideology (Birkan-Baydan, 2010, 8). Going beyond the previous theories, Andre Lefevere draws our attention to the manipulative aspect of translation rather than the complex topic of fidelity and freedom in translation. He regards translations as manipulated writings influenced by a particular ideology. That’s why he situates translations within a wider framework that he refers to as rewriting (14-15). Rewriters modify and alter the originals they work on to a certain degree in order to make them conform to the dominant or one of the prominent ideological and poetological currents of the period (Lefevere, 1992, 8). According to him, the first and the most important factor affecting translation is ideology, which refers to translators’ ideology, or to the ideology that is imposed upon them. This factor carries two meanings: translators may comply with the leading ideology; or they may refuse to obey it. The latter factor is the poetological factor, which represents the dominant poetics in the target culture. Translators may conform to or reject to obey the governing poetics of the time. These two factors influence and control the translation strategies and solutions to translation problems (41).

Lefevere states that the literary system relies on a dual control process. The first control element lies within the literary system; the other one exists outside the literary system. The former refers to professionals who provide a service, such as reviewers,

critics, teachers, and translators. They occasionally suppress works of literature that are overtly contradictory to the prevalent conceptions of what literature should be - poetics - and what society should be - ideology. They will, however, alter works of literature far more frequently until they are considered appropriate for the poetics and ideology of a specific place and time. The second control element, which falls outside the literary system, is called **patronage**, which refers to the power of persons or institutions that can cultivate or restrain the rewriting of literature (14-15).

Patronage is made up of three components that interact in various ways. Both form and subject matter are constrained by the ideological component, which functions as a limitation on choice and development. (16). The second one is the economic component which deals with monetary issues related to rewriters. It includes copyright and translator's fees. Patrons do, of course, pay or sponsor other professions such as critics and teachers (Munday, 2001, 129). The last component is called the status component. Acceptance of patronage means joining a certain support group and adopting its way of life (Lefevere, 1992, 16). That is, rewriters are generally expected to adhere to the patron's demands in exchange for financial support (Munday: 2001, 129).

In conclusion, with the theoretical contributions underlying the significance of descriptive studies in translation, restrictive views seeking one-to-one equivalence with the source text were abandoned. Instead, a paradigm shift focusing on the target text, target system and target culture was introduced, and the new approach replaced the prescriptive one with a more inclusive and descriptive methodology. Thanks to the notion of norms, which Toury attributes a novel meaning to, the concept of equivalence has received a more inclusive meaning. Translators may add or delete information, provide explanations on a particular topic, or modify some stylistic features in translated texts based on a set of norms, which does not interfere with the notion of equivalence. All these acts, as Lefevere points out, are due to ideological factors affecting translation. All translations involve source text manipulation to some extent and might include specific manipulations due to the persons or institutions involved in the translation process and the power relations between them.

## **5. A DESCRIPTIVE ANALYSIS ON A TRANSLATED YOUNG ADULT NOVEL: *CESUR KAPTANLAR***

This chapter involves a descriptive study that focuses on one of the Turkish translations of *Captains Courageous* (1897) by Rudyard Kipling, which is generally categorized as adventure fiction that addresses young adults. The translation titled *Cesur Kaptanlar*, which was carried out by Kamurân Şerif [Saru] and published by Selamet Matbaası in 1928, was chosen –among many others- as the subject of analysis since it is the earliest translation of the famous novel, the descriptive analysis of which might provide valuable information about the prevalent norms regarding the translation of YA novels as well as the poetological and ideological tendencies in the early years of the new Republic of Turkey.<sup>18</sup>

It should be pointed out that the methodology deployed in this descriptive chapter is the one that was originally offered by Toury, although concepts offered by other members of the descriptive school will also be made use of, especially to clarify the ideological aspects of the translation case at hand. It should also be noted that, as Toury suggests, both the textual (source and target texts themselves) and extratextual sources (the foreword to the translation and all sorts of other available and relevant remarks or information on the translation) will be used to offer a more complete picture.

### **5.1. The Source Text: *Captains Courageous***

As stated earlier, Toury claims that translations are facts of the target culture and therefore, they take priority over source texts. Nevertheless, before going into more detail regarding the translation, it might be meaningful to focus briefly on the source text and its author so that we can situate the text in the source culture and obtain clues about the possible reasons why this specific text might have been selected to be translated.

---

<sup>18</sup> The translated text was published in Arabic letters and has not been transliterated before; therefore, I transliterated it from Arabic alphabet into Latin alphabet as a first step of this descriptive study.

### 5.1.1. The Author

Joseph Rudyard Kipling (1865-1936) was a British writer who had lived in different countries during his life. Having lived in divergent parts of the world, Rudyard Kipling was influenced by the way of living of inhabitants in those areas, especially in his early years. He spent some of his years in Bombay on and off, which today is known as Mumbai. His parents, John and Alice, were some of the first settlers who arrived in India as a component of the British Empire. His father was the head curator of the Lahore Museum, and his mother was a poet. Rudyard and her sister were born in India, which was under British command. Rudyard came across the Indian culture at a very early age thanks to his nannies, or *ayah*. (Islam, 1975, 12-13). In fact, he learned how to speak Indian before his mother tongue (Kipling, 1937, 3-4). Having surrounded by native servants, he must have realized that he had a dominant position in the upper class and identified his parents as part of the ruler class in the society; and therefore, he might have formed an opinion on how an ideal *sahib* should be. And when he stepped outside of his house, he could see the half-naked crowd guarded by British Soldiers. So, the everyday life outside the home, which underlined the supremacy of the White Men might also have an impact on the formation of his political ideas (Islam, 1975, 12-13). However, from his memoirs titled *Something of Myself*, it is observed that he felt great appreciation for the land. This is most likely due to the magical atmosphere that is a natural characteristic of childhood. (Kipling, 1937, 3-4)

His first meeting with England was when he was two years old. Alice, his mother, was expecting another baby and wanted to give birth in England. That's why she took Rudyard with her to the Mainland. She was pretty relieved when they arrived at the seashore as he was constantly misbehaving on the ship. Since she was pregnant and needed to be taken care of, she and her son stayed in different houses. He was said to have caused a lot of trouble for a three-year-old kid. That's why he was nicknamed as "holy terror" because of his success at twisting her around his little finger (Seymour, 1989, 7). In 1871, Alice and her husband set sail to India and left their two kids in England so that they could get a proper education.

At the age of six, he was shipped off to Southsea, England, to receive formal British education from a resigned maritime official who had been hired thanks to an

advertisement in a newspaper because of his satisfactory references (Islam, 1975, 14). Also, it is stated that Rudyard and his sister Trix were left to a couple who was chosen from newspaper ads because their mother, Alice, did not want to leave them with a relative for fear of being replaced as a mother. However, for Rudyard, this was an awful end to his paradise-like life in India. He had been treated as a precious *sahib* in India, but in his new home, he had to put up with some extreme acts of bullying (Kipling, 1937, 6). He and his sister suffered a lot due to beating and maltreatment but Alice Kipling was late to realize the problem. She had felt the need to leave them in England so that she could assist her husband with his work. Besides, she wanted her children to get a proper education. In that regard, she was no different than most other Anglo-Indians of her time. Most Anglo-Indians were scared that their children would turn out to be Indians rather than British if they were to be educated in India. That was one possible reason why the children of Anglo-Indian parents did behave mischievously compared to their British-born and raised counterparts (Seymour, 1989, 7-8). Years later, his mother finally found out about what had been happening and rescued her children. She arranged a new school for Rudyard, which was called The United Services College in Devon. It was a boarding school aimed at training students to be recruited in the armed services. However, he did not seem to be a good fit for this school because he was inactive and distant. According to Seymour, the fact that he was not able to be a man of action may have led him to be a wordsmith (26). In fact, he had discovered a keen interest in literature and realized that words could be used as a war tool.

After completing his education at the United Service College, he returned to India in 1882 and stayed there until 1889. Kipling describes this period as "seven years hard" in his autobiography. At the age of sixteen, he had started reporting news at the Civil & Military Gazette. Working hard and not being able to take any breaks even when he had a fever had exhausted Kipling and made him name this period as "seven years hard" (Kipling, 1937, 40). His responsibilities on this newspaper varied from creating digests of official reports, delving into international newspapers to providing a column about what was happening inside the country (Mallet, 2003, 20-21). However, he was not considered a great success because his pieces tended to be too literary (Seymour, 1989, 49).

Many things had changed during his time away from his birthplace. English-educated Indian middle-class intellectuals in India had begun to partake in social-political issues, and they tried to set up a new order. He firmly opposed this nationalist rise. This was obviously an inevitable consequence of being an Anglo-Indian who had undergone Anglo-Saxon education. First of all, he did not believe that Indians could survive independently. Secondly, he believed that there were more vital problems to be solved than democracy. With a chivalry-like sentiment, he thought that the white men's presence was justifiable and even compulsory to establish and maintain the long-lost order in India. According to him, Anglo-Indians' devoting themselves selflessly to this end could, in fact, do more benefit than a political system, which might not bear any real-world effects on the community (Islam, 1975, 20-21).

He was working as a journalist and was generally sent to different regions of the country to report. One time he was sent to Calcutta for a thorough analysis of the local government. However, all he thought was the peculiar smell that was floating over every part of the city. While the Indian councilors were discussing democratic principles, Kipling was indifferent to this discussion as his thoughts were occupied with the grimy condition of the city: "They want shovels, not sentiments, in this part of the world." He did not think that a set of abstract notions could help Indians solve fundamental problems they had to face every day (22). He believed that Indians must be ruled by the British because this had been hammered into his head by his parents and his surroundings (Seymour, 1989, 46).

By witnessing the diversity in different classes or castes in India, he was steered toward the idea of universal moral order. He was able to observe various religions and belief systems. Therefore, he could appreciate that these principles were tied up together to bring about moral and spiritual treasures within people. Islam states that Kipling was born and raised Christian; that's why it was common for him to quote the Bible in his writings. Also, he thought highly of Muslims by pointing it out as a civilized society. However, he disputed tenets of Hinduism fiercely. One reason for this was his intense desire for unity, which is something Hinduism lacks with its millions of Gods. Buddhism was intriguing to him on the basis of its unifying notions. Another set of beliefs that he thought worthy of his attention was Freemasonry. Freemasonry was a fraternal order of men rather than a religion. The fact that every man from any religious or national

background could partake in this union pleased a part of him that aspired to a unitary system. Lastly, he also valued Mithraism, which was a widespread belief in the Roman army, as it reminded him of the purity and honesty of those soldiers (Islam, 1975, 27-47). In short, he thought highly of some religious or non-religious sets of attitudes because these contained certain standards to establish a moral order. This way of thinking was, in fact, closely linked to the Imperial idea, which was highly influential at the time.

Kipling was fascinated by the optimistic Imperial notion, which aims at bringing order and discipline out of chaos. Today, the notion is often described as the utopia of many kings and queens but a dystopia to many masses because the idea of a universal empire was pursued down a bloody and savage path. Nevertheless, the metaphysical principle of imperialism as a positive force enforcing a pattern of order on anarchy was the basis of Kipling's ideal and it was one of the most significant influences in forming Kipling's art. He certainly revered the British Empire and openly supported imperialism (48-49) but back at the time, supporting imperialism was something that every British was proud of and being called an imperialist was not seen as an insult but a compliment (51). Seymour states that Kipling disapproved of the belief in complete freedom, which allows people to act as they wish since this may cause disorder and chaos. That's why he adhered to his authoritarian beliefs so that order could be preserved. For instance, Kipling respected and praised Mussolini because he believed that Mussolini was able to establish order (Seymour, 1989, 110-111). However, under Mussolini's regime, a lot of people were persecuted unlawfully in concentration camps (Ebner, 2010, 167), of which Kipling was oblivious.

Kipling first visited America in 1889, when he was twenty-three years old (Brogan, 1973, 32) and after that day, the United States of America became a symbol of lawlessness and chaos for him. In his words,

So long as they [that is, Americans in general] do not absolutely march into the District of Columbia, sit on the Washington statues, and invent a flag of their own, they can legislate, lynch, hunt negroes through swamps, divorce, railroad, and rampage as much as they choose. They do not need knowledge of their own military strength to back their genial lawlessness. (Islam, 1975, 69)

Kipling goes on to say that the Americans are "cocksure... lawless and as casual as they are cocksure" (Islam, 1975, 68-69). Later on, his viewpoints on America probably transformed. Andrew Hagioannu states that during his stay in America, Kipling met high-ranking Washington officials such as John Hay, the Assistant Secretary of State, Senator Henry Cabot Lodge, and Theodore Roosevelt, the future President. Hay and Cabot Lodge, like Kipling, believed in the need of imperial diplomacy and cooperation between Britain and America. Roosevelt was not very Anglophile, but Kipling established a friendship with the Civil Service Commissioner and rising Republican leader following a cautious first meeting. During a visit to Washington in 1895, Kipling's acquaintance, the American historian and autobiographer Henry Adams, introduced him to this network of conservative politicians. He noticed that Rudyard had "grown rather thick with our little Washington gang" (Hagioannu, 2003, 69) However, it is possible that Adam's brother, economist Brooks Adams, better defined the political attitude of the Hay-Adams group, combining American economic and military dominance with a dedication to Anglo-American cooperation. Adams' opinions were published in magazines like *McClure's Magazine* and *Atlantic Monthly*, in which Kipling's stories were published during the same time. If he hadn't noticed Adam's pieces in these publications, he must have been aware of his work, *The Law of Civilisation and Decay* (1895), which is included in Kipling's Bateman's library inventory (68-69). Also, Roosevelt seems to have changed Kipling's unfavorable feelings towards America. In his personal correspondence, he mentions a few words about Kipling after meeting him for the first time:

Kipling is an underbred little fellow, with a tendency to criticise America to which I put a stop by giving him a very rough handling, since which he has not repeated the offence; but he is a genius, and is very entertaining. His wife is fearful however. <sup>19</sup>

The poem, *The White Man's Burden* (1899), in which the American annexation of the Philippine Islands (1898) is promoted, is one of his most well-known works. This

---

<sup>19</sup> Theodore Roosevelt to Anna Roosevelt, 1 April 1894; *Letters*, vol. 1, p. 370. (quoted in Brogan, 1973)

poem shows that his views on imperial order could be shared with another group of white people and the white race has a moral duty to civilize non-whites. Brogan states that the first copy of the poem was sent to Roosevelt, who noted his thoughts on the verse: "rather poor poetry, but good sense from the expansion standpoint."<sup>20</sup> Islam also states that Kipling thought that it was the responsibility of the world's great nations to mold the fate of the world's "fluttered folk and wild." It was a burden that necessitated sacrifice (Islam, 1975, 75).

### 5.1.2. *Captains Courageous: The Plot, the Characters and the Themes*

*Captains Courageous*, which was first published in 1897 by Macmillan and Co., Limited in the UK. It has ten chapters and consists of 245 pages. A year before its publication, *McClure's Magazine* (1893–1929), which is an American-based magazine, serialized the book monthly and published it with illustrations in November 1896.<sup>21</sup> The newspaper *Oregon City Enterprise* (1891-194?) advertised that the series would be published in *McClure's Magazine*. The book was introduced as "Rudyard Kipling's first American serial, *Captains Courageous* begins in November" in the list called "Seven Great Serials for 1897".<sup>22</sup> It was also published in *The Northern Star* (Lismore, NSW) (1876 - 1954), a daily newspaper serving in Australia, as a series from March 13<sup>th</sup> to July 17<sup>th</sup>, 1897 on every Saturday.<sup>23</sup>

After its publication, the novel received positive reviews. One that was published in *The Cambridge Tribune* (1878-1966), a weekly newspaper based in Cambridge, Massachusetts in the December of 1897 states:

If Rudyard Kipling had made a voyage to the Grand Banks in a Gloucester fishing schooner, we might have expected such a vivid story as this as the outcome of his novel experience. But as we are informed that he learned all he knows about the fishermen and their craft by a summer

---

<sup>20</sup> Theodore Roosevelt to Henry Cabot Lodge, 12 January 1899; *Letters of Theodore Roosevelt*, selected and edited by Elting E. Morison, John Blum and John J. Buckley Harvard University Press, 1951-4, vol. 2, p. 909 (quoted in Brogan, 1973)

<sup>21</sup> For the first chapter of the series see: <https://babel.hathitrust.org/cgi/pt?id=coo.31924065815874&view=1up&seq=27>

<sup>22</sup> For the detailed advertisement see: <https://oregonnews.uoregon.edu/lccn/sn00063700/1897-03-26/ed-1/seq-7/>

<sup>23</sup> For the first chapter of the series see: <https://trove.nla.gov.au/newspaper/page/5658735#>

visit to Gloucester the problem of authorship becomes more of a mystery. We believe this book is the first attempt at anything like a detailed account of the strange and perilous life of the hardy fishermen during the months they pass on the Grand Banks. It assuredly reads like a personal experience and bears all the internal evidence of being a correct picture of what it attempts to present. At least it is a most interesting story and a decided evidence of the versatility of its author. Dan and Harvey are excellent anti-types, and their adventures will make very engrossing reading for boys who have a taste for the sea. The Century Co. Cloth, gilt top, \$ 1.50. For sale by C. W. Sever & Co.<sup>24</sup>

The emphasis on “boys who have a taste for the sea” as target readers might be taken as evidence that the book was perceived as a young adult novel in the source culture. The story itself offers more convincing evidence. The plot revolves around a rich spoiled American boy, Harvey Cheyne Junior, who goes through fundamental changes over the course of the story. He is spoon-fed by his parents and behaves terribly to those around him. The boy is neglected by his father, Harvey Cheyne Sr., who is a billionaire dealing with mining, lumbering, ship loading. He also runs a railroad. Because he is a busy man, he does not give enough care and attention to his son and evades the responsibility of taking care of him. Therefore, Harvey's mother, Constance Cheyne bears the whole burden and tries to fulfill all her son's wishes. The mother's role in the narrative is rather limited. In fact, she is presented as a flat character and as a mother who fails to discipline her son and thus having damaged nerves.

At the opening of the story, Harvey Cheyne is traveling to Europe with his mother to get a proper education. The young man emulates adults and copies their behavior to show that he is in fact an adult: he starts smoking strong tobacco on the shipboard; however, he feels extremely dizzy and falls off the ship. He is picked up by a Portuguese fisherman named Manuel, who works on the schooner called “*We're Here*”. Manuel pulls him to the boat, saves his life and takes him to the schooner. Harvey constantly tells them how rich his father is and wants them to take him to the harbor. However, he cannot convince the captain, Disco Troop, to take him to the port immediately and also fails to persuade them that he has a wealthy family. When he finds out that his money is missing, he flips out and accuses the men on board, including the captain. The captain believes

---

<sup>24</sup> For the column see: <https://cambridge.dlconsulting.com/?a=d&d=Tribune18971218-01.2.16&e=-----en-20--1--txt-txIN----->

that he has lost his mind and feels the need to slap him in order to knock some sense into him. Harvey finally comes to terms with the situation and lives on the schooner for the following three months.

Disko Troop becomes the father figure that Harvey has longed for. He is the one who could discipline him and teach him about life and manhood. Harvey works with the captain's son, Dan, who is the same age as him; however, Dan is a lot different from him in terms of upbringing and, of course, is more knowledgeable on fishing and seamanship. The good-natured young boy who has always worked hard teaches Harvey about being a fisherman and finds a middle ground between him and his father. Dan and Harvey build a bond throughout the story and they become best friends.

Harvey Cheyne Jr. meets many other characters on the ship as well, such as Manuel, Long Jack, Tom Plat, Salters Troop, Penn, and the cook. Long Jack and Tom Plat, who are Irish fishermen, teach Harvey about how a fisherman should be. Salter Troop is another man on board, and he is Dan's uncle, who is originally a farmer but works in the schooner. Penn, whose full name is Pennsylvania Pratt, is a mentally unstable member of the crew. He was a member of the clergy before losing his family at sea. After the disaster, he tags along with his friend, Salter, and joins the crew. The last person on the ship was the cook, who is an African American. He has the ability to foresee the future. Towards the end of the story, he foresees that Harvey would be the master of Dan. After experiencing many adventures at sea, *We're Here* finally returns to port and Harvey gets together with his parents, who rush to Boston with their powerful steam-powered trains. At the end of the story, his mother, Constance Cheyne, rewards Manuel for having saved her son. Dan accepts working on one of Harvey Sr.'s ships and Harvey agrees to get a proper college education and starts Stanford University.

As the plot and the characters suggest *Captains Courageous* is a coming-of-age novel, in fact Kipling's only novel whose protagonist is an American boy. Throughout the story, Harvey Jr. experiences some great challenges which he could not have even imagined back home. However, thanks to facing these, he not only learns about being a seaman but also learns about how to act respectfully to others and the value of hard work. As a result, he outgrows his childish, immature character and builds up a mature, skillful young person. In this sense, Harvey reminds the reader of the famous speech in the early 1900s by Theodore Roosevelt, which is about how to be an American boy:

He must not be a coward or a weakling, a bully, a shirk, or a prig. He must work hard and play hard. He must be clean-minded and clean-lived, and able to hold his own under all circumstances and against all comers. It is only on these conditions that he will grow into the kind of American man of whom America can be really proud.<sup>25</sup>

In the same speech, Roosevelt praises the book and suggests it to the young because it exemplifies what an American boy should be like. He condemns Harvey's previous state of mind and later applauds his transition towards a sensible young man by working hard like a real boy among real men and real boys who do real work.<sup>26</sup> However, one American magazine, *the Atlantic Monthly*, criticizes the book for being barren, insignificant, and its characters being not more than an outline in the issue of December 1897.<sup>27</sup> Kipling opposes this view claiming that the critic had utterly missed the meaning of the book and that what appeared to be flaws in technique and vision were, in reality, purposeful attempts to convey the superficiality and filthiness of much of American life (Hunter, 2019, 13). On the other hand, in the introduction of the 2005 edition of *Captains Courageous*, Seelye finds Kipling's explanation unconvincing. He claims that it is clear that it is a story about the Protestant work ethic and rebirth via manual labor (Seelye, 2005 quoted in Hunter, 2019, 14).

Kipling expresses the reason why he started writing this book in his memoirs "*Something of Myself*". While in Gloucester, Massachusetts for a summer visit, he attended an annual memorial service that was held for men who were drowned or got lost at sea in schooners (Kipling, 1937, 129). A similar scene is, in fact, described in considerable detail in the book. He also states that he wanted to portray a beautiful regional American ambiance that was about to disappear (131). Also, due to the Venezuelan Boundary Dispute (1895-1899) that arose during the time that the book was written, Christopher Benfey claims that the narrative also portrays the current arrogant,

---

<sup>25</sup> *Foundations Magazine*. "The American Boy by Theodore Roosevelt". <http://www.foundationsmag.com/americanboy-com.html> (Accessed 14.06. 2021)

<sup>26</sup> *Foundations Magazine*. "The American Boy by Theodore Roosevelt". <http://www.foundationsmag.com/americanboy-com.html> (Accessed 14.06. 2021)

<sup>27</sup> For the detailed review of the book see: <https://www.theatlantic.com/magazine/archive/1897/12/mr-kiplings-captains-courageous/306594/>

bullying, money-hungry America, which had gotten itself into the Venezuelan problem (Benfey, 2019). This view that supports the idea that the book depicts the Americans as rich and ignorant might be true considering the fact that the wealthy American family in the book cannot discipline their children because they are busy making money. However, it should not be forgotten that Harvey Jr. experiences a transition process after the incident. Harvey Sr. finally grasps the importance of taking care of his child, and Harvey Jr. learns the value of work. Just like Kipling's ideas on America that changed over the years, the negative attitudes of the American characters change at the end of the story. The protagonist who is referred to as *holy terror* at first embarks on a journey and eventually becomes a hardworking young boy. Hagiioannu states that Kipling's imperial vision was irreversibly affected by the huge social and political revolutions of 1890s America, by sparking experimentation and innovations in the form and content of his writings. The dramatization of the author/narrator as a transatlantic mediator, a character who resolves conflicts between the expanding American empire and the politics of the Old World, was perhaps the most significant of these innovations (Hagiioannu, 2003, 62).

The ship image is generally referred to as a country where different races, different social classes, and people who speak other languages are embraced in literature. In *Captains Courageous* the ship is indeed presented as a place where people from different races, origins and classes come together. In his book *Whaling Captains of Color: America's First Meritocracy*, Skip Finley states that from late 1700 until the early 20th century when slavery customs were widely accepted, many people of color in the United States lacked work opportunities and even when they were able to find jobs, they had to struggle hard to climb up the ladder. According to Finley the whaling industry was one of the few places where a black man could rise through the ranks and become a ship's Master (captain) (Finley, 2020). Thus, one could claim that ships were one of the few places where race differences were leveled out throughout the history of the USA. However, in *Captains Courageous*, the African American cook is presented as an insignificant character who either stays quiet or speaks in a language that could not be understood by the others. The only time readers actually hear from him is when he foresees the future. He says "Master" while pointing at Harvey, and he says "Man" while pointing at Dan. Moreover, he is introduced to the reader as "most disconcerting nigger".

## 5.2. The Target Text: *Cesur Kaptanlar*

The case study of this thesis comprises the first Turkish translation of Rudyard Kipling's *Captains Courageous*. The translation was carried out by Kamuran Şerif [Saru] in 1928 and published by Selamet Matbaası.

In line with Toury's suggestions, the section aims to evaluate the textual elements regarding the translation. At this point, it seems important to refer to Gérard Genette's concept of "paratextual elements". According to Genette, a text is rarely seen in its pure form, without the support and accompaniment of a variety of creations, such as the author's name, title, preface, and illustrations. It's not always clear whether they belong in the text or not, but they always surround and extend it (Genette, 1991, 261). Genette's ideas underline the necessity to analyze the paratextual elements of the translated text in order to be able to evaluate the translational decisions properly. Therefore, the section will first offer an analysis on paratextual elements of the translated text. After providing brief information on the publisher, offering some news items or advertisements that could give us clues as to how Kipling and his works were perceived in the Turkish literary system and analyzing the foreword written by Ahmet Cevat [Emre], it will focus on the illustrations in the target text and scrutinize them in comparison to the ones in the source text<sup>28</sup>. The next section will focus on the textual analysis of the translation aiming to describe the preliminary and the operational norms adopted, which will hopefully lead to the description of the initial norm of the translator.

It should also be noted that *Captains Courageous* had been retranslated various times and published by different publishing houses, which might be taken as an indication of the book's popularity in Turkey. In my research, I have identified twenty-six translations of the book so far. The list is as follows:

---

<sup>28</sup> Although Genette categorizes footnotes as paratexts, the footnotes in *Cesur Kaptanlar* will be examined later under the heading of Matricial Norms in line with Toury's suggestions concerning the methodology.

**Table 1**  
**Turkish Translations of Captains Courageous**

	<b>Name of the book</b>	<b>Translator's Name</b>	<b>Publishing House</b>	<b>Date of Publication</b>
1.	<i>Cesur Kaptanlar</i>	Kamuran Şerif [Saru]	Selamet Matbaası	1928
2.	<i>Korkusuz Kaptanlar</i>	Güzin Sayar	Ak Publishing	1964
3.	<i>Korkusuz Kaptanlar</i>	Nihal Önel	Doğan Kardeş Publishing	1968
4.	<i>Cesur Kaptanlar</i>	Hilmi Bilginer	Işıl Publishing	1968
5.	<i>Korkusuz Kaptanlar</i>	Gülten Suveren	Altın Children's Books	1981
6.	<i>Korkusuz Kaptanlar</i>	Not given	Kare Publishing	2002
7.	<i>Korkusuz Kaptanlar</i>	Neşe Baltacı	Beyaz Balina Publishing	2004
8.	<i>Korkusuz Kaptanlar</i>	Volkan Kantik	Serhat Publishing	2004
9.	<i>Korkusuz Kaptanlar</i>	Not given	Zambak Publishing	2004
10.	<i>Korkusuz Kaptanlar</i>	Not Given	Mavi Yelken Publishing	2005
11.	<i>Korkusuz Kaptanlar</i>	Not Given	Yarım Elma Publishing	2008
12.	<i>Korkusuz Kaptanlar</i>	Mustafa Çelik	Parıltı Publishing	2012
13.	<i>Korkusuz Kaptanlar</i>	Derya Günay	B&T Publishing	2013
14.	<i>Korkusuz Kaptanlar</i>	Not Given	Gonca Publishing	2013
15.	<i>Korkusuz Kaptanlar</i>	Not Given	Kuşak Publishing	2014
16.	<i>Korkusuz Kaptanlar</i>	Not Given	Timaş Children's Books	2014
17.	<i>Korkusuz Kaptanlar</i>	Not Given	Dört Nokta Publishing	2014
18.	<i>Korkusuz Kaptanlar</i>	Not Given	Ema Genç Publishing	2017

**Table 1 - continued**  
**Turkish Translations of Captains Courageous**

19.	<i>Korkusuz Kaptanlar</i>	Aylin Yıldız	Halk Publishing	2017
20.	<i>Korkusuz Kaptanlar</i>	Not Given	Aperatif Kitap Publishing	2019
21.	<i>Korkusuz Kaptanlar</i>	Not Given	Dorlion Publishing	2019
22.	<i>Korkusuz Kaptanlar</i>	Bülent O. Doğan	İş Bankası Publishing	2020
23.	<i>Korkusuz Kaptanlar</i>	Not Given	Arkadaş Publishing	2021
24.	<i>Korkusuz Kaptanlar (e-book)</i>	Not Given	Özlem Publishing	Not Given
25.	<i>Korkusuz Kaptanlar</i>	Not Given	Ünlü Publishing	Not Given
26.	<i>Korkusuz Kaptanlar</i>	Oğuz Özteker	Pogo Publishing	Not Given

As stated above, the target text that was chosen for the analysis is the first translation of *Captains Courageous*. The major reason for this selection is that it was the first translation of the work and the last translation conducted before the Alphabet Reform (1928). This means that the translation represents one of the most critical periods in Turkish history, namely the early Republican Period that was marked by radical changes and various reforms. Another reason for the selection is that this specific translation is the first one on the list that clearly targets the youth. Other translations on the list above were generally published under children's series, or even though a few of them were published under youth collections, it was stated on their cover pages that their main target group was children who are around 11 years old. By studying the translation by Kamuran Şerif [Saru], I hope to lay bare the parallels between the norms adopted by the translator and the ideological and poetological tendencies of the early Republican Period. I also expect the analysis to reveal how young adults and young adult literature were perceived at the time of new reforms in Turkish Republic. However, before presenting the results of the textual analysis on the translation, it might be necessary to offer some paratextual facts surrounding the work.

### 5.2.1. On Selamet Matbaası

The journey of *Captains Courageous* into Turkish started at Selamet Matbaası, Istanbul. After a detailed research, I have come to the conclusion that Selamet Matbaası functioned as a printing house and as a bookbinder's. It was owned by Daniel Ohannesyan and was located in Fincancılar Yokuşu<sup>29</sup>, which is now known as Vasıf Çınar Caddesi in Fatih, İstanbul (Turna, 2019, 76). The Bible House was located on this street and it was operated by several Protestant Bible societies, as well as certain charitable and missionary organizations based in the United States but working in Ottoman lands (78). In consequence, Christian religious publications and Bible publishing in general, were mostly prominent (80) and Ottoman Armenians (particularly Protestant Armenians) dominated the printing industry in the area (90). Since Selamet Matbaası was one of the printing houses that was based in Fincancılar Yokuşu, it is possible that Selamet Matbaası was corresponding to the needs of Protestant Armenian communities and supporting the expansion of Protestantism just like many others in the same vicinity. Publications in Selamet Matbaası varied from books on American culture, religious themed books to YA books<sup>30</sup>; for instance *Amerika'da Kadınlara Mahsus Yüksek Tahsil* (Higher Education for Women in America)<sup>31</sup> (1928) by Mary Mills Patrick, *Amerika'da Maarif, İdare-i Maliye ve Kavanin* (Education, Administration and Laws in America) (1928) by Dodge Bayard, *Amerika'nın Müttehid Hükümetlerinde Mesleki Talim ve Terbiye* (Professional Training and Discipline in the United States of America) (1928) by Scipio, *Talim, Terbiye ve Hulk* (Education, Training and Nature) (1928) by Margaret White, *Mütefenninler Dindar Olabilir mi?* (Can Scientists be Religious?) (1928) by Wroman or Vroman, *İsa'nın Hayatı* (*The Life of Jesus Christ*) (1930) by James Stalker were some of the books printed by this publishing house. It also printed some pamphlets; for example, a pamphlet titled *Dost mu Düşman mı?* (Friend or Enemy?) (1930) by M. J. Exner provides advice to soldiers and sailors about handling their sexual instincts. Selamet Matbaası initiated several series

---

<sup>29</sup> To see a receipt by Selamet Matbaası, see appendix 2.

<sup>30</sup> For the list of publications by Selamet Matbaası, see Appendix 3.

<sup>31</sup> *Amerika'da Kadınlara Mahsus Yüksek Tahsil* is written in Turkish (Koçak, 2017, 67). However, I could not find the original names of the books mentioned here except for *The Life of Jesus Christ*. It is possible that some of these books could be written in Turkish.

as well, such as “Amerika’da Nazari ve Ameli Terbiye Serisi” (America’s Theory and Practice Series), “Asri Din Fikirleri Serisi” (Modern Religion Ideas Series) and “Gençlik Kütüphanesi” (Youth Library), which contains the book this thesis focuses on.

### 5.2.2. On Kütüphane-i Hilmi Publishing House

On the inner cover page of *Cesur Kaptanlar*, the name “İbrahim Hilmi” is given as the publisher. Also, in an advertisement in Akşam Newspaper (November 14, 1928)<sup>32</sup> featuring the latest books of Kütüphane-i Hilmi Publishing House, *Cesur Kaptanlar* was listed as one of the “new publications of Kütüphane-i Hilmi”. Therefore, it is probable that the publisher of *Cesur Kaptanlar* could also be İbrahim Hilmi, which might indicate that he released a few of his books through a different publishing organization than his own. Therefore, it is also appropriate to provide a brief overview about him and his publishing house.

İbrahim Hilmi Çığıracan was one of the most prolific publishers of his era. He first founded a publishing house named İslam Kitaphanesi in 1896. Later, he changed the name of the publishing house to Kitâbhâne-i İslâm ve Askerî and started publishing military books. He also contributed to the field of education, producing schoolbooks that he himself wrote or that were written by educators at the time. After the proclamation of the Republic, he continued his publishing journey with the names of Kitaphane-i Hilmi and Hilmi Kitabevi and carried on his publishing activities until the 1960s.

He published the books of famous authors in Turkish such as Hüseyin Rahmi, Ahmed Refik, Halit Ziya, Mehmed Rauf, Refik Halit and Ahmed Cevad [Emre]. After the Alphabet Refğorm, he continued to publish national and literary works in Latin letters and some translations of Western classics. Aside from being a publisher, he also wrote many works on various topics such as education, the Balkan Wars, Europeanization.<sup>33</sup>

---

<sup>32</sup> To read the advertisement, see Appendix 4.

<sup>33</sup> For further information, see <https://islamansiklopedisi.org.tr/cigiracan-ibrahim-hilmi> (accessed November 16, 2021).

### 5.2.3. Views on Kipling and His Works

Kipling's fame began to spread in the Ottoman Empire around the turn of the twentieth century. Mehmed Rauf praised Kipling for his books having been sold hundreds of thousands of copies in *Servet-i Fünun* Newspaper (August 1, 1901).<sup>34</sup> It is announced that “his new book *Kim*, which had been serialized before, could not be published as a book until October.” As the column conveyed, the first edition of *Kim* was indeed published in October 1901. Mehmed Rauf states that “the first edition of the book in America and England will be printed a hundred thousand copies.” It is stated in the paper that “they say that every piece of his work is like a gold mine for him; for some of his books, he received a thousand liras.” As the column reveals, many were enchanted by Kipling’s fame, and his works began to gain reputation.

Almost twenty-five years after his fame was lauded, the very first book by Rudyard Kipling was introduced to the Turkish literary system with the translation of *Captains Courageous*. The translation was advertised in *Akşam* Newspaper (November 14, 1928) under the title “New Publications of Kütüphane-i Hilmi (Hilmi Publishing)” with these words:

It is the second book of Youth Library. It is the most exquisite work of the famous British writer, Rudyard Kipling that was translated into all languages. It is illustrated. There cannot be a more valuable or entertaining guide for the Turkish youth than this one. We recommend it to all families and all young people. Kamuran Şerif Bey translated this work from English. The book begins with a well-written foreword by Ahmet Cevat Bey. The printing quality is exquisite. Pricing: (60) kurus, outside of Istanbul (80) kurus; binded (85) kurus; outside of Istanbul (100). You can find these works in Ankara Street, Kütüphane-i Hilmi (Hilmi Publishing) in Istanbul.<sup>35</sup>

---

<sup>34</sup> Rauf, Mehmed. *Servet-i Fünun*. 1901. “İngiliz Tab’aları”. *Servet-i Fünun* 21. Cilt Sayı 542, August 1, 1901. Accessed November 11, 2021.

<https://www.wikilala.com/Read?i=44615&p=1&q=Servet-i%20Fünun%2021.%20Cilt%20Sayı%20542&b=&st=0&up=false>

<sup>35</sup> To read the advertisement, see Appendix 4.

#### 5.2.4. The Foreword

The foreword of *Cesur Kaptanlar*<sup>36</sup> was written by Ahmet Cevat [Emre], who was a prominent Turcologist and was working as a member of the Turkish language council at the time. He was also working as one of the nine commissioners in the new alphabet commission (Ertan, 1997: 22). In his foreword, Ahmet Cevat [Emre] first states that the book is the second book of the “Youth Library”, then he goes on to explain the reasons behind the selection of this book in particular. Also, he quotes a few paragraphs from the story to introduce it.

Firstly, Ahmet Cevat attempts to portray Rudyard Kipling’s fame by underlying his potential role in shaping the youth. He describes the author as “a master novelist who was able to offer British and American youth a literary education worthy of a race that ruled the oceans and lands.” He also states that “his fame was universal and could only be compared with that of Shakespeare’s.” Underlining that “Kipling’s works were well-liked not only in England and America but also throughout Europe, particularly in the most developed countries such as Germany, France, and Italy”, Ahmet Cevat informs the reader that “all his famous works were translated into languages of civilized and developed nations of Europe, every edition of his books was read by hundreds of thousands of readers, and there was no civilized country where Kipling’s art had not been imitated.” (Kipling, 1928, foreword, iii.)

Ahmet Cevat goes on to describe Kipling’s literary style in his novels by stating that “Kipling takes his heroes round the great empire that the Anglo-Saxons rule” and that “the forests and cities of India, South Africa or Australia, the Atlantic or Pacific oceans, in short, all the seas and lands were discovered by the pen of the English author.” According to him, “Kipling saw, showed, knew, and made known the continents and the great seas where the great conquering race was spread in the whole empire on which the sun never sets.” Kipling seems to have gained a reputation worldwide for his former

---

<sup>36</sup> The foreword of *Cesur Kaptanlar* was included in the Ph.D. dissertation focusing on novels translated from western languages into Ottoman Turkish between years 1908 and 1928 by Eshabil Bozkurt (Bozkurt, 2014).

narratives describing jungles of India or great seas, which may indicate that Ahmet Cevat intended the Turkish public to be aware of Rudyard Kipling's popularity. (foreword, iv.)

Ahmet Cevat also provides some general biographical information about Kipling. He underlines that “he has a great deal of personal experience in every corner of the empire because he was born in India and spent most of his childhood and youth there, as a young and vigorous representative of a victorious race constantly seeking new conquests in seas, forests, cities, ports, mountains, and skies.” He continues to emphasize Kipling’s talents and strengths by stating that “Kipling was utilizing his talents with all his being, trying to strengthen his willpower, finding the wild pleasure of a risky practice in overcoming all the hassle, seeking sharp, intense, and new sensations everywhere.” Ahmet Cevat asserts that “as an Imperialist British young man, who was feeding his imagination with the greatness of these sensations and mysteries, Kipling was wandering around the vast world himself. Besides, he was taking his readers round the same places.” (foreword, iv.)

One striking feature of the foreword is its emphasis on British imperialism. In fact, Ahmet Cevat seems to glorify imperialism throughout the foreword, which looks rather odd for a notable member of the new Turkish Republic proud to break off its ties with the Ottoman Empire. We know that Ahmet Cevat was one of the supporters of İttihat ve Terakki Partisi (Committee of Union and Progress) (Acehan, 2008, 23), and that the Young Turks leaned on England for assistance and the backing of "free and civilized" England proved to be crucial for the survival of the Ottoman Empire (Bürüngüz, 2013, 240). In fact, some late Ottoman intellectuals even believed that the British should be the first to guide and govern humankind (Bürüngüz, 2013, 245). In this sense, Ahmet Cevat could be thought to continue the İttihat ve Terakki tradition to admire and look up to Great Britain. However, because the necessity to take Great Britain as a role model for the country’s salvation faded away with the proclamation of the Republic, The Great Britain’s importance for Turkey might have come to lie in that it was one of the leading representatives of Western civilization, a civilization that might guide Turkey towards its major goals. Hence, Ahmet Cevat could have used this term ascribing a positive motivation to the British Empire, the motivation to take civilization to the uncivilized parts of the world. In other words, in the eyes of Ahmet Cevat, imperialism as the dominant ideology in the world at the time could have symbolized civilization, economic

growth and scientific advancement, which the new Republic looked up to, rather than exploitation of resources of other countries' territories.

When summarizing and interpreting the plot of the story, Ahmet Cevat does not hide his admiration for the USA, either. Ahmet Cevat states that "because the story emerged so long ago, we are not considered to have met America and Americans of the time." Soon, however, "readers could closely observe the moral qualities that are dominant over the upbringing of the generation, who built railroads across their country, covered their rivers and seas with ships, benefited from their forests, and created cities." Later on, Ahmet Cevat describes Harvey "as being the only son of an American millionaire father and an irritable mother, and as someone who is pampered, raised until the age of sixteen and has never been disciplined." He states that "in the future heir, Harvey, we cannot observe the moral qualities and practicality of the actual American businessman who acquired his wealth by building his country. Still, gradually Kipling is able to show us the development of the spirit of Americanism." (Kipling, 1928, foreword, v.)

The foreword also displays the significance placed on youth in the early years of the Republic by emphasizing education and some values the ideal Republican youth should adopt. Ahmet Cevat states that "Turkish youth, who had sought the portrayal of entirely different lives in the novels they had read, was poisoned by the morbid atmosphere in them; however, this book could infuse them with the desire for conquest." He conveys his ideas in the following lines:

As they [Turkish youth] read this book, the healthy wind of the northern sea will fill their lungs with a gentle breeze, they will appreciate how a wealthy child among people with calloused hands finds dignity in getting calloused hands; and perhaps in the deepest corners of their soul, they will be able to feel the desire to conquer the seas, the sky, and the lands in a way worthy of a world conqueror through science, art, trade, in short, through civilization. (Kipling, foreword, vii).

The paragraph above provides insight into some values that were thought to be vital for the youth at the time. Apparently, working hard and seeing the signs of labor on

one's body are regarded as virtues the youth should have. The foreword, and the book itself, was aligned with the virtues of the era. Similarly, in the newly established Republic, diligence and dedication were deemed significant values. Mustafa Kemal Atatürk extolled the virtue of hard work by saying: "The national goal has been established. It is not difficult to find a way to reach there. We may say that we don't require anything. We simply require one thing urgently: Being Hardworking!"

Another hallmark of the Republican era was the emphasis placed on science, art, and culture. In order for the Turkish Republic to be compatible with the western civilization, the gap between them had to be bridged through science and art. In this regard, Atatürk believed that it was a must to raise the youth by giving them positive ideas of science and culture; he claimed that it could be only because of them that the light of the future would be achievable. He remarked that when free ideas are adopted, the Turkish country will flourish.<sup>37</sup> This idea overlaps with the statement in the foreword regarding conquering the seas, the sky, and the lands through science and art. Also, the Turkish Republic, which Atatürk called "my greatest work" was entrusted to the Turkish Youth. In fact, it is safe to state that the youth was reckoned as the basic group in the society that is expected to realize the dreams and hopes of the country. Therefore, it is not surprising that these ideas are reflected in the foreword written by Ahmet Cevat. They also explain the existence of translated YA books tributing perseverance and including science related innovations.

Ahmet Cevat's admiration of Kipling's style gives us an idea about the dominant poetics of the period (Lefevere, 1992, 41). In the following paragraph, Ahmet Cevat compliments Kipling's artistic style with these words:

In terms of his literary style, Kipling is the greatest artist of our time. Kipling's style is extremely concise and laconic. He manages to match colors and distances with each other more than a painter. He is a realist in his descriptions like the great masters of realism such as Homer or Zola. You can witness a phase, an hour, or a moment of life on every page of the

---

<sup>37</sup> For detailed information see <https://www.atam.gov.tr/duyurular/turk-gencligi> (accessed October 30, 2021)

book. He takes you around the fishermen in a fishing boat for six months; however, it will not bore you for a second. You will not stumble upon a repetitive, commonplace, or uninteresting description that leads to prolixity or redundancy. (Kipling, 1928, foreword, viii.)

As can be seen, Ahmet Cevat defines Kipling as an important representative of Realism; hence his remarks on the author's realist descriptions, concise style and ability to display nature as it is. Elsewhere in the foreword the ambiance of Kipling's works was also described as being "pure and having strong connections with nature". As a supporter of Realism, Ahmet Cevat's dislike for Romanticism becomes most apparent when he praises Kipling for "his works being free of Loti's<sup>38</sup> defective sentimentalism regarding the agony before death and the great forces of nature." (foreword, iv)

Ahmet Cevat ends the foreword by stating that "the founders of the Youth Library are honored to be able to introduce Kipling to the Turkish youth with this work." We may deduce from this statement that this is Kipling's first work to be translated into Turkish. He also stresses that "the founders have great hope that the book will gain the popularity it deserves." Lastly, he expresses his compliments to Kamuran Şerif for his meticulous translation of the book. (foreword, viii.)

### **5.2.5. The Illustrations**

A variety of illustrations are used throughout *Captains Courageous*, some of which were kept in the TT and some of which were omitted. The TT also includes eight additional illustrations that do not exist in the original book.<sup>39</sup> The illustration that was located on the cover page of the original book was situated in the target text.<sup>40</sup> While some of the captions of the illustrations that were kept in the TT were translated directly from the ST, some others were changed. Instead of translating the same caption, Kamuran Şerif seems to have chosen a piece of the story that could help clarify the illustration a lot better. This may have enhanced the readers' engagement with the narrative.

---

<sup>38</sup> The mentioned author might be Pierre Loti.

<sup>39</sup> For the illustrations that were kept in the TT see appendix 5.

<sup>40</sup> To see the relevant illustration see appendix 6.

Four of the illustrations that exist in the original book were omitted<sup>41</sup> from the TT. The reason for this could be the eight additional illustrations mentioned above. These eight illustrations<sup>42</sup> contribute to the TT in multiple ways. The first and foremost possible contribution of the additional illustrations is that they could serve as an introductory image of a character in the story. For instance, the first addition is located right before the foreword, which might aim at depicting the main character, Harvey, to the readers by portraying him as a fifteen-year-old with a cigarette hanging from his lips. Another purpose of the additional illustrations might be that they could depict a dramatic turn of events much more vividly. For example, a new illustration was inserted to the part where Harvey was saved from the sea. Finally, these additional illustrations might have served the purpose of making sure that a certain naval term could be better understood. For instance, one illustration might have been added in order to display what *hauling* is to readers<sup>43</sup>. In conclusion, in addition to the visuals that help to emphasize the book's content, numerous additional images were included in the TT to ensure that the plot, the characters and certain naval terms could be represented better.

#### **5.2.6. The Preliminary Norms**

Given the foreword's level of depth -even though it was not written by the translator himself but by a highly respected member of the Turkish Language Council-, it can be argued that it is rich in terms of exhibiting vital information on translation policy. One can safely assume that the choice of text was not arbitrary; on the contrary, *Captains Courageous* was chosen as it was a brilliant work of a literary genius of the era, whose fame had grown worldwide. On behalf of other members of "Gençlik Kütüphanesi" (Youth Library), Ahmet Cevat states his gratification since this was the first work of Kipling to have been translated into Turkish. Among other books of Kipling, this book was especially preferred as it underlined the importance of having good morals, which was presented as a key factor in the development of young adults. As was also mentioned in the foreword, the book was chosen because it might ignite the curiosity of the Turkish

---

<sup>41</sup> For the omitted illustrations, see Appendix 7.

<sup>42</sup> For the added illustrations, see Appendix 8.

<sup>43</sup> To see the relevant illustration, see appendix 9.

youth, increase their enthusiasm for progress and encourage them to make discoveries in the field of science and improvements in art and trade.

Regarding the directness of the translation, it seems that Kamuran Şerif did not use a third language in translation and translated the book directly from English, which was indicated in a newspaper advertisement.<sup>44</sup> As stated earlier, especially before the establishment of the Turkish Republic but even until 1930s, French was the dominant language in the Turkish literary system and most of the classics were translated from their French versions, which meant that indirect translation was the norm. The translation of *Captains Courageous*, therefore, might indicate that previously adopted norms about the directness of translation was gradually changing and translators and publishing houses were coming to the realization that direct translation is of importance.

### **5.2.7. The Operational Norms**

This subsection aims to reveal the operational norms of the translator through a comparison of source and target text elements. In this section, analyses will start by describing the Matricial Norms of the TT, which aims at identifying what was omitted and what was added. Then, the textual-linguistic norms of the TT will be analyzed, which looks at how the TT was rebuilt on a textual-linguistic level (Toury, 1995, 58-59)

#### **5.2.7.1. The Matricial Norms**

Since *Captains Courageous* was a story about an American young boy's journey at sea, it contains plenty of references to the source culture. That's why the TT contains quite a few footnotes explaining certain references. Also, *Cesur Kaptanlar* has ten chapters and consists of 328 pages. The ST also has ten chapters and consists of 245 pages, which indicates that there is almost no omission or diminution in terms of chapter division. Footnotes, instances of omission and addition are exemplified and analyzed below.

---

<sup>44</sup> To read the advertisement, see Appendix 4.

### 5.2.7.1.1. Footnotes

There are seventeen footnotes to the TT, four of which bear the signature, “the translator”. The others, on the other hand, do not have any signatures. Therefore, some of them may also belong to the publisher. The presence of footnotes in the TT might suggest a wish to expand on some of the ST’s specific details. The table below displays all the footnotes found in the TT:

**Table 2**  
**The Footnotes**

	ST	TT
1	Ho! ho! Onct dad has a jedgment, he’d sooner dip his colours to the British than change it. I’m glad it’s settled right eend up.	Babam bir kere bir şeye karar verdimi Nuh der de peygamber demez.* * Aslında “bayrağıyla İngiliz gemisine selam verir de kararından dönmez” şeklindedir. Amerikan ve İngiliz gemileri rekabet ve faikiyet iddiasından dolayı birbirini selamlamazlar. (Mütercim) (Kamuran Şerif, 1928, 42) [The original expression means “he does not reconsider his decision even if he has to salute a British ship.” American and British ships do not salute each other since they compete with each other over excellence. (The Translator)]
2	‘Miss Jim Buck’, * outside Beaufort Harbor,  * <i>The Gemsbok, U. S. N.</i>	Bofor limanı açığında <i>Mis Cimbak</i> ’ın* * Cemahir-i Müttehede donanmasından bir geminin muharref ismi. (Kamuran Şerif, 1928, 88)  [It is the name of a decommissioned ship in the United States Navy]
3	“Jest here, or hereabouts,” Disko replied, “earnin’ my bread on the deep waters, and dodgin’ Reb privateers.	Ya burada ya bu civarda. Engin denizlerde ekmek parası kazanmaya, asilerin* üstümüze gönderdiği korsan gemilerinin eline düşmemeye çalışıyordum. * Asilerden maksat şimal hükümetlerine karşı esaretin ilgasına tabi olmamak maksadıyla harp eden (1860-1865) cenup hükümetleri konfederasyonudur. (Kamuran Şerif, 1928, 89)  [The word “rebels” is used here to describe the Southern Confederate States of America, which fought against (1860-1865) the Northern U. S Government in order to not to abide by the abolition of slavery.]

**Table 2 - continued**  
**The Footnotes**

4	I mistrust we're right over the nick o' Green Bank on old Sixty-Fifty.	<p>– “Zannedersem tam Yeşil Bank üzerindeyiz. ‘Elli altmış’ üzerinde...”*</p> <p>* Bank balıkçıları, büyük bankların irtifai elli ile atmış kulaç arasındaki geniş mntıkasına bu ismi verirler. (Kamuran Şerif, 1928, 99)</p> <p>[Fishermen on the Banks gave this name to the wide area between the altitudes of fifty and sixty fathoms.]</p>
5	Guess we'll run aout aour trawl tonight. Harder on the back, this, than frum the dory, ain't it?	<p>Bu akşam galiba trollerle* balık tutacağız.</p> <p>* Trol, o denizlere mahsus bir nevi dalyandır. (Kamuran Şerif, 1928, 101)</p> <p>[A troll is a kind of fish trap unique to those seas.]</p>
6	while Dan struck up, “I don't want to play in your yard,” as accurately as the wild jerks allowed.	<p>Bu sırada, Dan “I DON'T WANT TO PLAY IN YOUR YARD”* şarkısını, geminin sarsıntıları müsait olduğu mertebede dürüst çalmaya başladı.</p> <p>* “Avlunda Çalmak İstemiyorum” (Kamuran Şerif, 1928, 111) [I don't want to play in your yard.]</p>
7	She might have been the very Flying Dutchman, so foul, draggled, and unkempt was every rope and stick aboard.	<p>Gemideki her ip ve her seren o kadar murdar, mülevves ve bakımsızdı ki <i>Flying Daçmen</i>* zannedilse yeri vardı.</p> <p>*FLYNIG DUTCHMAN: Vapurun icadı sırasında süratiyle Bahr-i Muhit-i Atlasî'de büyük bir şöhret kazanmış bir yelken gemisinin ismidir. Bilahare <i>Flying Daçmen</i>'in tayfasıyla beraber elan mevcut olduğu, kendi başına denizlerde dolaştığı hakkında bir efsane şuytu bulmuştur. Mütercim (Kamuran Şerif, 1928, 127)</p> <p>[It is the name of a sailing ship that gained great fame in the Atlantic Ocean with its speed at the time of the invention of the steamer. Afterwards, a legend was spread that The Flying Dutchmen and all her crew still existed and was wandering the seas on her own. (The Translator)]</p>

**Table 2 - continued**  
**The Footnotes**

8	Nick Counahan he never went aboard fer a night 'thout a pond o' rum somewheres in the manifest.	Nik Konaham geminin manifestosunda hatırı sayılır miktarda rom* olmadan bir gece denize çıkmış adam değildir. * Malum içki. (Kamuran Şerif, 1928, 177) [The well-known drink]
9	Manuel leaned over the stern and yelled; "Johnna Morgan play the organ!"	Manuel kıçtan sarkıp haykırdı: – "Honamu Rogan" çal bize organ!*"armonik (Kamuran Şerif, 1928, 186) [hand organ]
10	She was a black, buxom, eight-hundred-ton craft. Her mainsail was looped up, and her topsail flapped undecidedly in what little wind was moving. Now a bark is feminine beyond all other daughters of the sea.	Sekiz yüz tonluk, siyah, kıvrak bir gemiydi. Maystra yelkeni istif edilmişti. Gabya yelkeni de en ufak bir rüzgârda kararsız bir surette çarpıp sallanıyordu. Bazen bir gemi, denizin diğer kızlarından* daha fazla kadın olur. * İngilizce'de gemiler müennes zamir alırlar. (Kamuran Şerif, 1928, 215) [In English, ships take feminine pronouns.]
11	Harvey heard them across the star-powdered black water, singing something that sounded like a hymn. It went to a very slow tune. La brigantine Qui va tourner, Roule et s'incline Pour m'entraîner. Oh, Vierge Marie, Pour moi priez Dieu! Adieu, patrie; Québec, adieu!	Söyledikleri ilahi gibi bir şeydi. Gayet ağır bir besteyle söyleniliyordu. LA BRIGANTINE QUI VA TOURNER, ROULE ET S'INCLINE POUR M'ENTRAINER. OH, VIERGE MARIE, POUR MOI PRIEZ. ADIEU! ADIEU PRAIRIE, QUEBEC, ADIEU!*" Aslı Fransızcadır. Manası: "Dönecek olan çektirme beni sürüklemek için yuvarlanıp eğiliyor. Ey bakir Meryem, benim için Allah'a dua et! Elveda, çayır; Kebek şehri, Elveda!" (Kamuran Şerif, 1928, 221) [The original is in French. The meaning: The one who will turn don't pull me; it rolls and bends to drag me. Oh, Virgin Mary, pray to the Lord for me! Farewell meadow; Quebec City, farewell!"]

**Table 2 - continued**

**The Footnotes**

12	Harvey Cheyne, senior, had gone East late in June to meet a woman broken down, half mad, who dreamed day and night of her son drowning in the grey seas.	Büyük Harvey Çeyn* Haziran sonlarına doğru, gece gündüz boğulmuş oğlunu düşünen, muzmahil, yarı çılgın karısına mülaki olmak üzere şarka gitmişti. * Harvey Çeyn baba ile oğulun müşterek ismidir. Bu gibi ahvalde İngilizcede baba isminin evveline “senior” kelimesi ilave olunur. Bu tabiri “büyük” kelimesiyle tercüme ediyoruz. (Kamuran Şerif, 1928, 246) [Harvey Cheyn is the joint name of the father and the son. In such conditions, the word "senior" is added before the father's name in English. We translate this expression with the word “büyük”.]
13	This was capped by a message from Topeka (and wherein Topeka was concerned even Milsom could not guess): “Don’t shoot, Colonel. We’ll come down.”	– “Topaka’dan bir telgraf onu da geçti.” Topaka’nın bu işte ne alakası olduğunu Milsom anlamıyordu: “Miralay silah atma. Aşağı ineceğiz.”* * Bir Amerikan hikâyesine telmihtir. (Kamuran Şerif, 1928, 253) [It is a reference to an American story.]
14	Cheyne was flying to meet the only son, so miraculously restored to him. The bear was seeking his cub, not the bulls.	Çeyn, bu derece mucizevi bir surette kendine iade edilen yegâne oğluna kavuşmak için adeta uçuyordu. Ayı, boğaları değil, yavrusunu arıyordu. * * Bu cümlede iki kelime oyunu vardır. İngiliz sarraflık âleminde “ayılar” manasına gelen “bears” tabiri piyasada fiyat tenzili ihtimaline güvenerek oyun oynayanlara; “boğalar” manasına gelen “bulls” tabiri de tereffu ihtimaline güvenen heva oyuncularına alem olmuştur. (Kamuran Şerif, 1928, 254) [There are two word games in this sentence. The word “bears” refers to those who play games by relying on the possibility of reduction of the price in English money changing business; the word “bulls” refers to those ambitious players who rely on the possibility of increase.]

**Table 2 – continued**

**The Footnotes**

15	“We’re going to hurry, mama.” . . . “But it’s Boston, Father.”	–“Fakat Boston, baba.* * Amerika’da zevceye “anne”, zevce “baba” diye hitap edilmek mutattır. (Mütercim). (Kamuran Şerif, 1928, 256) [In America, it is a custom to address the wife as “mother” and the husband as “father”. (The Translator) ]
16	They feasted the returned prodigal behind drawn curtains, cut off in their great happiness, while the trains roared in and out around them.	Etraflarında gelip giden trenlerin uğultusu içinde vagonun perdelerini çekmişler, büyük saadetleri içinde mahsur kalarak müsrif evlatlarının dönüşünü tes’îd ettiler.* * Uzun bir gaybubetten sonra baba yurduna dönen bir kimseye, İncil’de geçen bir vakaya telmihen “müsrif evlat” denilir. (Mütercim) (Kamuran Şerif, 1928, 262) [A person who returns to his father's homeland after a long absence is called a “prodigal son”, referring to a story in the Bible. (The Translator)]
17	What in thunder do you fellows mean by clappin’ the law on the town when all decent men are at sea this way? Heh? Town’s dry as a bone, an’ smells a sight worse sence I quit. “Might ha’ left us one saloon for soft drinks, anyway.”	– “Bana bak yahu! Sizin başka işiniz yok muydu ki biz denizdeyken tutup o kanunu şehrimizde tatbik ettiniz! Ha? Şehir bir kemik kadar kuru* bıraktığım zamandan bin kat daha fena kokuyor. Bu Allah’ın kulları, ne olur? Bari hafif içkiler satmak için bir meyhane olsun bıraksaydınız!” * Amerika’da içki memnuiyetine taraftar olanlara “kuru” denilir. (Kamuran Şerif, 1928, 309) [In America, those who support the prohibition of liquor are called “dry”.]

As can be seen in the examples above, the translator tailored the text for the Turkish reader with the aim of creating a more comprehensible translation. All the footnotes aim at providing detailed descriptions of the cultural-specific words or references. The translator also included the Turkish translation of a French song in the ST, which shows that he wanted to clarify the meaning to the Turkish youth in case they could not speak French. Another interesting point is that the translator does not avoid giving further explanations on alcoholic drinks, which might indicate that alcohol consumption was not a taboo at the time. He obviously did not deem it necessary to practice self-censorship and omit all references to alcoholic drinks from the text. Yet, the moral of the ST suggests that excessive alcohol consumption is regarded as a bad habit in the source culture. In

accordance with the ST, the TT gives the same message. This might be due to the fact that a similar viewpoint was embraced in Turkish society as well. To sum up, the translator maintained the culturally distinctive features in the text, but he also made certain that they were intelligible to the intended audience. Therefore, it might be argued that the translator assumed the role of an educator who informs his young readers about the Western culture.

#### 5.2.7.1.2. Omissions

There are only two instances of omission in the TT, which might indicate that the translator aimed to create a text that was matrix-wise quite close to the ST. It has been observed that in both of these instances the translator omitted songs.

##### Example 1

**ST:** Tom Platt seemed to be hunting for something. Dan crouched lower, but sang louder:  
Up jumped the flounder that swims to the ground.  
Chuckle–head! Chuckle–head! Mind where ye sound!

Tom Platt’s huge rubber boot whirled across the foc’sle and caught Dan’s uplifted arm.  
(Kipling, 1897)

**TT:** Tom Plat sanki bir şey arıyor gibiydi. Dan daha fazla eğildi fakat sesini de o nispette yükselterek şarkısına devam etti. Tom Plat’ın kocaman lastik çizmesi üst güverteyi bir kasırğa gibi aşarak Dan’In yukarı kalkmış koluna isabet etti. (Kamuran Şerif, 1928, 113)

In the example above, the translator omitted a two-versed song and instead, he chose to state that Dan continued singing. This might be due to the fact that translating rhyming verses is a very complicated and difficult process which might take a lot of time and that translating these verses without rhymes might be meaningless since they will certainly lose their functions as songs.

##### Example 2

**ST:** “We’re singin’ to kape our breakfasts down. Ye’ll lead, av course, Disko,”  
said Long Jack.

“Guess there ain’t more’n ‘about two old songs I know, an’ ye’ve heerd them both.”

His excuses were cut short by Tom Platt launching into a most dolorous tune, like unto the moaning of winds and the creaking of masts. With his eyes fixed on the beams above, Disko began this ancient, ancient ditty, Tom Platt flourishing all round him to make the tune and words fit a little:”

"There is a crack packet—crack packet o' fame,  
She hails from Noo York, an' the Dreadnought's her name.  
You may talk o' your fliers—Swallow-tail and Black Ball—  
But the Dreadnought's the packet that can beat them all.

"Now the Dreadnought she lies in the River Mersey,  
Because of the tugboat to take her to sea;  
But when she's off soundings you shortly will know  
(Chorus.)

She's the Liverpool packet—O Lord, let her go!  
"Now the Dreadnought she's howlin' 'cross the Banks o' Newfoundland,  
Where the water's all shallow and the bottom's all sand.  
Sez all the little fishes that swim to an' fro:  
(Chorus.)

'She's the Liverpool packet—O Lord, let her go

**TT:** Long Cek:

– “Yediğimiz kahvaltı kursağımızda dursun diye şarkı söylüyoruz. Disko, tabii bize elebaşılık edeceksin.”  
– “Bildğim eski şarkılar galiba ikiye geçmez. Her ikisini de şimdiye kadar kaç kere işittiniz.”

Tom Plat, rüzgârların iniltisini, yelken direklerinin çatırtısını hatırlatan en yanık bir şarkıya başlayarak Disko'nun itirazını ağzına tıktı. Disko gözünü tavanın kirişlerine dikerek eski ve hazin bir hava tutturdu. Bu sırada Tom Plat, şarkının güfte ve bestesini tempoya uydurmak için muttasıl etrafında dolaşıp duruyordu. Sonra sıra Tom Plat'a geldi. (Kamuran Şerif, 1928, 114-115)

The other omission instance is very similar to the first example. Translating a song consisting of thirteen verses could have been tiresome considering the differences between the English and Turkish literary traditions. Also translating proper names that the English readers are familiar with such as the River Mersey and the Banks o' Newfoundland might have been pointless because it would not have been understood or savored by the Turkish reader. Both examples point to an awareness on the part of the translator that different text types and functions require different translation strategies and that faithfulness does not necessarily mean blindly adopting the ST norms. Reiss and Vermeer state that the TT does not have to, or should have the same communication function as the ST. The TT's function or any of its sections could be purposefully

modified to generate a TT suitable for a certain purpose (Reiss and Vermeer, 2013, 189-190).

### 5.2.7.1.3. Additions

There are no instances where the translator added big chunks to the translated text, which becomes apparent even when the page numbers of the books are compared. However, there are multiple instances of word or phrase additions in the TT, indicating that the translator attempted to create a coherent text. The expressions that were added to the TT generally function as transition phrases introducing a new idea. They also ensure that the text is more fluent and sounds more familiar to the Turkish readers.

#### Example 1

**ST:** “Do you mean I'm to clean pots and pans and things?” said Harvey. An’ other things. You've no call to shout, young feller.” (Kipling, 1897)

**TT:** Harvey:

– “Ne demek istiyorsunuz? Ben burada bulaşık falan mı yıkayacağım?”

– Bulaşık da, başkası da... **Bak sana anlatayım**, delikanlı. Öyle bağırıp çağırmayacaksın! (Kamuran Şerif, 1928, 29)

In the example above, the translator seems to have added an expression meaning “let me tell you” to maintain a smooth transition between sentences. This expression makes the sentence more natural and it also functions as warning-like advice.

#### Example 2

**ST:** “It's no good,” thought the boy. “I'm dead, sure enough, and **this thing is in charge.**” He groaned, and **the figure** turned its head, showing a pair of little gold rings half hidden in curly black hair. (Kipling, 1897)

**TT:** Çocuk kendi kendine:

– “Hiç iyi alamet değil!” diye düşündü. “Ben mutlaka öldüm! **Bu herif de ruhumu kabzetmeğe memur Azrail olacak!**”

Çocuk inledi, bunun üzerine **Azrail** başını çevirdi. Kulaklarında, siyah kıvrıkcık saçları içine saklanmış, bir çift küçük altın halka vardı. (Kamuran Şerif, 1928,10)

In the ST, while describing the moment that Harvey encountered Manuel for the first time, he was referred to as “this thing” since Harvey was not in his right mind and thought he was dead and went to the other world. In the TT, the translator translated the word “the figure” as “Azrael”, who is known as the angel of death in the Turkish culture. Kamuran Şerif translated the sentence as: “This guy must be Azrael, who is ready to take my life.” By doing so, he was able to depict a more familiar and witty atmosphere for his readers.

### Example 3

**ST:** "You are a chump!" said Harvey, amused in spite of himself.

"My father hasn't any use for ponies. When he wants to ride he takes his car." (Kipling, 1897)

**TT:** Bu sözlerle bila-ihtiyar neşelenen Harvey:

– “**Haydi oradan**, odun sen de!” dedi. “Babamın öyle ponilerle falan işi yok. O bir yere gitmek istediği zaman otomobiline biner.” (Kamuran Şerif, 1928,10)

In the target text, the expression “haydi oradan” meaning “get outta here” was added in order for the speech to sound more natural.

### Example 4

**ST:** “I think it’s forty–two,” said a small voice overside, and there was a roar of laughter as another voice answered, “Then my luck’s turned fer onct, ‘caze I’m forty–five, though I be stung outer all shape.”

“Forty–two or forty–five. I’ve lost count,” the small voice said.” (Kipling, 1897)

**TT:** – “Galiba kırk ikidir.”

Bu sözlere diğer bir ses:

– “Öyleyse ömrümde bir kere olsun talih yüzüme güldü demektir! **Şeytan kulağına kurşun** kırk beş balık tuttum! Tuttum ama ötemi berimi o kadar çok şey soktu ki adeta insan kılığından çıktım!” diye cevap verince her taraftan gürültülü kahkahalar yükseldi. O zaman ince ses:

– “**Yalan olmasın** ya kırk iki ya kırk beş” dedi. “Doğrusu ben hesabı şaşırırdım.” (Kamuran Şerif, 1928,52)

As can be seen, the translator added two colloquial idioms probably because he wanted to make the conversation more natural. The first idiom “Şeytan kulağına kurşun” is used in Turkish to avoid the evil eye that might likely disrupt a pleasant situation. The other idiom “yalan olmasın” is used in situations where the person who uses it is not sure

of something and the expression shows that the person does not give wrong information on purpose. Both of these idioms represent colloquial language that was probably common among Turkish young adults, therefore, they could make the book more readable.

### **Example 5**

**ST:** “What in creation made you call him a thief? He's my dad.”

**TT:** Nasıl oldu da ona hırsız demeye dilin vardı? O benim babamdır **ayol!**” (32)

### **Example 6**

**ST:** “Why can't we always fish from the boat instead of from the dories?”

**TT:** “**Kuzum**, filikaya bineceğimize neden her zaman gemiden balık tutmuyoruz?”  
(Kamuran Şerif, 1928, 101)

In examples 5 and 6, the translator added two colloquial words to create a more cohesive text. In example 5, the word “ayol” functions as an addressing word in Turkish. In example 6, the word “kuzum” meaning “dear” in English was also added. Both of these words have the potential to make the text more fluent and lively. Another interesting point is that in modern Turkish dictionaries both of these words are associated with the female gender. For example, in TDK (Turkish Language Association) it is stated that “ayol” is used by females. However, the translator does not refrain from using these words in dialogues between the seamen, who are probably thought to be symbols of strength and courage, attributes generally associated with the male gender. Therefore, these two examples also show us that norms concerning the Turkish language were quite different at the time and that gender was assigned to these words at a later time due to changing social norms.

### 5.2.7.2. The Textual-Linguistic Norms

This subsection aims to reveal the textual-linguistic norms of the translator through a comparison of source and target text elements. In order to do so, both the TT and the ST were first separately scrutinized and certain sub-categories that will form the basis of the comparative study were determined based on the striking features of the texts. Therefore, while some of the sub-categories offered below were determined after a close analysis of the TT, the others were determined as a result of a detailed analysis on ST features. Only after determining these was it possible to conduct a healthy comparison in the form of coupled pairs as Toury suggests (Toury, 2012: 131).

#### 5.2.7.2.1 Colloquial and Idiomatic Language Use in the TT

There are plenty of instances of colloquial and idiomatic language use in the TT, which indicates that the translator wanted to create a text that is comprehensible and natural for the Turkish youth. The table below contains some examples:

**Table 3**  
**Colloquial and Idiomatic Language Use**

	<b>ST</b>	<b>TT</b>
1	“That Cheyne boy’s <b>the biggest nuisance</b> aboard,” said a man in a frieze overcoat, shutting the door with a bang. “He isn’t wanted here. He’s too fresh.”	“Şu küçük Çeyn vapur halkının başına <b>püsküllü bela</b> oldu” dedi. “Onu burada kimse istemiyor. Ne haddini bilmez şey o öyle!” (Kamuran Şerif, 1928, 1)
2	“Say, gen’elmen, this is <b>deader’n mud</b> . Can’t we make a game of poker between us?”	“Beyler! Burada <b>süt dökmüş kedi gibi oturacağınıza</b> gelin de aramızda bir poker çevirelim.” (Kamuran Şerif, 1928, 4)
3	“Guess I have,” said Harvey, dolefully, looking at <b>the tangle of</b> ropes and blocks overhead.”	Harvey başını kaldırıp <b>Arap saçı gibi</b> karışık duran iplere, makaralara mahzun mahzun bakarak: – “Hakikaten öyle!” dedi. (Kamuran Şerif, 1928, 42)
4	“I have not cleaned the boat to-day. <b>Too busy.</b> ”	– “Bugün kayığı temizleyemedim. <b>Başımı kaşımaya vaktim yoktu.</b> (Kamuran Şerif, 1928, 48)
5	— “ <b>Bad luck to ye</b> , Discobolus!” said Long Jack. “ <b>I’m murderin’ meself</b> to fill your pockuts.	<b>Allah cezanı versin</b> Disko Bulus! Senin ceplerini dolduracağım diye <b>benim canım çıkıyor.</b> (Kamuran Şerif, 1928, 50)

**Table 3 - continued**  
**Colloquial and Idiomatic Language Use**

6	“You an’ your nervis dyspepsy be drowned in the Whale-hole,” roared Uncle Salters.	– “ <b>Hay kendin de hazımsızlığın da balina kuyusunun dibine bataydınız, emi?</b> ” diye bağırdı. (Kamuran Şerif, 1928, 53)
7	“ <b>Mother av delight!</b> He’s forkin’ them wan by wan,”	– “ <b>Hay Allah iyilik versin!</b> Bakın şuna, balıkları teker teker çatala saplıyor.” Kamuran Şerif, 1928, 53)
8	<b>Well</b> , Penn he took his folks along to a Moravian meetin’,—camp-meetin’, most like, an’ they stayed over jest one night in Johnstown.	<b>Bu sırada efendime söyleyeyim</b> ailesini alıp Moravyahıların bir içtimaina gitmiş – galiba bu bir açık hava mitingiymiş – Cons Tavon’da tek bir gece kalmışlar. (Kamuran Şerif, 1928, 84)
9	“Guess <b>he strikes ‘em outen his own head,</b> ” Disko called from the cabin, where he was busy with the log-book. “Stands to reason that sort is all made up. It don’t take in no one but Dan, an’ he laughs at it. I’ve heard him, behind my back.”	Disko kamarada gemi defteriyle meşgulken yukarıya cevap verdi: – “ <b>Oğlan galiba işkembeden atıyor.</b> Bunların basma kalıp şeyler olduğu da akla yakın. Anlattıklarına Dan’dan başka inanan da <b>yok ha!</b> O bile gülüyor, arkamda güldüğünü işittim.” (Kamuran Şerif, 1928, 152)
10	Guess you’re mistook in your judgments fer once, Disko. <b>What in Rome made ye tell us all here the kid was crazy?</b> ”	Disko, galiba ömründe bir kere verdiği hükümde hata ettin. <b>Kuzum Allah aşkına, bu oğlanın deli olduğunu da nereden çıkardın?</b> ” (Kamuran Şerif, 1928, 152)
11	“ <b>Thunder!</b> ” said a cattle-man in a red jersey as he looked over the side. “ <b>What asylum did they let His Whiskers out of?</b> ”	Bordadan bakan kırmızı fanıllı biri: – “ <b>Hay Allah müstehakını versin!</b> ” dedi. “ <b>Ne diyeyim seni dışarı salıveren tımarhaneciye!</b> ” (Kamuran Şerif, 1928, 171)
12	“ <b>Aah! go shake yerself,</b> ” sez Counahan. “ <b>Fwhat have I to do wid the Irish coast?</b> ”	Konaham: – “ <b>Cehennem ol be herif!</b> ” demiş. “ <b>İrlanda sahili nerede, ben nerede!</b> ” (Kamuran Şerif, 1928, 179)
13	<b>It’s home, Harve. It’s home!</b> Ye can sense it in the air.	“ <b>Evceğizim, evceğizim, sen bilirsin halcağızım</b> ” demişler. <b>Harvey!</b> İnsan evini havasından tanır. (Kamuran Şerif, 1928, 240)

As can be seen in the examples, the translator tended to use idiomatic language while translating into Turkish. In interactions among fishermen, the translator managed to develop a language that is familiar to the Turkish audience. There are evident examples of dialects or varied accents in the original text such as using “ye” instead of “you”; using “yerself” instead of “yourself” in examples 5 and 12. However, the translator always uses

standard Turkish in his translation. In other words, instead of using non-standard Turkish in the text, he preferred using colloquial and idiomatic language to make the characters look more local.

#### 5.2.7.2.2 Use of Foreign Words in the TT

This section aims at questioning why the translator might have preferred to keep certain foreign words in his translation. Some examples of these are shown in Table 4.

**Table 4**  
**Use of foreign words**

	ST	TT
1	“It would take more ‘n this to keel me over,” he said, ignorant that he was lighting that terrible article, a <b>Wheeling “stogie”</b>	Yaktığı <b>Viling sigarasının</b> ne müthiş bir şey olduğundan bîhaber: – “Bana böyle şeyler kolay kolay dokunmaz” dedi. (Kamuran Şerif, 1928, 9)
2	The boy had rowed, in a ladylike fashion, on the Adirondack ponds; but there is a difference between squeaking pins and well-balanced <b>rowlocks</b> —light sculls and stubby, eight-foot sea-oars.	Çocuk vaktiyle Adirondak gölünde, kibar hanımlar gibi kürek çekmişti fakat gıcırtılı ıskarmozlarla iyi tartılı <b>rullocks’lar</b> , hafif sandal kürekleriyle yedi kadem boyunda salapura kürekleri arasında fark vardı. (Kamuran Şerif, 1928, 72)
3	“ <b>Muckle</b> , Harvey, <b>muckle!</b> Under your hand! Quick!” Evidently “ <b>muckle</b> ” could not be the dinner-horn, so Harvey passed over the maul”	“Harvey <b>makılı</b> ver, <b>makılı!</b> Elinin altındadır. Çabuk ol!” <b>Makıl</b> kelimesinin boru manasına gelmeyeceği aşikâr olduğundan Harvey tokmağı uzattı. (Kamuran Şerif, 1928, 75)
4	“—an’ Dad says next one he loses, sure’s fishin’, he’ll give him the <b>kelleg</b> . That ‘u’d break Penn’s heart.” What’s a ‘ <b>kelleg</b> ’?” said Harvey, who had a vague idea it might be some kind of marine torture, like keel-hauling in the story-books. “Big stone instid of an anchor. You kin see a kelleg ridin’ in the bows fur’s you can see a dory, an’ all the fleet knows what it means.	Babam söylüyordu. Bir daha kaybedecek olursa ona <b>kelleg</b> verecek. İşte o zaman sağlam Pen’in yüreğine iner.” Harvey <b>kelleğin</b> , hikaye kitaplarında okuduğu <b>cale</b> cezası kabîlinden bir bahriye işkencesi olacağına mühim surette hükmederek: – “Kelleg nedir?” diye sordu. – “Demir yerine kocaman bir taş. Geminin pruvasında filika nasıl görünürse <b>kelleg</b> de filikanın içinde öyle görünür. Bütün gemilerde bunun ne demek olduğunu bilirler. (Kamuran Şerif, 1928, 81)
5	“ <b>Up jib and foresail,</b> ” said he.	– “ <b>Heysa Flogo, trinket!</b> ” emrini verdi. (Kamuran Şerif, 1928, 87)

**Table 4 - continued**  
**Use of foreign words**

6	“Guess she’d carry <b>stays</b> ’l,” said Disko, rolling one eye at his brother.”	Disko bir gözüyle kardeşine bakarak: – “ <b>Sagalyaları</b> açsak, gemi kaldıracak galiba...” (Kamuran Şerif, 1928, 89)
7	“Then Manuel touched the jangling, jarring little <b>machette</b> to a queer tune, and sang something in Portuguese about “ <b>Nina, innocente!</b> ” ending with a full-handed sweep that brought the song up with a jerk.”	Bunun üzerine Manuel, çatlak sesli, akortsuz “ <b>Taşet</b> ”i ile “ <b>Nine İnnö Çente</b> ” diye garip bir Portekiz havası tutturu. Şarkının sonu bütün elle çalınıyor ve bir silkme hareketiyle nihayet buluyordu. (Kamuran Şerif, 1928, 120)
8	“I don’t want no more stone-ballast hove at us ‘long o’ your calm’ Miquelon boats ‘ <b>footy cochins,</b> ’ same’s you did off Le Have.	“Lohav açıklarında yaptığın gibi, Magolon gemilerine <b>Foti Kuşin</b> demen yüzünden taşta tutulmaya niyetim yok.” (Kamuran Şerif, 1928, 166)

As can be seen in the examples above, the translator preserved a wide range of foreign words in his translation. He sometimes wrote the words exactly as they were pronounced in the source language, probably because they were brand names like in the first example. At other times, he kept the foreign words but wrote them in Latin alphabet such as “rullocks” in example 2. This might be because “ıskarmoz” is the only Turkish equivalent for the words “pins” and “rowlocks” that appear in the same sentence in the ST. Still, the translator’s strategy to keep the foreign word in the translation rather than omitting it could be taken as a sign that he opted for keeping the foreignness of the atmosphere. His preference for using the Latin alphabet enhances the strategy even further.

When we examine the other examples closely, we also see that the translator generally kept the words that were unfamiliar for the source culture itself such as “muckle” and “kelleg”. However, both in example 3 and 4, the meanings of these words were clarified by the translator in the following sentences and therefore the readers can easily comprehend the passages. In example 5 like in many other examples that were not included in the table above, it has been observed that the translator skillfully uses the exact equivalents for the naval terms, which helps create a realistic portrayal of naval life. The translator’s word choice “taşet” in example 7, on the other hand, might indicate to his intention to create a word that sounded similar to the original word “machette”, which refers to a traditional Portuguese musical instrument.

### 5.2.7.2.3 Culturally Specific Words in the ST

The purpose of this section is to examine the strategies adopted by the translator in terms of translating the culturally specific words into Turkish. The table below contains some examples of how the translator chose to transfer these to the target language.

**Table 5**  
**Cultural References**

	ST	TT
1	Harvey drank in silence, and the boy handed him a <b>plate full of pieces of crisp fried pork</b> , which he ate ravenously.	Harvey sesini çıkarmadan içti. Sonra çocuğun verdiği <b>bir tabak dolusu kıtır kıtır kızarmış domuz eti parçalarını</b> iştihayla yedi. (Kamuran Şerif, 1928, 15)
2	It's full o' my <b>vittles</b> .	İçi benim <b>ekmeğimle</b> dolu. (Kamuran Şerif, 1928, 22)
3	Jest like the <b>Injian puzzle-boxes</b> , ain't they?	– “Tıpkı <b>kutu kutu içine geçen hokkabaz oyuncakları</b> gibi değil mi?” (Kamuran Şerif, 1928, 49)
4	“This beats <b>the circus</b> any day,” said Dan. “Jest look at ‘em!”	İşte bunlar her gün böyledir, eğlenceden yana bunların yanında <b>orta oyunu</b> halt etsin. hele şunların haline bak! (Kamuran Şerif, 1928, 52)
5	“Now they'll swill coffee an' <b>play checkers</b> till the cows come home,” said Dan.	– şimdi otururlar, inekler ahıra dönünceye kadar kahve içerler, <b>tavla oynarlar</b> , (Kamuran Şerif, 1928, 90)
6	Four or five <b>Mother Carey's chickens</b> .	Dört beş <b>martı</b> fırtınaya tutulmuş gibi daireler çiziyorlar, (Kamuran Şerif, 1928, 126)
7	and the population, who seemed to have known one another intimately for years, rose up at midnight to make <b>Welsh rarebits</b> if it felt hungry.”	pansiyonda oturanlar, sanki birbirlerini senelerden beri tanıyormuş gibi, acıktıkları zaman gece yarısı uyanıp <b>peynirli omlet</b> pişiriyorlardı. (Kamuran Şerif, 1928, 290)

As can be seen in the first example, even though eating pork was certainly not common in Turkey and the Muslim majority did not consume pork for religious reasons, the translator did not avoid keeping the scene as it was in the original. This might be due to the fact that Turkish readers were acquainted with the practice of pork eating since they had lived in Anatolia together with non-Muslims for centuries. Also considering the information given about the publishing house in previous sections, it may be argued that the translator aimed to address both Muslim and non-Muslim young adults living in the Republic of Turkey. Yet, the other examples show that the translator might have wanted

to use vocabulary that the Turkish youth is familiar with. For instance, instead of using an unfamiliar word or term as an equivalent for the word “vittles”, which is an old word for food especially associated with the language of cowboys<sup>45</sup>, the translator went for the familiar word “ekmek” meaning bread in Turkish. As for example 3, the translator translated “Injian puzzle-boxes” as “kutu kutu içine geçen hokkabaz oyuncakları” meaning “nesting boxes of jugglers” because probably it was more familiar for the Turkish audience. Again, in examples 5, 6 and 7, he chose words that the target audience was familiar with. In example 5, he chose to translate the word “checkers” as “tavla” meaning “backgammon” in Turkish; in example 6, he preferred to translate “Mother Carey’s Chickens”, which is another name for storm petrel, as “seagulls” in Turkish since seagulls are often associated with the sea, and they are more well-known than storm petrels among people living in Turkey. Also, in example 7, the food “Welsh rarebits” was translated as “cheese omelette”, which was well known by the intended audience.

#### 5.2.7.2.4 Accents and Dialects in the ST

Various accents and dialects of sailors were reflected onto the ST by changing the spelling of particular vocabulary items. However, the translator refrained from reflecting these differences of speech on the TT. The table below shows some examples:

**Table 6**  
**Accents and Dialects**

	ST	TT
1	A white-haired German reached for a sandwich, and grunted between bites: <b>“I know der breed. Ameriga is full of dot kind. I dell you you should imbort ropes’ ends free under your dariff.”</b>	Beyaz saçlı bir Alman, bir sandviç almak için uzandı ve onu ısıra ısıra homurdandı: – <b>“Bu gibilerini ben çok gördüm. Amerika’da bunlardan bol ne var? Siz Amerikalılar, bunları yola getirmek için gümrük resmi almadan memleketinize birçok kızcık sopası ithal etmelisiniz!”</b> (Kamuran Şerif, 1928, 1)
2	<b>“Mit a rope’s end; mit a rope’s end!”</b> growled the German.”	Alman homurdandı: – <b>“Kızcık sopasıyla! Kızcık sopasıyla!”</b> (Kamuran Şerif, 1928, 3)
3	<b>“Mebbe I do, an’ mebbe I don’t.</b> Take a reef in your stummick, young feller.	– <b>“Belki yaparım, belki yapmam! Delikanlı, kursağımı bir yokla.</b> (Kamuran Şerif, 1928, 22)

<sup>45</sup> For more information, see: <https://www.merriam-webster.com/dictionary/vittles>

**Table 6 - continued**  
**Accents and Dialects**

4	<b>I don't use Noo York any. Ner Boston.</b>	– “ <b>Bizim haritada ne Nev York yazılı ne Boston.</b> (Kamuran Şerif, 1928, 23)
5	You take right hold an' pitch in <b>'longside o' me</b> , or you'll catch it, an' <b>I'll catch it fer backin'</b> you up.	benim <b>bir yanımda</b> başın eğik, çalışmaya bak yoksa ağzının payını alırsın, <b>ben de yordakçılığımın payını alırım.</b> (Kamuran Şerif, 1928, 38)
6	“He yarns good,” said Tom Platt. <b>T'other</b> night he told us <b>abaout</b> a kid of his own size <b>steerin' a cunnin'</b> little rig an' four ponies up an' down Toledo, Ohio, I think <b>'twas, an' givin' suppers to a crowd o' sim'lar kids. Cur'us kind o' fairy-tale, but blame interestin'.</b> He knows scores of 'em.”	Tom Plat: – “Hoş şeyler anlatıyor.” dedi. “ <b>Geçen gece</b> kendi gibi bir bacaksızın galiba Ohayo'da Toledo şehrinde, dört midilli koşulu ufacak bir arabaya nasıl binip gezdiğini, <b>kendi yaşında çocuklara yemekler yedirdiğini anlatıyordu. Masal olmasına masal. Fakat tatlı tatlı dinleniyor. Öyle şeyler çok biliyor.</b> ” (Kamuran Şerif, 1928, 152)
7	<b>An' ez fer yeou, Uncle Salters,</b> Pharaoh's chief butler ain't in it <b>'longside o' you!</b> You watch aout an' wait.	Sana gelince <b>Salters Amuca</b> , Firavun'un sofracısı senin yanında hiç kalır! Göz kulak olup bekleyin! (Kamuran Şerif, 1928, 244)
8	<b>I jedged 'twuz necessary, er I wouldn't ha' done it.</b>	–“ <b>Dayak atmak lazım geldiğine hükmetmiştim yoksa yapmazdım.</b> (Kamuran Şerif, 1928, 273)

Almost none of the different accents and dialects in the ST were reflected in the TT, except for one instance, in which the translator translated “uncle” as “amuca” instead of the proper word “amca”. Here, the translator might have aimed for a local pronunciation to create a more natural tone. In conclusion, when it is considered that the foreword writer Ahmet Cevat was a prominent Turcologist of the era, it is no surprise that the translator did not choose to reflect accents and dialects in his translation through the use of accents or dialects peculiar to certain geographical areas in Turkey but instead used standard Turkish.

#### 5.2.7.2.5 Religious References in the ST

In the TT, all the references to religion, especially to Christianity, were kept, which raises another question to dwell on. So, this sub-section will look at whether these references were transferred to the TT using lexical items specific to the context of Christianity or

using words that are commonly associated with the religion of Islam. The table below shows how religious references were translated into Turkish:

**Table 7**  
**Religious References**

	ST	TT
1	Hungry as they were, they waited while "Pennsylvania" solemnly <b>asked a blessing.</b>	Karınları fena halde aç olmasına rağmen Pensilvanyalı'nın vakur ve temkinli sesiyle <b>hamd duasını okumasını beklediler.</b> (Kamuran Şerif, 1928, 56)
2	If I was you, when I come to Gloucester <b>I would give two, three big candles for my good luck.</b> " "Give who?" "To be sure—the <b>Virgin of our Church</b> on the Hill. <b>She is very good to fishermen all the time. That is why so few of us Portuguese men ever are drowned.</b> " "You're a Roman Catholic, then?" "I am a Madeira man. I am not a Porto Pico boy. Shall I be Baptist, then? Eh, wha-at? I always give candles—two, three more when I come to Gloucester. The good <b>Virgin she never forgets me, Manuel.</b> "	Ben yerinde olsaydım Glosester'e gittiğim zaman, sağ salim kurtulduğumdan dolayı <b>birkaç mum alır, götürür, yakardım.</b> " – "Kime götürür yakardın?" – "Kime olacak? Dağdaki <b>kilisemizin Meryem Ana'sına. Onun balıkçılara karşı daima iyiliği dokunmuştur. İşte onun için Portekizlilerden az kişi boğulur.</b> " – "Demek sen <b>Romen Katoliği'sin, öyle mi?</b> " – "Ben Maderliyim. Porto Rikolu değilim. Artık Baptist mezhebinden olabilir miyim? Ben Glosester'e gittiğim zaman, kiliseye iki üç mum götürürüm. Mübarek <b>Meryem Ana Manuel kulunu hiç unutmaz.</b> (Kamuran Şerif, 1928, 111)
3	"Tis a mighty good thing," said Long Jack, "to have a <b>fri'nd at coort</b> , though.	Long Cek de fikrini söyledi: – "Ne olsa <b>ruz-ı ceza mahkemesinde bir dost</b> edinmek her halde çok iyidir. (Kamuran Şerif, 1928, 112)
4	an' I sez to myself, 'If iver I stick my boat–huk into T–wharf again, <b>I'll show the saints fwhat manner o' craft they saved me out av.</b> "	O zaman kendi kendime 'eğer kısmet olup da, kayığımın kancasını rıhtıma atarsam, <b>beni ne beladan kurtardıklarımı evliyalara inşallah göstereyim</b> ' dedim. (Kamuran Şerif, 1928, 112)
5	' <b>Sufferin' Christianity!</b> ' sez Counahan (he always said that whin his pumps sucked an' he was not feelin' good)—' <b>Sufferin' Christianity!</b> ' he sez, 'where am I at?'	Konaham: – " <b>Mazlum Hristiyanlık!</b> " dedi. (Tulumbaları çamurlar çekmeğe başladığı, neşesi yerinde olmadığı zamanlar bu sözü söylerdi.) <b>Mazlum Hristiyanlık!</b> Neredeyim ben şimdi?" (Kamuran Şerif, 1928, 179)

**Table 7 - continued**  
**Religious References**

6	and he said in a strong voice: <b>“The Lord gave, and the Lord hath taken away; blessed be the name of the Lord! I was—I am a minister of the Gospel. Leave him to me.”</b>  “Oh, you be, be you?” said the man. <b>“Then pray my son back to me!</b> Pray back a nine-thousand-dollar boat an’ a thousand quintal of fish. If you’d left me alone my widow could ha’ gone on to the Provident an’ worked fer her board, an’ never known—an’ never known. Now I’ll hev to tell her.”	Kutlu bir sesle şöyle dedi: – <b>“Allah verdi, Allah aldı! Allah’a hamd ve sena olsun! Ben İncil’in emirlerini icraya memurdum. Hala da memurum. Onu bana bırakınız.”</b> Adam: – <b>“Öyleyse dua et de Allah oğlumu bana iade etsin!</b> Dua et de dokuz bin dolarlık bir gemiyi, bin kental balığı bana geri versin. Eğer beni halime terk etmiş olsaydınız, dul kalacak karım bir hayır müessesesine gider, orada çalışıp hayatını kazanır, bu facianın nasıl olduğunu asla bilmezdi. Fakat şimdi hepsini ben, kendim, ona anlatmaya mecbur olacağım.” (Kamuran Şerif, 1928, 194)
7	“They have found his son,” cried Penn. <b>“Stand you still and see the salvation of the Lord!”</b>	Pen bağırdı: – <b>“Oğlunu buldular! Olduğun yerde otur, Cenab-ı Hakk’ın inayetini gör!”</b> (Kamuran Şerif, 1928, 198)
8	‘Guess he’s bound to take it with him to <b>the Judgment,</b> ’	<b>Ruz-ı mahşerde</b> bıçağı beraber götürmeye mecbur olmalı!” (Kamuran Şerif, 1928, 229)
9	<b>“Mary pity her!”</b> said Long Jack,	Long Cek: – <b>“Kızcağızın Meryem muini olsun!”</b> dedi (Kamuran Şerif, 1928, 242)
10	<b>“Don’t go taggin’ around after them whose eyes bung out with fatness, accordin’ to Scripcher.”</b>	<b>“Öteye beriye gidip İncil’in dediği gibi gözleri semizlikle kapanmış kimselerin yanına sokulma!”</b> (Kamuran Şerif, 1928, 287)

As can be seen in the examples given in table 7, all the references to Christianity were preserved in the TT. Interestingly, however, while translating these words or verses from the Bible, the translator chose to use expressions that were commonly used among Turkish Muslims such as “Allah’a hamd ve sena olsun” or “Cenab-ı Hakk”. This might indicate that language boundaries separating Christianity and Islam were not as clear as it was today. “Allah” or “Cenab-ı Hakk”, for instance, could be used by both Muslims and Christians living in Turkey regardless of their religions. It should also be noted that not a single religious reference was omitted, therefore we can infer that such references might not have been considered elements that would adversely affect the Muslim Turkish youth.

### 5.2.7.2.6 References to Bad Habits in the ST

The purpose of this section is to analyze how references to bad habits were translated into Turkish. The table below contains relevant examples:

**Table 8**  
**References to Bad Habits**

	ST	TT
1	<b>“Piff! My cig’s out. I can’t smoke the truck the steward sells. Any gen’elman got a real Turkish cig on him?”</b>	<b>Öf! Cigaram da sönmüş. Vapurda satılan pis sigaraları içemiyorum. İcinizde halis Türk sigarası olan var mı?”</b> (Kamuran Şerif, 1928, 7)
2	Harvey dived into his pocket for the wad of bills. All he brought up was a soggy packet of cigarettes. <b>“Not lawful currency, an’ bad for the lungs. Heave ‘em overboard, young feller, and try ag’in.”</b>	Harvey banknot paketi çıkarmak için elini cebine daldırdı fakat cebinden ıslak bir paket sigaradan başka bir şey çıkmadı. – <b>“Bunlar burada para etmez hem de ciğerlere dokunur. Delikanlı, onları denize at! Cigarayı da terk etmeğe çalış!”</b> (Kamuran Şerif, 1928, 23)
3	<b>“Do’t say that to dad,”</b> whispered Dan. <b>“He’s set ag’in’ all liquor”</b>	Dan kulağına fısıldadı: – <b>“Babam hakkında böyle şeyler söyleme. O bütün içkilerin aleyhindedir.</b> (Kamuran Şerif, 1928, 32)
4	and then Manuel filled <b>his pipe with some terrible tobacco</b>	sonra Manuel <b>piposunu berbat bir tütünle doldurdu</b> (Kamuran Şerif, 1928, 110)
5	<b>“We go mighty quick hereabouts when we do go,”</b> was all he said to Harvey. <b>“You think on that for a spell, young feller. That was liquor.”</b>	– <b>“Bundan sonra işler artık yolunda gider. Bu kulağına küpe olsun delikanlı! Ayyaşlığın akıbeti budur!”</b> Disko’nun Harvey’e söylediği sözler bundan ibaret kaldı. (Kamuran Şerif, 1928, 135)
6	<b>“The captain gave him a drink of unspeakable gin,”</b>	Kaptan kendisine <b>berbat bir cin</b> ikram etti. (Kamuran Şerif, 1928, 167)
7	It looked like a piratical division of loot; but Tom Platt came out of it roped with black pigtail and stuffed with cakes of chewing and smoking tobacco.	Alışveriş bittiği zaman, Tom Platt’ın üstü başı tıklım tıklım Pigtel dedikleri siyah bükülmüş tütün, çiğnemeye mahsus tütün, pipo ve cigara tütünüyle dolmuştu. (Kamuran Şerif, 1928, 168)
8	<b>an’ all hands full to the bung. An’ the hivers looked after thim, for divil a watch did they set, an’ divil a rope did they lay hand to, till they’d seen the bottom av a fifteen-gallon cask o’ bug-juice.</b>	<b>Tayfalar da patlayıncaya kadar içmişlerdi.</b> Kendilerini Allah’a emanet edip koy verdiler. <b>On beş galonluk bir fıçının dibini görünceye kadar ne nöbet bekleyen oldu ne de elini bir ipe süren!</b> (Kamuran Şerif, 1928, 177)

In certain parts of the ST, drinking alcohol and smoking were deemed as unfavorable habits and described as “bad”, “terrible”, or “unspeakable”. The translator

did not omit any of these references. This might indicate that rather than pretending that such habits are not part of the source culture and omitting them in the TT, the translator kept all of the references to drinking alcohol and smoking in his translation. In other words, he chose to convey the same message as the author, the message that alcohol and cigarette consumption is undesirable and may lead to unwanted outcomes for young adults. The first example is from the first chapter of the book and it helps depict how spoiled the main character, Harvey, is. After smoking strong tobacco, he feels dizzy and he falls off the ship. Therefore, when the contexts of the first and the second examples are taken into consideration, we can say that even though the author mentions smoking, the aim here is to give a moral message. However, in example 7, the ST shows that adults could well smoke cigarettes or strong tobacco without being perceived as immoral. Also, example 3 and 8 show that the ST is not a supporter of drinking because in the third example, we can see that Harvey's new father figure, the captain, Disko Troop, is against liquor, and the eighth example displays the connection between drinking alcohol and being lazy. In line with his general strategy, the translator did not prefer to tone these references down. As a matter of fact, at times, for instance in the second example he translated "try ag'in" as "try to quit smoking", which might be regarded as a tendency to strengthen the moral message. In short, it can safely be assumed that the generally accepted norm at the time in Turkey was that young adults must not smoke or drink, and that the translator was inclined to adhere to this norm. However, he clearly did not practice self-censorship and omit references to the above-mentioned habits.

#### 5.2.7.2.7 References to Beating for Educational Purposes in the ST

In the ST, there are certain references to beating young people with the aim of educating them. This section will look at how these references were translated into Turkish.

**Table 9**  
**References to Beating for Educational Purposes**

	ST	TT
1	The blood-letting had certainly cleared Harvey's brain,	Burnunun kanaması herhalde Harvey'in in zihnine küşayış vermişti. (Kamuran Şerif, 1928, 39)

**Table 9 - continued**  
**References to Beating for Educational Purposes**

2	Thet's nothin'. Lets the shore blood outer you. Dad did it for yer health.	Harvey bu sözleri söylerken zedelenmiş burnunu gösterdi. – “Onun ziyanı yok. <b>Kanın fazlasını başından aldı. Babam onu, vücuduna iyi gelsin diye yaptı. Ha!..</b> (Kamuran Şerif, 1928, 39)
3	I told ye dad don't let me swear. He calls 'em vain oaths, and pounds me.	Babam bana yemin ettirmez. <b>O işitse 'boş yere yemin ettin' diyerek bana temiz bir dayak atar.</b> (Kamuran Şerif, 1928, 39)
4	I mistrusted 'twould do you sights o' good;	– <b>Sana o tokadın çok faydası olacağını tahmin etmiştim.</b> (Kamuran Şerif, 1928, 41)
5	“Tain't my trick this time,” grinned Dan. “You've got to go it alone. Dad learned me with a rope's end.”	Dan sırtarak Harvey'e: – “Ben sıramı çoktan savmışım!” dedi. “Ne halin varsa gör. <b>Babam bana her şeyi kırbaçla öğretmişti.</b> (Kamuran Şerif, 1928, 91)
6	He began, and Harvey, who was feeling rather tired, walked slowly to the rope named. <b>A rope's end licked round his ribs, and nearly knocked the breath out of him.</b>  “When you own a boat,” said Tom Platt, with severe eyes, “you can walk. Till then, take all orders at the run. <b>Once more—to make sure!</b> ”	Long Cek başladı. Epeyce yorulmuş olan Harvey de her ismi söylenen ipe doğru ağır ağır yürüyordu. <b>Fakat tam bu sırada kaburgasına inen bir ip ucuyla adeta nefesi kesilir gibi oldu.</b> Bu darbeyi indiren Tom Plat sert bir bakışla bakarak: – “Ne zaman gemi sahibi olursan, o zaman böyle sallana sallana yürürsün. <b>Al sana bir daha! –laf anladığına emin olalım.</b> ” (Kamuran Şerif, 1928, 96)
7	“Did he tell ye anything else? <b>'Cause I pounded him once.</b> ” This with a somewhat anxious glance at Mrs. Cheyne. “Oh, yes,” Cheyne replied. “ <b>I should say it probably did him more good than anything else in the world.</b> ” “ <b>I jedged 'twuz necessary, er I wouldn't ha' done it. I don't want you to think we abuse our boys any on this packet.</b> ” “I don't think you do, Mr. Troop.”	– “Size daha başka şey söyledi mi? <b>Çünkü kendisine bir kere dayak attım da...</b> ” Bu sözü söylerken Misis Çeyn'e merakla bakıyordu. Çeyn cevap verdi: – “ <b>Evet! Adeta diyeceğim ki attığınız dayak ona dünyada her şeyden fazla hayır etmiş.</b> ” – “ <b>Dayak atmak lazım geldiğine hükmetmiştim yoksa yapmazdım. Sakın, bu gemide muçolarımıza fena muamele ettiğimize dair hatırmıza bir şey gelmesin.</b> ” – “Fena muamele ettiğinizi hiç zannetmiyorum Mister Trop.” (Kamuran Şerif, 1928, 273)

The source text regards beating as unfavorable but occasionally essential in order for young adults to behave in a responsible manner. For instance, in example 1, after his nose bleeds because he was slapped, Harvey begins to think more clearly. Also, in

example 7, although it is somehow acknowledged that beating a boy is a kind of misconduct, it is still claimed that in order to enforce desired behaviors to young adults such as being hardworking or refraining from certain activities, beating is necessary. Therefore, we can deduce that rather than being viewed as a form of abuse, beating was regarded as a necessary educational tool in the source culture at the time. A similar attitude can be observed in the TT, since none of these references were omitted by the translator.

### **5.2.8. The Initial Norm**

As mentioned earlier, the initial norm indicates whether a translator chooses to adhere to the norms of the original text/culture or to those of the target text/culture. While adopting target culture norms brings a translation closer to the acceptability pole, implementing source culture norms situates a translation closer to the adequacy pole. Obviously, the initial norm of the translation can only be determined after other norms of the translator have been identified. However, before making a generalization about the initial norm of the translator, one point should be clarified: Toury himself underlines that in situations where an overall choice can be identified, presuming that every single low-level selection was made in full accordance with one and the same initial norm might not be realistic. He goes on to state that expecting absolute regularities in norm adoption would be unreasonable (Toury, 2012, 80-81). In the same vein, Işın Bengi-Öner warns researchers against a dualistic approach and rigid categorizations and underlines that a translation can be both acceptable and adequate while it can be neither acceptable nor adequate (Bengi-Öner, 2001, 101).

Taking the aforementioned norms of the translation of *Captains Courageous* into account, it is possible to state that the translation is closer to the acceptability pole. It can safely be claimed that the translator desired to produce a text that was understandable for young adults and in order to do so, he made use of colloquial and idiomatic language throughout his translation. Nevertheless, this does not change the fact that he also made low-level decisions about which elements of the source text and culture to adopt and that at times, he tends to keep the foreign words in his translation especially when it comes to particular naval terms. As mentioned earlier, the line between adequacy and acceptability

is not as clear as many are inclined to think. Therefore, in our case, it may be reasonable to state that the translator of *Captains Courageous* produced a translation that reflects features of both source and target texts/cultures striking a balance between the two poles in question.



## CONCLUSION

The thorough descriptive analysis of the TT makes it possible to reach certain conclusions, the most important of which is about why this specific work was selected for translation. Lefevere points out that patrons, that is, professionals in a literary system such as publishing houses or reviewers, determine how translations should be modified to be consistent with the poetics and ideologies of a particular place and time (Lefevere, 1992, 14-15). Considering the writer of the foreword and the publishing house, traces of the dominant ideological currents of the time become clear, as pointed out by Lefevere. Both of these factors seem to explain why this specific novel was selected for translation. Rather than Kipling's earlier books that are set in jungles or in India, choosing a book depicting the journey of an American young boy would only be expected from a publishing house valuing American culture. Also, the foreword writer, Ahmet Cevat [Emre] underlines the benefits that this book will offer to Turkish youth by highlighting the fact that by reading this book "Turkish youth will be able to feel the desire to conquer the seas, the sky, and the lands in a way worthy of a world conqueror through science, art, trade, in short, through civilization." (Kipling, 1928, foreword, vii). This shows us that the book was in harmony with the ideals of the early Republican Period's, namely bringing Turkey up to the level of modern civilizations through making progress in science and art. This seems to be another reason why this book was regarded as ideal for the intended audience.

The descriptive analysis also led to significant findings concerning matricial and other textual strategies, which might offer clues about the poetological tendencies of the period. First and foremost, the translator omitted only a very few items, namely two songs from the TT, which might be an indication of the inclination to create a full translation of the ST, closer to the matricial norms of the original. Another significant point is that the translator provided footnotes explaining specific elements in the ST. These footnotes generally aimed to educate readers about the source culture. Besides omissions and footnotes, there were also several additions to the TT. However, these additions were not intended to interfere with the ST's narrative or character development; on the contrary, the translator only added some colloquial elements to the TT to create natural

conversations and an engaging story for young readers and also to make up for the loss of dialectical language use, one of the major stylistic characteristics of the ST.

In fact, none of the accents and dialects observed in the ST was reflected in the Turkish translation and only standard Turkish was used. This preference of the translator could be explained by the identity of the foreword writer as well as the prevalent poetological tendencies of the early Republican Period, during which creating a standard modern Turkish was a priority. Being a respected member of the Turkish language council, Ahmet Cevat [Emre] must have valued the poetics of his time and supported full compliance with modern Turkish language, which means being in favor of a text that is free of nonstandard Turkish lexical items. Kamuran Şerif probably shared Ahmet Cevat [Emre]'s perspective of standard Turkish.

It is apparent that the translator used different strategies concerning the translations of foreign elements and culturally specific items in the ST. He chose to keep certain foreign words in his translation, most of which were naval terms. These naval terms might have been preserved so that the unfamiliar and mysterious ambiance of the work could be better conveyed to the target audience. Culturally specific words or phrases in the ST, however, were not translated word for word. Instead, the translator preferred to use words or phrases that the target audience was familiar with, probably thinking that the TT would not have been understandable to Turkish readers if these items had been translated word for word. In short, it can be claimed that the translator tried to create a balanced translation using both foreignizing and domesticating strategies (Venuti, 1995, 19-20) when he deemed necessary.

When the translation is analyzed in terms of the strategies the translator chose to employ to transfer the references to Christianity, bad habits, and the practice of beating young adults for educational purposes, there appears to be a parallelism between the ST and the TT. Even though the majority of the Turkish citizens were Muslims, many references to Christianity in the ST were kept in the translation. This might be due to the fact that the co-publisher of the book, Selamet Matbaası, was one of the major publishing houses printing Christian books in Turkey. The same strategy is used for the translation of references to bad habits. Habits such as drinking alcohol and smoking were a reality of a fisherman's life, yet the ST deemed these harmful and revolting and underlined their bitter fruits. The same viewpoint is reflected in the TT, which shows that the translator

had adopted the same didactic intentions. Lastly, even though there was almost a forty-year difference between the dates the ST and the TT were created, it is clear that viewpoints concerning the education of young adults had not really changed much. The ST saw beating as a necessary practice to discipline young adults. The translator preserved the same attitude towards beating. Apparently, it was a practice that was not uncommon in the Turkish society at the time.

The ST and the TT also displayed differences in terms of the use of illustrations. The most prominent difference was the additional illustrations in the TT. In total, nine different illustrations appeared in the TT. The primary objective of these additions could be to depict the characters and the storyline more effectively. Another distinction is that four of the illustrations in the ST were omitted in the TT. This may be due to the additional pictures in the story. The last difference is that some captions under the illustrations in the TT were different from those in the ST. Kamuran Şerif sometimes opted for another fraction of the narrative as captions probably because he thought these better explained the illustrations.

In light of the above, the case study of this thesis reveals that the equivalence relationship between *Cesur Kaptanlar* and *Captains Courageous* can generally be defined as acceptable, although when the low-level decisions of the translator are taken into consideration, it is safe to state that the translation successfully strikes a balance between the adequacy and acceptability poles. Although this generalization about the case at hand may well bear clues as to the translational norms prevalent in the Turkish literary system in the early years of the Turkish Republic, it should be noted that this descriptive attempt is only a minor one focusing on a single translation and that its findings will certainly not suffice to describe how the systems of indigenous and translated YA literature functioned or what positions they held in the Turkish literary polysystem in the period in question. Similar attempts to describe the translational norms of many other translations of the period might hopefully lead to an accumulation of findings and pave the way for systemic approaches that will make it possible to compare and contrast indigenous and translated YA fiction. Such systemic comparisons might also shed light on the possible transformation of how young adults in general and YA literature in particular are perceived throughout the history of the Turkish Republic.

## REFERENCES

- Acehan, Abdullah. "Osmanlı Devleti'nin Sürgün Politikası ve Sürgün Yerleri". *The Journal of International Social Research* Volume 1/5 Fall (2008): 12-29.
- Ahundzâde, Mehmed. *Yeni Mahkeme-i Kübra*. Translated by Kaya Nuri. İstanbul: Necm-i İstikbal Matbaası, 1920.
- Akşam. 1928. "Kütüphane-i Hilmi'nin Yeni Neşriyatı." November 14, 1928. Accessed November 11, 2021.  
<https://www.wikilala.com/Read?i=41373&p=1&q=Akşam%203.Sene%20Sayı%203624&b=&st=0&up=false>
- Aksoy, Nüzhet B. "The Relation Between Translation and Ideology as an Instrument for the Establishment of a National Literature". *Meta* 55, no. 3 (2010): 438–455.  
<https://doi.org/10.7202/045064ar>
- Alan, Selami. "Mehmet Asaf'ın [Borsacı] *Beyimin Edebiyata Merakı* Adlı Tiyatro Eseri ve İncelemesi", *RumeliDE Journal of Language and Literature Studies* 18 (2020): 140-169.
- Albayrak, Nurettin. "Çığıracan, İbrahim Hilmi", *İslam Ansiklopedisi* 8, 299-300  
Accessed November 16, 2021.  
<https://cdn2.islamansiklopedisi.org.tr/dosya/8/C08003101.pdf>
- Alimen, Nilüfer. "Bir Yönlendirme Aracı Olarak Çeviri: Serteller ve Çeviri Çocuk Edebiyatı." Unpublished Ph.D. Thesis. Yıldız Teknik Üniversitesi Sosyal Bilimler Enstitüsü. 2015.
- Alpay, Meral. "Türk Çocuk Edebiyatı". *Güneydoğu Avrupa Araştırmaları Dergisi* 8: 9 (2012): 167-191.
- Anani Sarab, M., and Eshraghi, B. "Translation of Proper Nouns: The Case of Young Adults' Novels Translated From English into Persian". *Translation Studies*, 7:28 (2010): 9-30.
- Asutay, Hikmet. "Gençliği Dili". *Dokuz Eylül Üniversitesi Sosyal Bilimler Enstitüsü Dergisi* 3: 2 (2001): 1–21.
- Baker, M., & Saldanha, G. "Linguistic approaches", In *Routledge Encyclopedia of Translation Studies*. Edited by Mona Baker and Gabriele Saldanha. New York: Routledge, 2009, 168-17.
- Baydan, Esra Birkan. *Ideology Unveiled: Islamist Retranslations of the Western Classics*. LAP Lambert Academic Publishing, 2010.

- Benfey, Christopher. *IF: the Untold Story of Kipling's American Years*. New York: Penguin Books, 2019.
- Bengi-Öner, Işın. “Çeviri Bir Süreçtir ... Ya Çeviribilim?” In *Çeviri Bir Süreçtir... Ya Çeviribilim?*. İstanbul: Sel Yayıncılık, 1999, 13-24.
- Bengi-Öner, Işın. “Eskiler.. Yeniler.. Şiirler.. Çeviriler.. Eleştiriler.. Kuramlar..”, In *Çeviri Kuramlarını Düşünürken*. Dizi ed. Ayşe Banu Karadağ. İstanbul: Sel Yayıncılık, 2001, 93-102.
- Bengi-Öner, Işın. 1993. “Çeviri Eleştirisi Bağlamında Eleştirel Bilincin Oluşması ve Eleştiri, Üst-Eleştiri, Çeviribilim İlişkileri”. *Dilbilim Araştırmaları Dergisi* 4 (1993): 25-50.
- Berk, Özlem. “Translation and Westernisation in Turkey from the 1840s to the 1980s.” Ph.D. Thesis. University of Warwick. 1999.
- Boone, Troy. *Youth of Darkest England: Working-Class Children at the Heart of Victorian Empire*. New York: Routledge, 2004.
- Bozkurt, Eshabil. “The Preface-Epilogue Tradition in The Novels Translated From Western Languages Into Ottoman Turkish Between Years 1908 And 1928” Unpublished Ph.D. Thesis. Yıldız Teknik Üniversitesi Sosyal Bilimler Enstitüsü. 2014.
- British Library, “Jessica’s First Prayer, a popular 19th century children’s book.” <https://www.bl.uk/collection-items/jessicas-first-prayer-a-popular-19th-century-childrens-book> (accessed 07.03.2021)
- Brogan, Hugh. “Rudyard Kipling on America.” *Journal of American Studies* 7, no. 1 (April 1973): 31–46. <https://doi.org/10.1017/s0021875800012603>.
- Bucher, Katherine T., and KaaVonia Hinton. *Young Adult Literature: Exploration, Evaluation and Appreciation*. Boston: Pearson, 2013.
- Bürüngüz, Mehmet Refik. “Son Dönem Osmanlı Aydınlarının Sömürgecilik ve Emperyalizm Algısı.” Unpublished Ph.D. Thesis. Hacettepe University Institute of Social Studies. 2013.
- Butkuvienė, Karolina. “The Language of adolescents in translated young adult fiction”. *Valoda - 2018. Valoda dažādu kultūru kontekstā*, (2018): 53-61.
- Butts, Dennis. “Shaping Boyhood: British Empire Builders and Adventurers”, *International Companion Encyclopedia of Children's Literature*, ed. Peter Hunt, Routledge: New York, 2004, 352-361

- Cart, Michael. *Young Adult Literature: From Romance to Realism*. Chicago: ALA Editions, 2010.
- Chifane, Cristina. "Old and New Challenges in the Translation of Young Adult Novels". *Cultural Intertexts* 1:2 (2014): 275-287.
- Childs, Fenela Ann. "Prescriptions for Manners in English Courtesy Literature, 1690-1710, and their Social Implications." Unpublished Ph.D. Thesis. University of Oxford. 1984.
- Coats, Karen. "Young Adult Literature: Growing up, In Theory", In *Handbook of Research on Children's and Young Adult Literature*. Ed. Shelby A. Wolf, Karen Coats, Patricia Enciso, Christine A. Jenkins. New York: Routledge, 2011, 315-329.
- Crowe, Chris. "Young Adult Literature: What Is Young Adult Literature?", *The English Journal* 88 (1998): 120-122.
- Dimavičienė, Brigita. "Taboo subjects in Lithuanian literature for young people: the effect of translated literature". *Jaunujų mokslininkų darbai* 2:35 (2012): 11-16.
- Dimavičienė, Brigita. "Lithuanian and Translated Young Adult Literature in the Contemporary Lithuanian Literary System as Conditioned by Historical Factors: An Analysis Using Polysystem Theory." Unpublished Ph.D. Thesis. Vytauto Didžiojo Universitetas. 2016.
- Ebner, Michael R. "Everyday Political Crime." Chapter. In *Ordinary Violence in Mussolini's Italy*, 166–214. Cambridge: Cambridge University Press, 2010. doi:10.1017/CBO9780511778728.007.
- Erdoğan, Fatih. "*Children's Literature in Turkey*". The Conference Proceeding at 61st IFLA General Conference. International Federation of Library Associations and Institutions, İstanbul, August 20-25, 1995.
- Even-Zohar, Itamar. "The Position of Translated Literature within the Literary Polysystem." In *Polysystem Studies [=Poetics Today, Vol. 11: 1]*. Durham NC: Duke University Press, 1990: 45-51.
- Even-Zohar, Itamar. "Papers and Historical Poetics", *The Porter Institute for Poetics and Semiotics Tel Aviv University* (1978): 21-27.
- Even-Zohar, Itamar. "Polysystem theory." *Poetics Today* 1, no. 1/2 (1978): 287-310.
- Ferid, İsmail. *Randevu Yerinde*. İstanbul: Necm-i İstikbal Matbaası, 1923.

- Finley, Skip. *Whaling Captains of Color: America's First Meritocracy*. Naval Institute Press, 2020.
- Foundations Magazine. "The American Boy by Theodore Roosevelt".  
<http://wwwFOUNDATIONSmag.com/americanboy-com.html> (Accessed 14.06. 2021)
- Genette, Gérard, and Marie Maclean. "Introduction to the Paratext." *New Literary History* 22, no. 2 (1991): 261–72. <https://doi.org/10.2307/469037>.
- Grenby, Matthew O. "The Origins of Children's Literature." *The British Library*, 2014.  
<https://www.bl.uk/romantics-and-victorians/articles/the-origins-of-childrens-literature>. (accessed March 7, 2021)
- Griguta, Loana. "Translating Young Adult Literature: Problems and Strategies John Green's *An Abundance of Katherines*." Graduation Thesis. Babeş -Bolyai University. 2013.
- Hagiooannu, Andrew. *The Man Who Would Be Kipling: the Colonial Fiction and the Frontiers of Exile*. Basingstoke, Hampshire: Palgrave Macmillan, 2003.
- Hermans, Theo. "Translation Studies and a New Paradigm." Introduction. In *The Manipulation of Literature: Studies in Literary Translation*. Edited by Theo Hermans. London: Croom Helm, 1985: 7–15.
- Heywood, Colin. *A History of Childhood: Children and Childhood in the West from Medieval to Modern Times*. Oxford: Polity Press, 2001.
- Hill, Crag. "Introduction: Young Adult Literature and Scholarship Come of Age", In *The Critical Merits of Young Adult Literature*. ed. Crag Hill. New York: Routledge, 2014, 1-24.
- Holmes, James, "Çeviribilimin Adı ve Doğası", Çev. Ayşenaz Koş, Çeviri(Bilim) Nedir?: Başkasının Bakışı, (Yay. Haz.) Mehmet Rıfat, Dünya Yayınları, İstanbul, 2004: 165-182.
- Hunt, Peter. "The World of Children's Literature Studies", In *Understanding Children's Literature*. Edited by Peter Hunt. London: Routledge, 2002.
- Hunter, Adrian. "Kipling's Captains Courageous and the Anglo-Indian in America." *English Literature in Transition, 1880-1920* 62, no. 1 (2019): 3-26.  
[muse.jhu.edu/article/710486](http://muse.jhu.edu/article/710486).
- Islam, Shamsul. *Kipling's 'Law': a Study of His Philosophy of Life*. London: Macmillan, 1975.

- Karadağ, Ayşe Banu and Eshabil Bozkurt. "II. Meşrutiyet'ten Harf Devrimi'ne Kadar Osmanlıcaya Yapılan Roman Çevirilerinin Süreç Öncesi Normlar Bağlamında İrdelenmesi", *Humanitas Uluslararası Sosyal Bilimler Dergisi* 2(3) (2014): 85-103.
- Karadağ, Ayşe Banu. "Çeviri Tarihimizde Fennî Romanlarla Bir Kültür Repertuarı Oluşturmak", *İstanbul Üniversitesi Çeviribilim Dergisi* 3: 6 (2014): 45-73.
- Kipling, Rudyard, "Chapter 1," Captains Courageous, *McClure's Magazine*, November 1896,  
<https://babel.hathitrust.org/cgi/pt?id=coo.31924065815874&view=1up&seq=27>
- Kipling, Rudyard, "Chapter 1," Captains Courageous, *The Northern Star* (Lismore, NSW), March, 13 1899, <https://trove.nla.gov.au/newspaper/page/5658735>
- Kipling, Rudyard. *Captains Courageous*. London: Macmillan and Co., 1897.
- Kipling, Rudyard. *Cesur Kaptanlar*. Translated by Kamuran Şerif [Saru]. İstanbul: Selamet Matbaası, Kütüphane-i Hilmi, 1928.
- Kipling, Rudyard. Foreword to *Cesur Kaptanlar*, by Ahmet Cevat [Emre], Translated by Kamuran Şerif [Saru]. İstanbul: Selamet Matbaası, Kütüphane-i Hilmi, 1928.
- Kipling, Rudyard. *Something of myself: for my Friends Known and Unknown*. New York: Macmillan and Co. Limited: 1937.
- Kılıç, Meltem. "Gençlik Edebiyatı Metinlerinin Çevirisinde Dil Sorunu Ve Çevirmen Kararlarına Kuramsal Açidan Yaklaşım." Unpublished Master's Thesis. İstanbul Üniversitesi Sosyal Bilimler Enstitüsü. 2019.
- Koçak, Ahmet. "Amerika'dan Boğaziçine Uzanan Bir Eğitimci Mary Mills Patrick'in "Amerika'da Kadınlara Mahsus Yüksek Tahsil" Risalesi". *Dil ve Edebiyat Araştırmaları* 16 (2017): 67-81.
- Kutzer, M. Daphne. *Empire's Children Empire and Imperialism in Classic British Children's Books*. New York: Taylor&Francis Group, 2000.
- Lefevere, Andre. *Translation, Rewriting and the Manipulation of Literary Fame*. London; New York: Routledge, 1992.
- Makowska, Kaja. "Young Adult Literature in Translation: The State of Research". *Beyond Philology an International Journal of Linguistics, Literary Studies and English Language Teaching* no. 16/4 (December) (2019): 179-94.

- Morgenstern, Karl, and Tobias Boes. "On the Nature of the Bildungsroman." PMLA/Publications of the Modern Language Association of America 124, no. 2 (2009): 647–49. doi:10.1632/pmla.2009.124.2.647.
- Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. London; New York: Routledge, 2001.
- Necdet, Neydim. *Çocuk Edebiyatı*. İstanbul: Bu Yayınevi, 2003.
- Neydim, Necdet. "Türkiye'de Çeviri Çocuk Edebiyatında Tarihsel Süreç İçerisinde Çizilen Çocuk Figürlerine Toplumsal Bakış Açısından Yüklenen İşlevler." Unpublished Master's Thesis, İstanbul University, 1995.
- Neydim, Nejdet. "Yazınsal Bir Gençlik Edebiyatı Metni Olarak The Catcher in the Rye/Çavdar Tarlasında Çocuklar'ın Analizi ve Çevirmenin Görünmezliği Üzerine Küçük Bir Yolculuk". *Çeviribilim ve Uygulamaları Dergisi* 28 (2020): 126-143.
- Neydim, Nejdet. "Çeviri ve Telif Eserlerde Genç Kız Edebiyatı" *TÜRK DİLİ Dil ve Edebiyat Dergisi* Cilt: CVII Sayı: 756 (2014): 1-8.
- O'Malley, Andrew. *The Making of the Modern Child: Children's Literature and Childhood in the Late Eighteenth Century*. New York: Routledge, 2003.
- Oregon City Enterprise*. 1897. "McClure's Magazine Seven Great Serials for 1897," March 26, 1897.
- Ötüken, Adnan. *Dünya Edebiyatından Tercüme Klasikler Bibliyografyası 1940-1966*. Ankara: Milli Kütüphane Yayınları, 1967.
- Özertim, Sami. "Muallim M. Cevdet İnanç 1883-1835". *T. K. D. B.* 1: 2 (1953): 44-47.
- Öztan, Güven Gürkan. *Türkiye'de Çocukluğun Politik İnşası*. İstanbul: İstanbul Bilgi Üniversitesi Yayınları, 2019.
- Özyer, Nuran. "F. Almanya'da ve Türkiye'de gençlik edebiyatı üzerine". *Hacettepe Üniversitesi Edebiyat Fakültesi Dergisi* 4: 2 (1987): 247-26. Retrieved from <https://dergipark.org.tr/tr/pub/huefd/issue/41465/500914>
- Parkes, Christopher. *Children's Literature and Capitalism: Fictions of Social Mobility in Britain 1850-1914*. Ed. Kerry Mallan and Clare Bradford. London: Palgrave Macmillan, 2012.
- Polat, Hasan Ali. "Süreç Odaklı Bir Bakışla Türkiye'de Çizgi Roman Çevirileri." Unpublished Master's Thesis. İstanbul University. 2006.

- Proulx, Francois. *Victims of the Book: Reading and Masculinity in Fin-de-Siècle France*. Toronto: University of Toronto Press, 2020.  
<https://doi.org/10.3138/9781487532178>
- Rauf, Mehmed. Servet-i Fünun. 1901. "İngiliz Tab'aları". Servet-i Fünun 21. Cilt Sayı 542, August 1, 1901. <https://www.wikilala.com/Read?i=44615&p=1&q=Servet-i%20Fünun%2021.%20Cilt%20Sayı%20542&b=&st=0&up=false> (Accessed November 11, 2021.)
- Reiss, K., & Vermeer, H.J. *Towards a General Theory of Translational Action: Skopos Theory Explained* (1st ed.). London: Routledge, 2013.  
<https://doi.org/10.4324/9781315759715>
- Safari, Saeed. "Deforming Tendencies in the Transfer of Proper Nouns in Fantastic Literature: A Case Study". *Translation Studies* 9:36 (2012): 79-96.
- Senai, Mehmed. *Kokain Faciaları*. İstanbul: Mahmud Bey Matbaası, 1924.
- Seymour-Smith, Martin. *Rudyard Kipling: the Controversial New Biography*. London: Papermac, 1989.
- Stephens, Jonathan. "Young Adult: A Book by Any Other Name ...:Defining the Genre", *The Alan Review* 35:1 (2007).
- T.C. Atatürk Kültür, Dil ve Tarih Yüksek Kurumu Atatürk Araştırma Merkezi Başkanlığı. "Türk Gençliği". <https://www.atam.gov.tr/duyurular/turk-gencligi> (Accessed October 30, 2021).
- Tahir Gürçağlar, Şehnaz. *Türkiye 'de Çevirinin Politikası ve Poetikası 1923-1960*. Translated by Tansel Demirel. İstanbul: Türkiye İş Bankası Kültür Yayınları, 2018.
- Telliöğlü, Banu. "Reflections of Gideon Toury's Target-Oriented Theory and Hans J. Vermeer's Skopos Theory on Translation Criticism: A Meta-Critique." Unpublished Master's Thesis. Boğaziçi University Institute of Social Sciences. 1998.
- Tempert Saskia. "The High Circulation Rate of Youth Language and Other Related Translation Problems in *The Catcher in the Rye* and *The Outsiders*." Unpublished Master's Thesis. Utrecht University. 2013.
- Temuçin F. Ertan, "Ahmet Cevat Emre ve Kemalizm'de Öncü Bir Dergi: Muhit." *Kebikeç* 5, (1997): 17-34.

- The Atlantic*. 1897. "Mr. Kipling's Captains Courageous." December 1897.  
<https://www.theatlantic.com/magazine/archive/1897/12/mr-kiplings-captains-courageous/306594/>
- The Cambridge Tribune*. 1897. "Captains Courageous." Volume XX, Number 41, December 18, 1897.  
<https://cambridge.dlconsulting.com/?a=d&d=Tribune18971218-01&e=-----en-20--1--txt-txIN----->
- Toury, Gideon. "A Rationale for Descriptive Translation Studies." In *The Manipulation of Literature*, edited by Theo Hermans. London: Croom Helm, 1985, 16–41.
- Toury, Gideon. "The Nature and Role of Norms in Translation". In *Descriptive Translation Studies and Beyond*. Amsterdam: John Benjamins, 1995, 53–69.
- Toury, Gideon. *Descriptive Translation Studies and Beyond*. 2nd Edition. Amsterdam: John Benjamins, 2012.
- Trites, Roberta Seelinger. "Do I dare to disturb the universe: Adolescent Literature in the Postmodern Era", In *Disturbing the Universe Power and Repression in Adolescent Literature*. Iowa City: University of Iowa Press, 2000, 1-20.
- Türe, Düriye Fatma. "Images of Istanbul Women in the 1920s." Ph.D. Thesis. Boğaziçi University Atatürk Institute for Modern Turkish History. 2007.
- Turna, Nalan. "19. ve 20. Yüzyıl İstanbulunda Fincancılar Yokuşu, Amerikan Hanı ve Matbaacılık Faaliyetleri". Ankara Üniversitesi İlef Dergisi 7 (2020): 73-94.
- Venuti, Lawrence. *The translator's invisibility: a history of translation*. London: Routledge, 1995.
- Virginia Museum of History & Culture, "Advice and Etiquette Books"  
(<https://www.virginiahistory.org/collections-and-resources/virginia-history-explorer/advice-and-etiquette-books> (accessed 05.03.2021))
- Voltaire. *Rahip Meliye'nin Vaz'iyetnamesi*. Translated by Abdullah Cevdet [Karlıdağ]. İstanbul: Necm-i İstikbal Matbaası, 1924.
- Wadham, Rachel L. and Ostenson, Jonathan W. *Integrating Young Adult Literature through the Common Core Standards*. California: ABC-CLIO, 2013.
- Zan, Cahit M. "Çeviribilim yöntemleri açısından çocuk ve gençlik edebiyatındaki çeviri eserlerin algılanması." Unpublished Master's Thesis. Sakarya Üniversitesi Sosyal Bilimler Enstitüsü. 2013.

## APPENDICES

### APPENDIX 1

The list of narratives that contain the tag “Gençlik Demetleri” (Bouquets of Youth):

	Name of the Book	Author	Place of Publication	Date of Publication
1.	<i>Fahriye</i>	R. Namık	Necm-i İstiklal Matbaası	1923
2.	<i>Fahişenin Azabı</i> (Torment of the Whore)	Edhem İzzet [Benice] – Vedad Örfi [Bengü]	Necm-i İstiklal Matbaası	1923
3.	<i>Kudurtan Geceler</i> (Steamy Nights)	Edhem İzzet [Benice],	Necm-i İstiklal Matbaası	1923
4.	<i>Genç Kız Nasıl Mesud Olur?</i> (How Does a Young Girl Become Happy?)*  * Genç Kadın Külliyyatı (Young Women’s Collection)	Fuad Şükrü	Mahmut Bey Matbaası-	1923
5.	<i>Acı Zevk</i> (Bitter Pleasure)	Vedad Örfi [Bengü]	Necm-i İstiklal Matbaası	1924
6.	<i>Kadın Meram Etmesin</i> (Women Must not Want) <i>Aşk Yaraları</i> (Wounds of Love) <i>Fahişe</i> (The Prostitute) <i>Tatlı Cerihalar</i> (Sweet Wounds)	Vedad Örfi [Bengü], Kutsiye Hulusi, Veysi Abdullah, Mehmet Senai	Necm-i İstiklal Matbaası	1924
7.	<i>Orta Malı</i> (Alley Cat)	Osman Nuri	Mahmut Bey Matbaası	1924
8.	<i>Kız mı Dul mu?</i> (Virgin or Widow?)	Edhem İzzet [Benice] - Vedad Örfi [Bengü]	Sühulet Matbaası	1924
9.	<i>Cilveli Rana</i> (Coquettish Rana)	Mehmed Asaf [Borsacı]	Necm-i İstiklal Matbaası	1925
10.	<i>İkisi De Gebe</i> (Both are Pregnant)	Mehmed Asaf [Borsacı]	Necm-i İstiklal Matbaası	1925
11.	<i>Fındıkçı Nigar</i> (Flirty Nigar)	Mehmed Asaf [Borsacı]	Necm-i İstiklal Matbaası	1925
12.	<i>Bir Gönül Masalı</i> (A Tale of Love)	Edhem İzzet [Benice],	Necm-i İstiklal Matbaası	1926

## APPENDIX 2

A receipt from Selamet Matbaası bearing the owner's name and its location.

2.

**SELÂMET MATBAASI**

SAHİP İMTİYAZI  
DANİEL OHANNESYAN

**Matbaa ve Mücellithane**

Fincancılar Yokuşu No. 20, İstanbul


Telefon : 23480

İstanbul 28 Temmuz 1934

Mehmet Sadık Ef. Afifîyâz Mağazası

	10 nakl olunmuş L.	87	-
4	defter Erefîî için	4	-
1	top 57/32 Mezbatalarda tutulacak def.	6	-
2000	catıol Matbaası için	3	-
1400	hosya tabii	3	-
300	Eskişehir belediyesi için	6	-
1	defter Çerkesköy	4	-
1	top 68/100 Afifîyâz esas defteri	7	-
2	. 57/32 Emanet defteri	8	-
	Lira.	128	-

Daniel Ohannesyan



### APPENDIX 3

The list of publications by Selamet Matbaası.

	Name of the Book	Writer	Translator	The Series that it belongs to	Date of Publication
1.	Altın Yol	Not identified	-	Altın Kitaplar Ahlaki Hikayeler	1925
2	İlm-i Kuvvet ( <i>The Science of Power</i> )	Benjamin Kidd	Necip Hamade		1925
3.	Seciye ve nefse hakimiyet	Lutfi Leonyan		Ahlakıyat-1 Diniye Kütüphanesi 6	1926
4.	İşret: zamanımızın en büyük tehlikesi	-	-	-	1926
5.	Mercan Adası ( <i>The Coral Island</i> )	R. M. Ballantyne	Belkıs Sami		1927
6.	Rehberli Türk kanun-ı medenîsi				1927
7.	Türkiye Cumhuriyeti Atlası	-	-	-	1928
8.	Talim, Terbiye ve Hulk	Margaret White	-	Amerika'da Nazari ve Ameli Terbiye Serisi	1928
9.	Muhit	-	-	-	1928
10.	Cesur Kaptanlar	Rudyard Kipling	Kamuran Şerif	Gençlik Kütüphanesi 2	1928
11.	Amerika Muttahid Hükümetlerinde mesleki talim ve terbiye	Scipo		Amerika'da Nazari ve Ameli Terbiye Serisi 7	1928
12.	Sevgili Düşman	Jean Webster	Celaleddin Ekrem	Gençlik Kütüphanesi 3	1928
13.	Amerika'da maarif, idare-yi maliye ve kavanin	Bayard Dodge	-	Amerika'da Nazari ve Ameli Terbiye Serisi 9	1928
14.	Spor Ruhu	B. Matyos, A. Savtun, M. Cevdet	Esmâ Zafir	Gençlik Kütüphanesi 1	1928

15.	Amerika Darülfünunlarının Halk Dershaneleri	F. F. Goodsell	-	Amerika'da Nazari ve Ameli Terbiye Serisi 8	1928
16.	Amerika'da tali tahsil ve American resmi mektepler sistemi	Mary Mills Patrick	-	Amerika'da Nazari ve Ameli Terbiye Serisi 4	1928
17.	Mütefenninler Dindar Olabilir mi?	Wroman	-		1928
18.	Kuveyker mezhebi: rühbansız bir din	William E. Willson			1929
19.	Gök rehberi garbi Kanada hayatından bir roman	Ralph Conner	Hikmet Cemil		1929
20.	Saadet Kaynakları: Daimi Saadet Nasıl Bulunur? Bir Cevap	Edward Tyler Perry			1929
21.	Hatıra	Istapan Gurdikyan	-	-	1929
22.	Kölelikten Kurtuluş: Bir Tercüme-i Hal	Booker Taliaferro Washington	Ayişe Pertev		1929
23.	Garp Fikirleri	L. Lutfi			1929
24.	Emsal-i Süleyman: Hazret Süleyman'ın Hikmetli Sözleri: Kadim İbraniceden Tercüme Olunmuştur	H. G. O. Dwight, Edward Riggs			
25.	Hazreti İsa'nın dağdaki vâzi	Frederick W MacCallum, Scripture Gift Mission			1930
26.	İsa'nın Hayatı ( <i>The Life of Jesus Christ</i> )	James Stalker			1930
27.	Din ve içtimaî meseleler	L. Lutfi		Asri Din Fikirleri Serisi 4	1930
28.	Abraham Lincoln, Amerikanın En Büyük Reis-i Cumhuru	W.E. Barton	Seniha Sami	Gençlik Kütüphanesi 5	1930
29.	İmamı Nesefinin sözlerinden	L. Lutfi, 'Aziz al-Din ibn			1931

		Muhammad Nasafi			
30.	Din ve İlim	L. Lutfi		Asri Din Fikirleri Serisi 8	1930
31.	İşgal facialarından, Mütareke acıları	Kemalettin Şükrü	-		1930
32.	Dinde kuvvet kaynağı nerededir?	L. Lutfi		Asri Din Fikirleri Serisi 2	
33.	Titus Ölüm Yoldaşı	Florence Morse Kingsley	Hikmet Cemil		1930
34.	Dost mu Düşman mı?	Max Joseph Exner			1930
35.	Dinde Nüfuz Nerededir?	L. Lutfi		Asri Din Fikirleri Serisi 3	1930
36.	Woodbrooke tracts: Turkish, 1928-1934	Lutfi Levonian			1930-31
37.	Dinin Gayesi	William E. Wilson		Asri Din Fikirleri Serisi 9	1930
38.	Dinin Tekamülü	J. R. Coats		Asri Din Fikirleri Serisi 11	1930
39.	Edgar'ın Müjdesi ( <i>Eric's Good News</i> )	Amy Le Feuvre	Hikmet Cemil		1930
40.	Kutu Kitabı ( <i>The Box Book</i> )	Hazel F. Showalter	Sefika Muhsin		1930
41.	Hafızın Rüyası ( <i>Hafed's Dream</i> )	John Todd	-		1930
42.	Kagawa: Japonya Metruklarının Dostu	Galen Merriam Fisher			1930
43.	Monna Vanna	Maurice Maeterlinck	Yaşar Nabi Bedrettin		1930
44.	İncil (1, Matta'ya Göre)				1930
45.	İncil (2, Markos'a Göre)				1931
46.	İncil (3, Luka'ya Göre)				1931
47.	İncil (4, Yuhanna'ya Göre)				1931
48.	Dinde Aklın Yeri	L. Lutfi		Asri Din Fikirleri Serisi 1	1931

49.	Müsrüf Oğullar ( <i>Probable Sons</i> )	Amy Le Feuvre	Hikmet Cemil		1931
50.	Odise	Homere	Yaşar Nabi	Büyük Kitaplar Kütüphanesi 2	1931
51.	Hacc Yolunda: Bu Dünyadan Öteki dünyaya ( <i>Pilgrim's progress: from this world to that which is to come</i> )	John Bunyan	Mustafa Necati		1932
52.	Eski kahramanlar: Tekvin'den bir kaç ders: İsrailin dini görgüsü kitabından ( <i>Religious experience of Israel</i> )	William J. Hutchins	S. Huri		1933
53.	Allah Kimdir?	L. Lutfi	-	Asri Din Fikirleri Serisi 3	1933
54.	Din ve Sulh	L. Lutfi	-	Asri Din Fikirleri Serisi 5	1933
55.	İsa'nın İnsanlığı ( <i>The Manhood of The Master</i> )	Harry Emerson Fosdic	S. Huri		1934
56.	Hukuk Başlangıcı ve Tarih Dersine ait Hülasa	Richard M Honig	Dr. Yavuz		1934
57.	Albüm				1934
58.	İsa Hikayesi	Thomas W. Graham	S. Huri		1934
59.	Dinin Aslı Nedir?	L. Lutfi		Asri Din Fikirleri Serisi 6	1934
60.	Meseller Kitabı: Süleyman'ın Meselleri Hakkında	F. W. MacCallum et al.			1935
61.	Vahşetin Çağırışı ( <i>Call of the Wild</i> )	Jack London			1935
62.	Aşkın metafiziği: Kadımlara dair dünya hakkında fikirler	Arthur Schopenhauer	Talat Hamdi		1935

#### APPENDIX 4

An advertisement in Akşam Newspaper (November 14, 1928) featuring *Cesur Kaptanlar* as the “latest publications of Kütüphane-i Hilmi”.

**کتابخانهٔ هلمی ننگ کی نشریاتی**

بک مصراقلی ، بک ذوقی بر اثر دز . روس چاری مشهور  
بووک پتروئک حیات خصوصیه سی ، مشهور قاترسانک شهوانی  
احتراسلری ، عشق لری ، بووک پترو ایله مناسب لری ،  
اوزمانکی روسیه ننگ احوالی ، بالطه جی ننگ پروت مظفری ، قاتر سیا ایله بالطه جی ننگ مناسبات دوستانه لری  
بوتون تفصیلاتیه ساد ، ادبی براسلوبه تصور ایملکده در . بحرری (وا - نو) بک دز . فیاتی  
(75) طشره به (90) غروشدر .

**باطرحی ایله قاتر سیا**

اجتماعی بر روماندر . عائله لر ایچوندر ، کنجک کتبخانه سننگ  
اوچونچیسیدر . بک مشهور بر روماندر ، هرسانه ترجمه ایملکده .  
غایت ملاتی براسلوبه تورکجه به نقل ایملکده . مؤلفی : (ژان وه بیستر)  
مترجمی : جلال الدین اکرم بک دز . ذیل اجتماعی اعضاستدن احمد جواد بک کوزهل بر مقدمه سی  
حاویدر . بو اثر اوقادار کوزهل ، اوقادار قیمتیدر که اونویوبده حیران قالمق ممکن ده کیلدر .  
فیاتی (75) طشره به (100) ، مجلدی (100) طشره به (120) غروشدر .

**س وکیلی دوستخانه**

کنجک کتابخانه سننگ ایکنجی بومروسییدر . انگلیز ادب استندن  
مشهور رود یارد کیلینگک بوتون لسانلره ترجمه ایملش اش نفیس  
بر اثریدر . رسملی در . تورک کنجک کنه بوندن قیمتلی بر رهبر ،  
بوندن ذوقی بر اثر اولاماز . بوتون عائله لره کنجلره توصیه ایدهرز . انگلیزجه دن مترجمی کامران  
شریف بک دز . احمد جواد بک کوزل بر مقدمه سی حاویدر . بک نفیس بر سورتده باسما شد  
فیاتی (60) طشره به (80) ، مجلدی (85) طشره به (100) غروشدر .  
بوتون بو اثر لر استانبوله آنقره جاده سنده (کتابخانهٔ حلمی) ده بولونور . . .  
باقنده چقه جق :

**جسور قاتانلر**

**مزارنده قاتقانه شریب**

حسین رحمی بک

## APPENDIX 5

The illustrations that were kept in the TT.

1)



ST: Harvey



TT: Harvey

2)



ST: "Excuse!" Cried Harvey.  
"D'you suppose I'd Fall  
overboard into your dirty little  
boat for fun?"

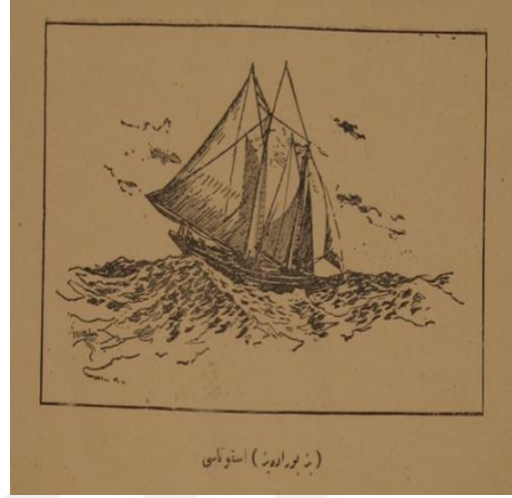


TT: "Mazeret mi? Vapurdan pis  
kayığınıza latife olsun diye mi  
düşüm zannediyorsunuz?"

3)



ST: The “We’re Here”

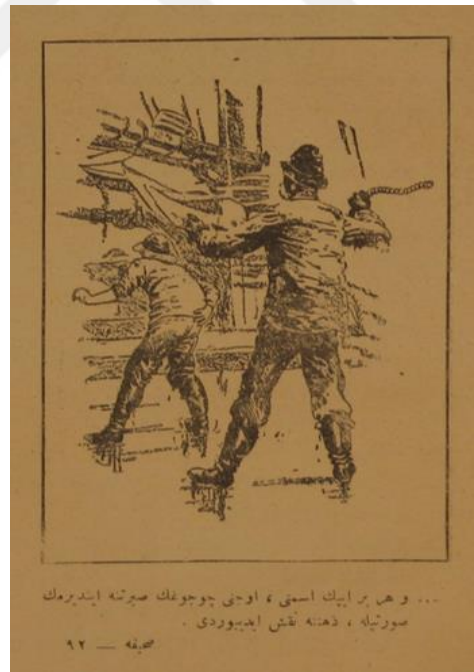


TT: *Biz Buradayız* uskunası

4)



ST: For an hour Long Jack walked his prey up and down, teaching as he said “things... ivry man must know, blind, dhrunk, or asleep.”

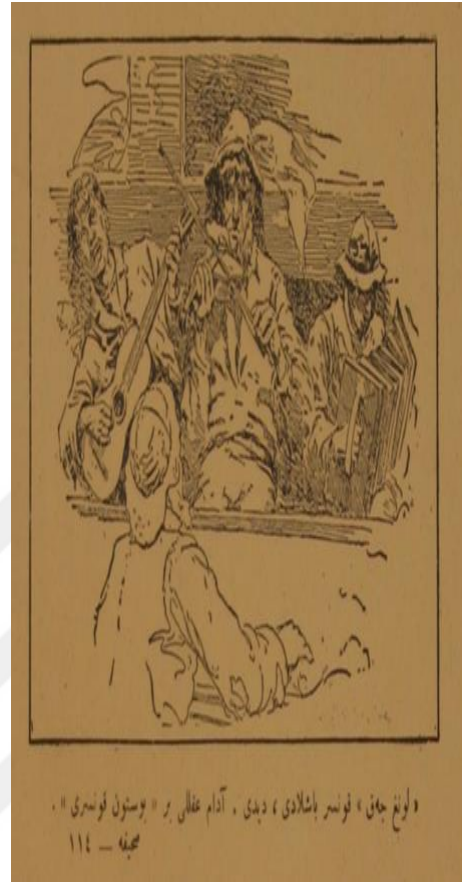


TT: “... ve her bir ipin ismini, ucunu çocuğun sırtına indirmek suretiyle, zihnine nakşediyordu.”

5)



ST: “Tis a Concert”, Said Long Jack, Beaming Through the Smoke.  
“A Reg’lar Boston Concert”

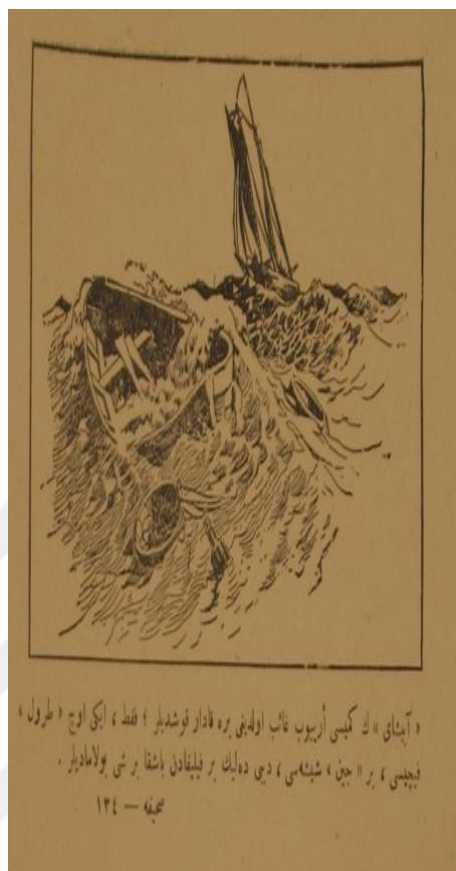


TT: “Long Cek  
– “Konser başladı!” dedi.  
Adamakıllı bir Boston konseri.”

6)



ST: They ran down to where Abishai's craft had vanished; found two or three trawl-tubs, a gin-bottle, and a stove-in dory, but nothing more.



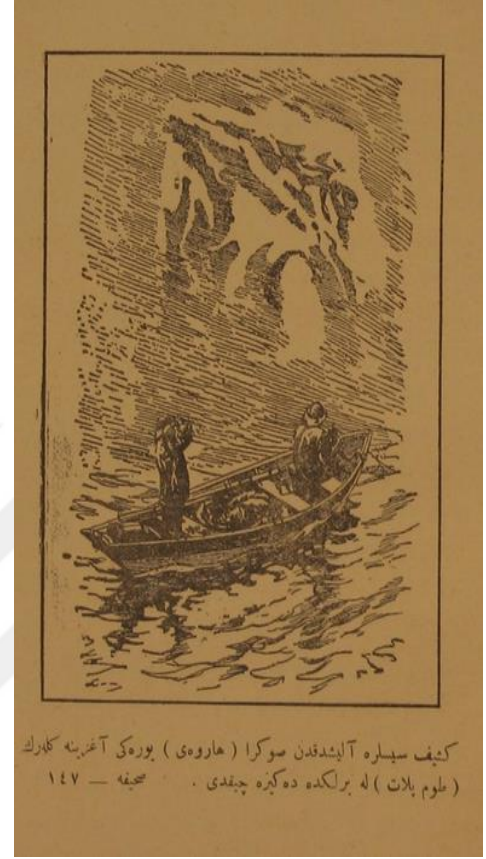
TT: “Abışay’ın gemisi[nin] eriyip kaybolduğu yere kadar koştular; fakat, iki üç trol fıçısı, bir cin şişesi, dibi delik bir filikadan başka bir şey bulamadılar.”

7)



A WHITENESS MOVED IN THE WHITENESS OF THE FOG. . . . IT WAS HIS FIRST INTRODUCTION TO THE DREAD SUMMER BERG OF THE BANKS.

ST: A whiteness moved in the whiteness of the fog... It was his first introduction to the dread summer berg of the banks.



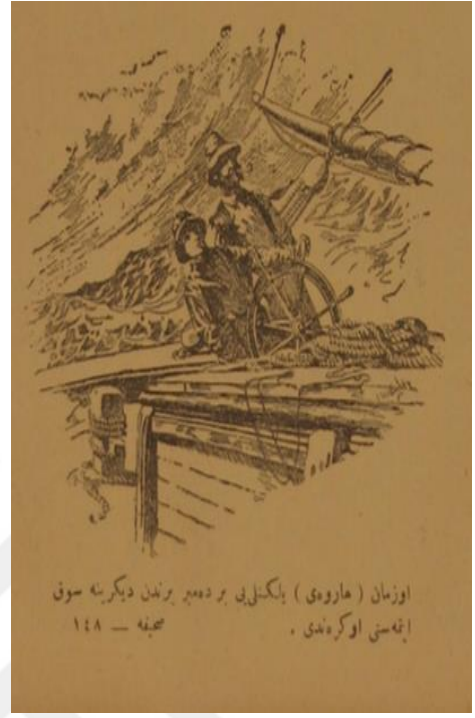
كشيف سياره آليشدن سوگرا (هاروي) پوره كي آغرينه كلك  
(ملوم پلات) له بركده ده كيره چيندي . صفحه — ١٤٧

TT: “Kesif sislere alıştıktan sonra Harvey yüreği ağzına gelerek Tom Plat’la birlikte denize çıktı.”

8)



ST: There were days of light airs, when Harvey was taught how to steer the schooner from one berth to another.

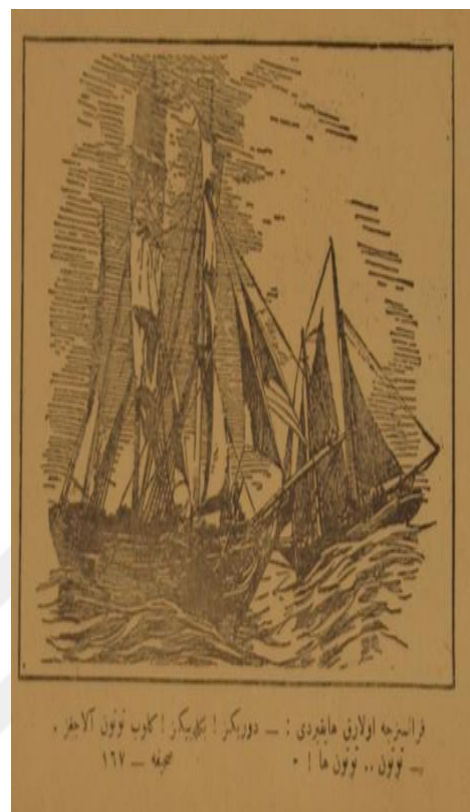


TT: “O zaman Harvey yelkenliyi bir demir yerinden diğerine sevk etmesini öğrendi.”

9)



ST: “Hi! Say! Arrêtez vous!  
Attendez! Nous sommes venant  
pour tabac.” “Ah, Tabac, Tabac!”



TT: “Fransızca olarak haykırdı:  
– Durunuz! bekleyiniz! gelip tütün  
alacağız.  
– Tütün... tütün ha!”

10)



IT WAS WONDERFUL FISHING. HARVEY COULD SEE THE GLIMMERING COD BELOW,  
... BITING AS STEADILY AS THEY SWAM ... BUT SO CLOSE LAY THE BOATS  
THAT EVEN SINGLE HOOKS SNARLED.

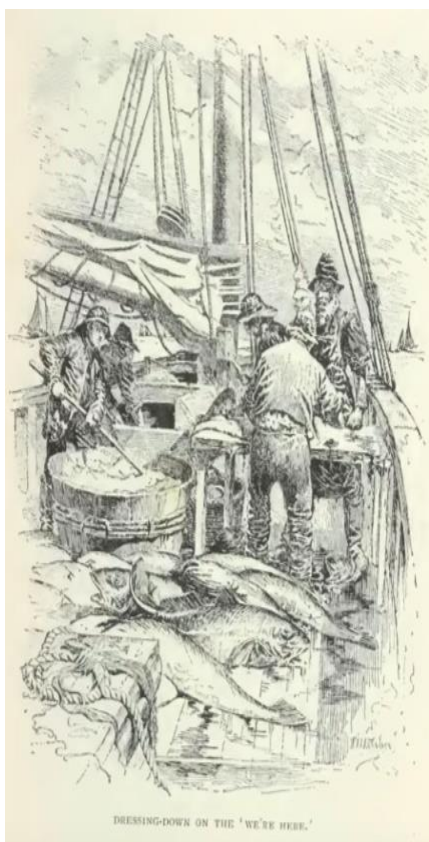
ST: It was wonderful fishing. Harvey could see the glimmering cod below,  
... Biting as steadily as they swam...  
But so close lay the boats that even  
single hooks snarled.



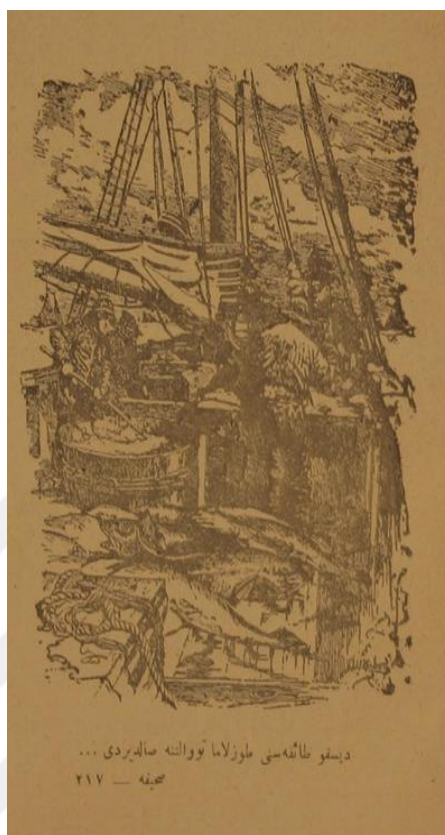
« بونك اوزرينه هر كس دالبارك بولونديني ساحه يه قوشدى... مورينا،  
انسان، بالينا، آل برلكيه طالعسز بهمك اوزرينه سالديرديلر... (طوم  
پلات) برى جرم مشهود حانده بالالادى، اوق كوره كه ده وردى ...  
صيفه ۲۰۷ - ۲۰۸

TT: “Bunun üzerine herkes balıkların  
bulunduğu sahaya koştu... Morina,  
insan, balina, elbirliğiyle talihsiz  
yemin üzerine saldırdılar. Tom Plat  
birini cürmümeşhut halinde yakaladı,  
onu kürekle devirdi.”

11)



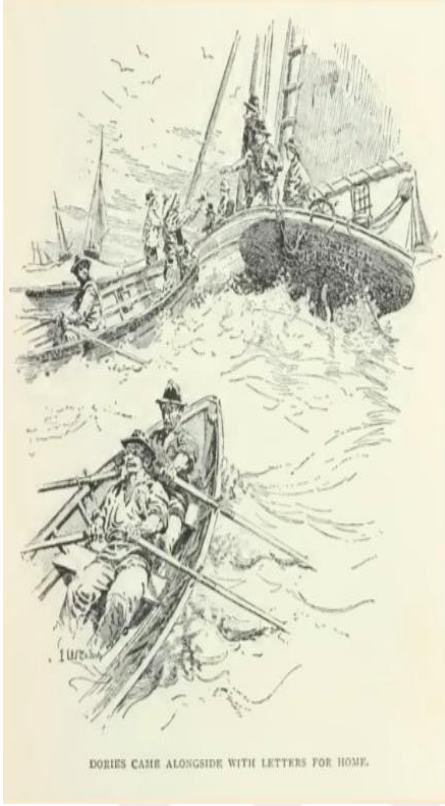
ST: Dressing-down on the  
“We’re Here.”



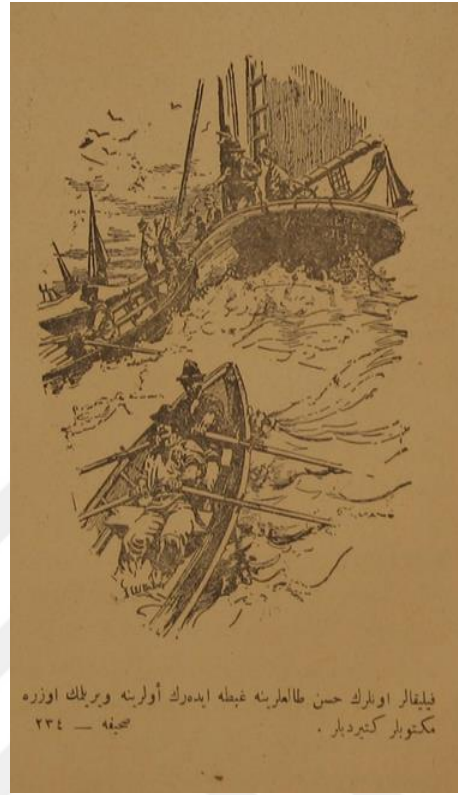
TT: “Disko tayfasını tuzlama  
tuvaletine saldırdı”

(ST: “Troop kept the “We're  
Heres” at work dressing-down”)

12)



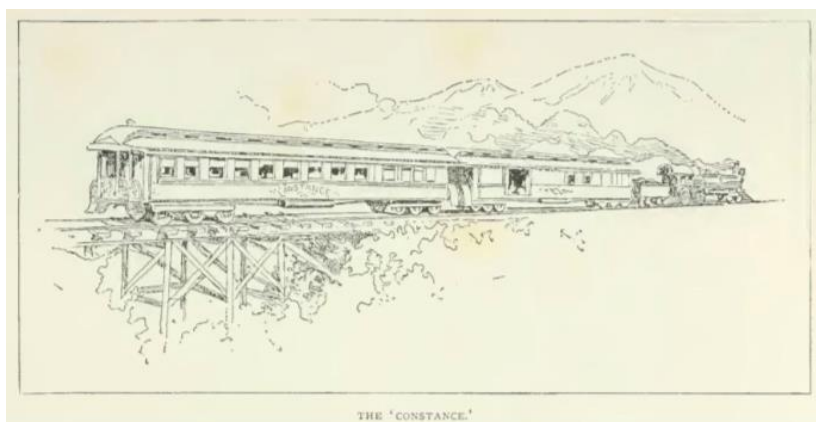
ST: Dories came alongside with letters for home.



TT: “Filikalar, onların hüsn-i talihlerine gıpta ederek evlerine verilmek üzere mektuplar getirdiler.”

(ST: dories came alongside with letters for home, envying their good fortune.)

13)

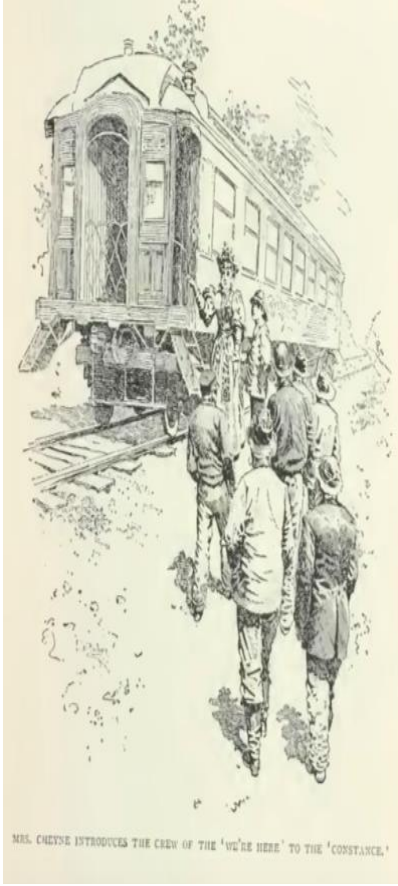


ST: The "Constance"



TT: "Konstans" Vagonu

14)



MRS. CHEYNE INTRODUCES THE CREW OF THE 'WE'RE HERE' TO THE 'CONSTANCE.'

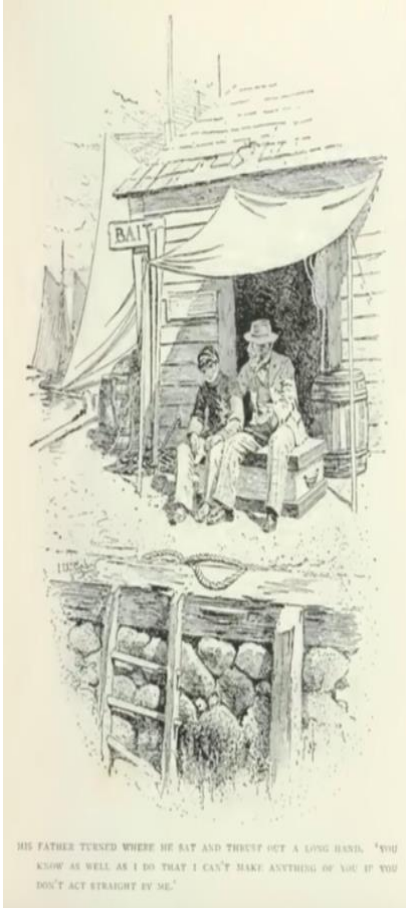
ST: Mrs. Cheyne introduces the crew of the “We’re Here” to the “Constance.”



میس (چین) « بزرگواردهر » ٹائٹلس (فونٹانس) واغونہ  
ادخال ایدپور ... صفحہ — ۲۷۸

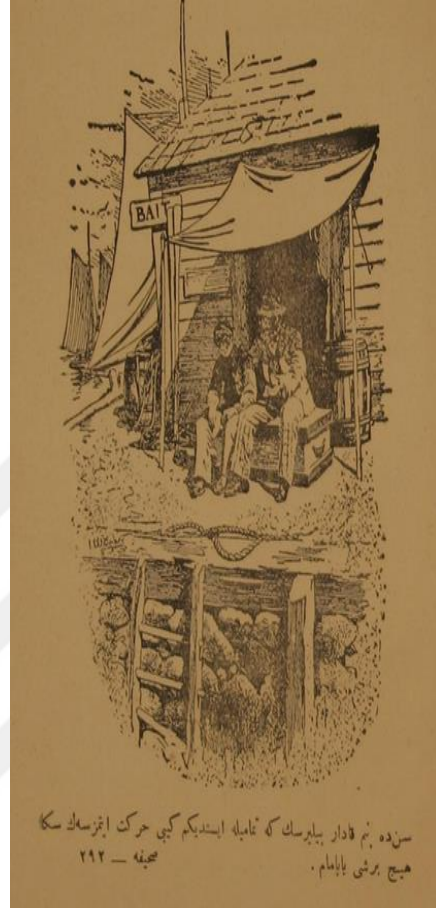
TT: “Misis Çeyn Biz Buradayız tayfasını Konstans vagonuna ithal ediyor.”

15)



HIS FATHER TURNED WHERE HE SAT AND THROST OUT A LONG HAND. "YOU KNOW AS WELL AS I DO THAT I CAN'T MAKE ANYTHING OF YOU IF YOU DON'T ACT STRAIGHT BY ME."

ST: His father turned where he sat and thrust out a long hand. "You know as well as I do that I can't make anything of you if you don't act straight by me."



سن ده بم لادار بپارسك كه تامباہ ايندېكم كېي حرڪ ائرسك سكا  
هيچ برشي بايامام .  
مجموعه - ۲۹۲

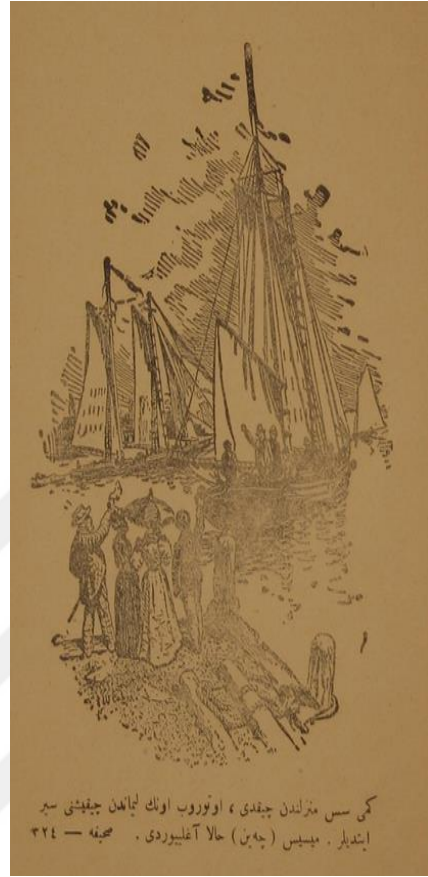
TT: "Sen de benim kadar bilirsin ki tamamıyla istediğim gibi hareket etmezsen sana hiçbir şey yapamam."

(ST: "You know as well as I do that I can't make anything of you if you don't act straight by me.")

16)



ST: Bidding farewell to the  
“We’re Here.”



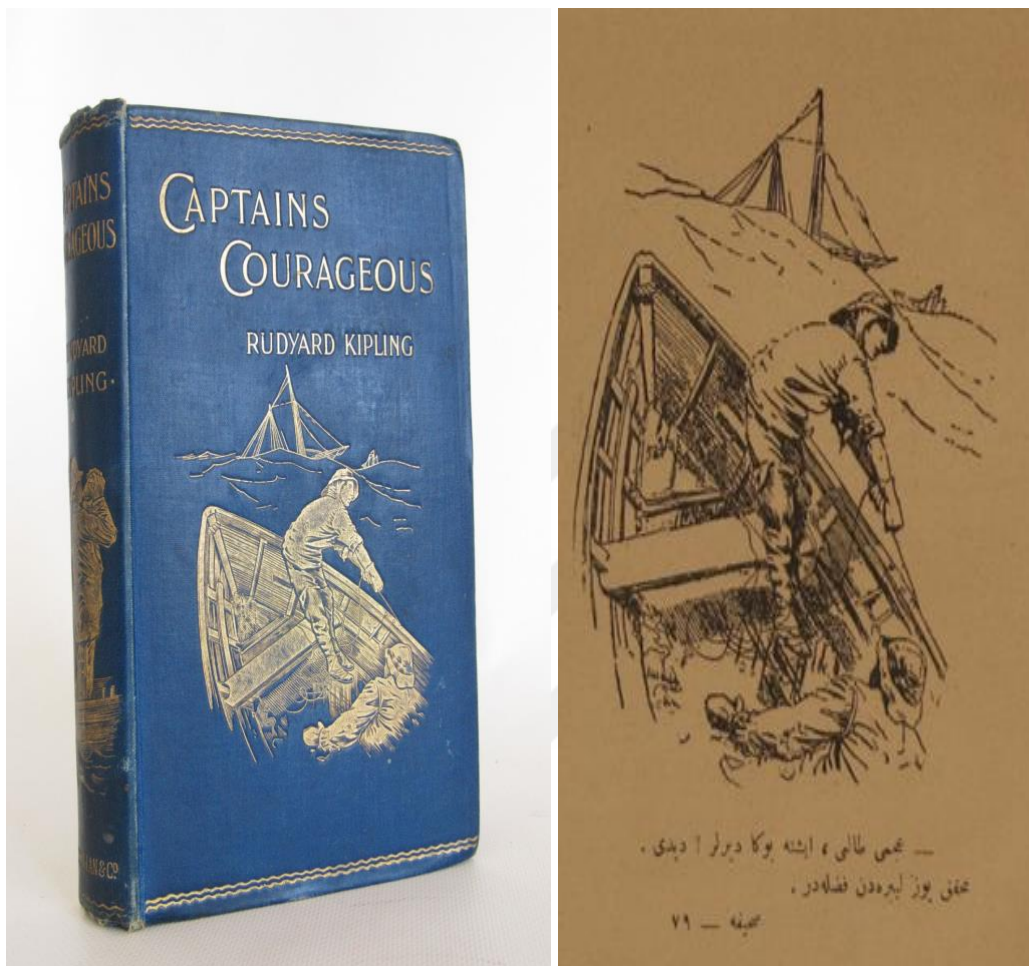
كى سىس مەزىلدىن چىقىدى ، اوتۇروب اولك لىماندىن چىقىشنى سېز  
ابتدىلار . مېنىس (چەن) حالا آغلىيوردى . مېنىس — ۳۲۱

TT: “Gemi ses menzilinden  
çıktı, oturup onun limandan  
çıkışını seyrettiler. Misis Çeyn  
hala ağlıyordu.”

(ST: Then she glided beyond  
ear-shot, and they sat down to  
watch her up the harbour. And  
still Mrs. Cheyne wept.)

## APPENDIX 6

The illustration on the cover page of the book was located in the target text.



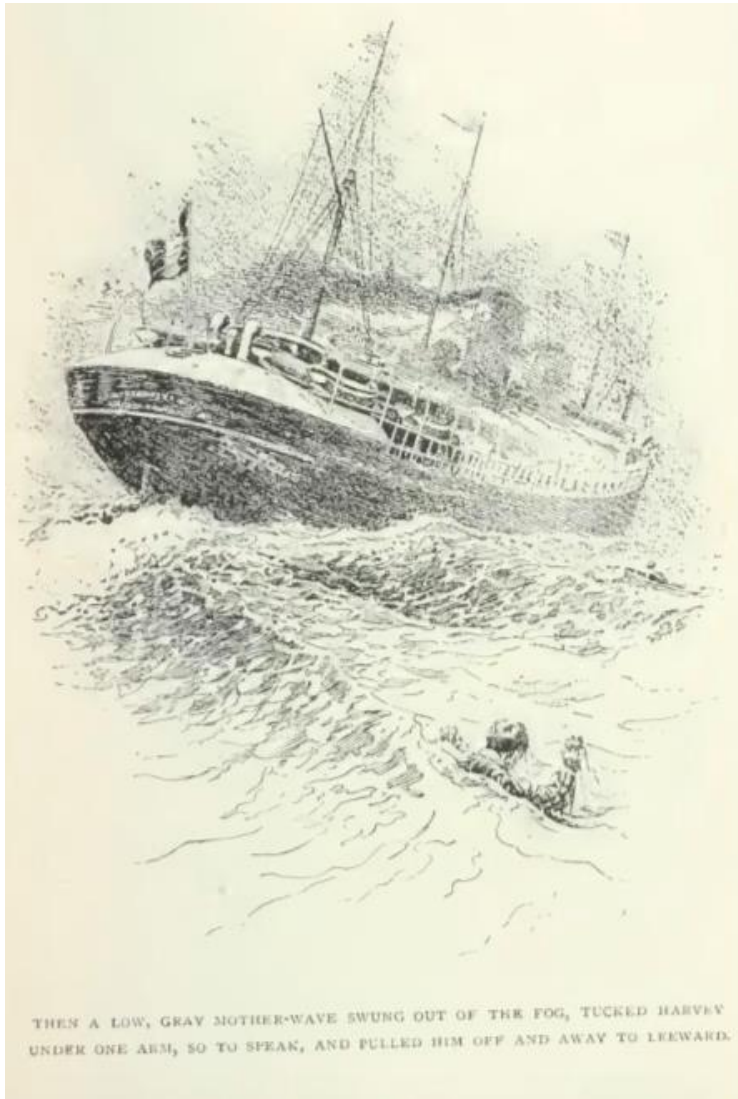
TT: “– Acemi talihi işte buna derler!  
dedi. Muhakkak yüz libreden  
fazladır.”

(ST: “Beginner’s luck,” said Dan,  
wiping his forehead. “He’s all of a  
hundred.”)

## APPENDIX 7

The illustrations that were omitted from the TT.

1)



ST: Then a low, gray mother-wave swung out of the fog, tucked Harvey under one arm, so to speak, and pulled him off and away to leeward.

2)



ST: He must needs stand up to it, swaying with the sway of the flat-bottomed dory, and send a grinding, thuttering shriek through the fog.

3)



ST: A few seconds later a hissing wave-top... Smote uncle Salters between the shoulders, and drenched him from head to foot.

4)



ST: It was thick weather outside, with a rising wind... The nosing bows slapped and scuffled with the seas.

## APPENDIX 8

The illustrations that were added to the TT.

### 1) The illustration before the foreword



TT: “Belki on beş yaşında, nahif, narin yapılı sarı benizli bir çocuk, ağzının bir köşesinde yarı içilmiş bir sigara sarktığı halde...”

(ST: a slight, slim-built boy perhaps fifteen years old, a half-smoked cigarette hanging from one corner of his mouth)

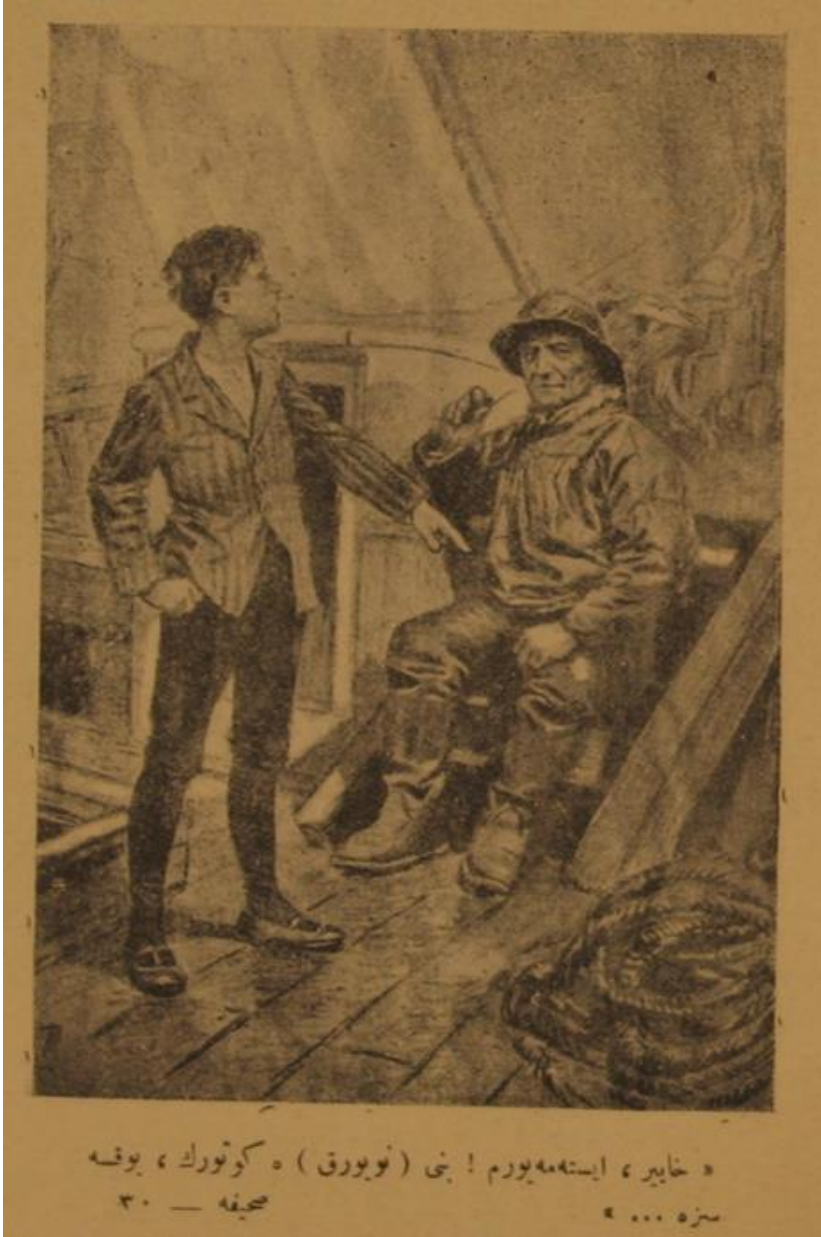
2)



TT: “Bana doğru geldin, geldin. Ben de seni ağımla büyük bir balık gibi yakaladım.”

(ST: but you dreeft—dreeft to me, and I make a big fish of you.)

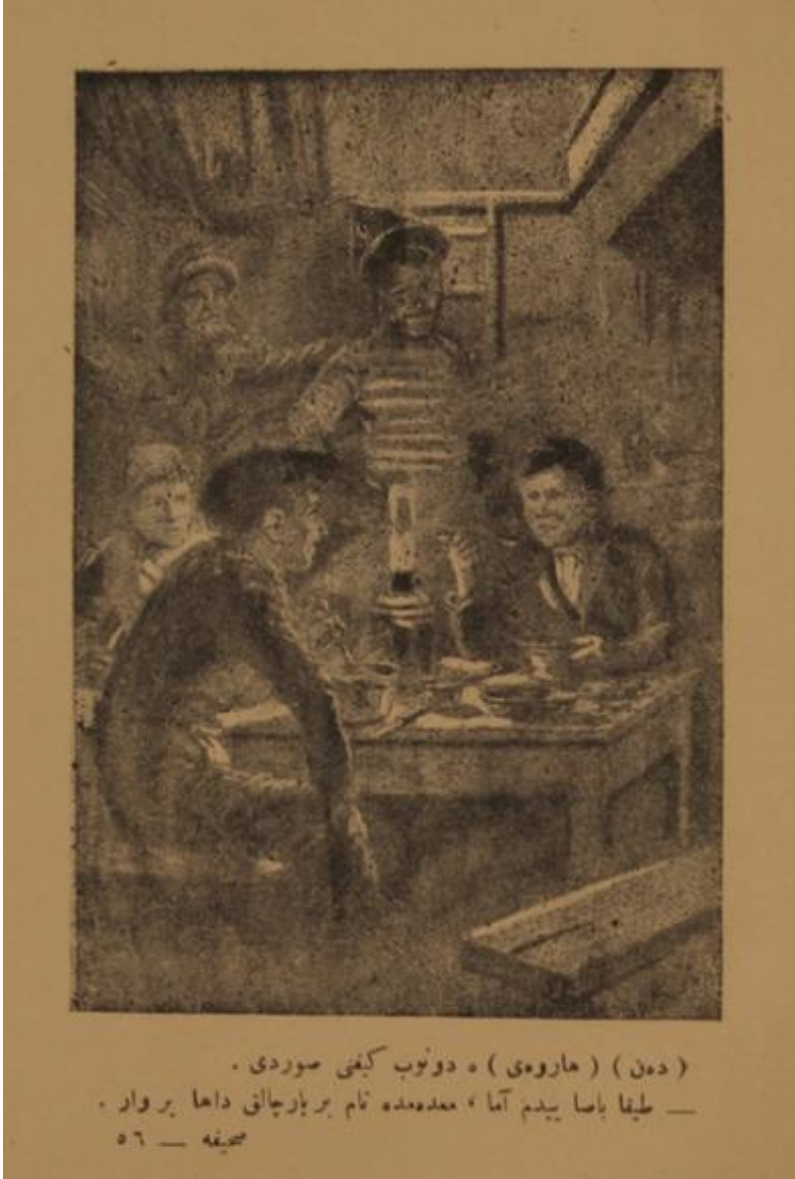
3)



TT: “Hayır! İstemiyorum! Beni Nev York’a götürün, yoksa size...”

(ST: “Take me back to New York or I’ll see you—”)

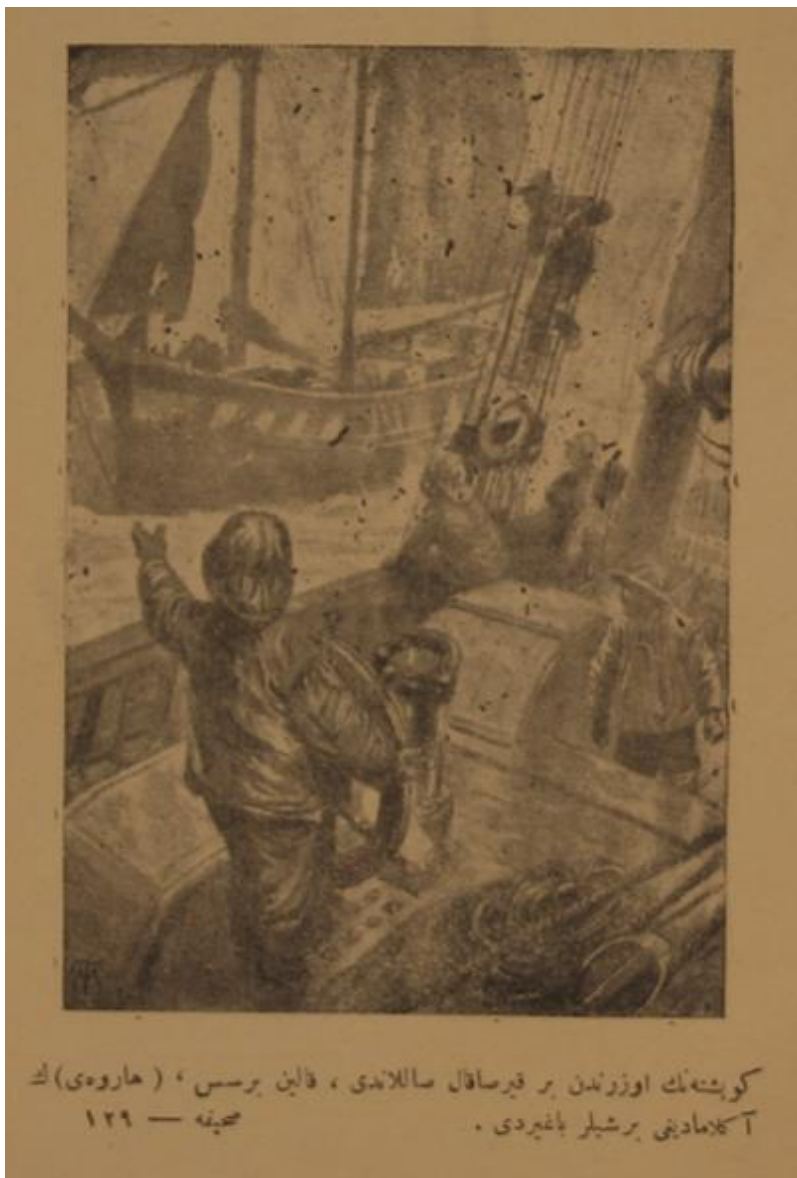
4)



TT: “Dan Harvey’e dönüp keyfini sordu.  
– Tıka basa yedim ama, midemde tam bir parçalık daha yer  
var.”

(ST: Dan drew breath over his tin cup and demanded of Harvey  
how he felt. “Most full, but there's just room for another  
piece.”)

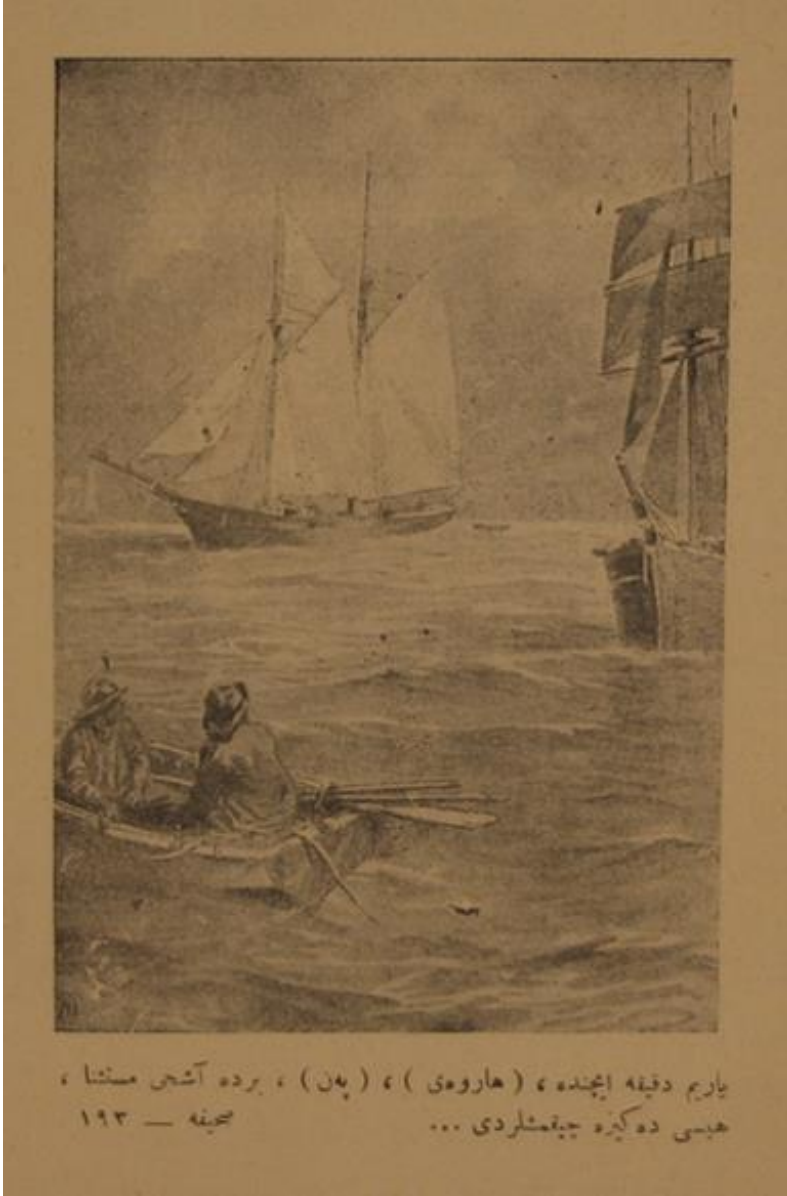
5)



TT: “Küpeštenin üzerinden bir kır sakal sallandı, kalın bir ses, Harvey’in anlamadığı bir şeyler bağırdı.”

(ST: A greybeard wagged over the bulwark, and a thick voice yelled something Harvey could not understand.)

6)



TT: “Yarım dakika içinde, Harvey, Pen, bir de aşçı müstesna, hepsi denize çıkmışlardı...”

(ST: In half a minute all except Harvey, Penn, and the cook were overside and away.)

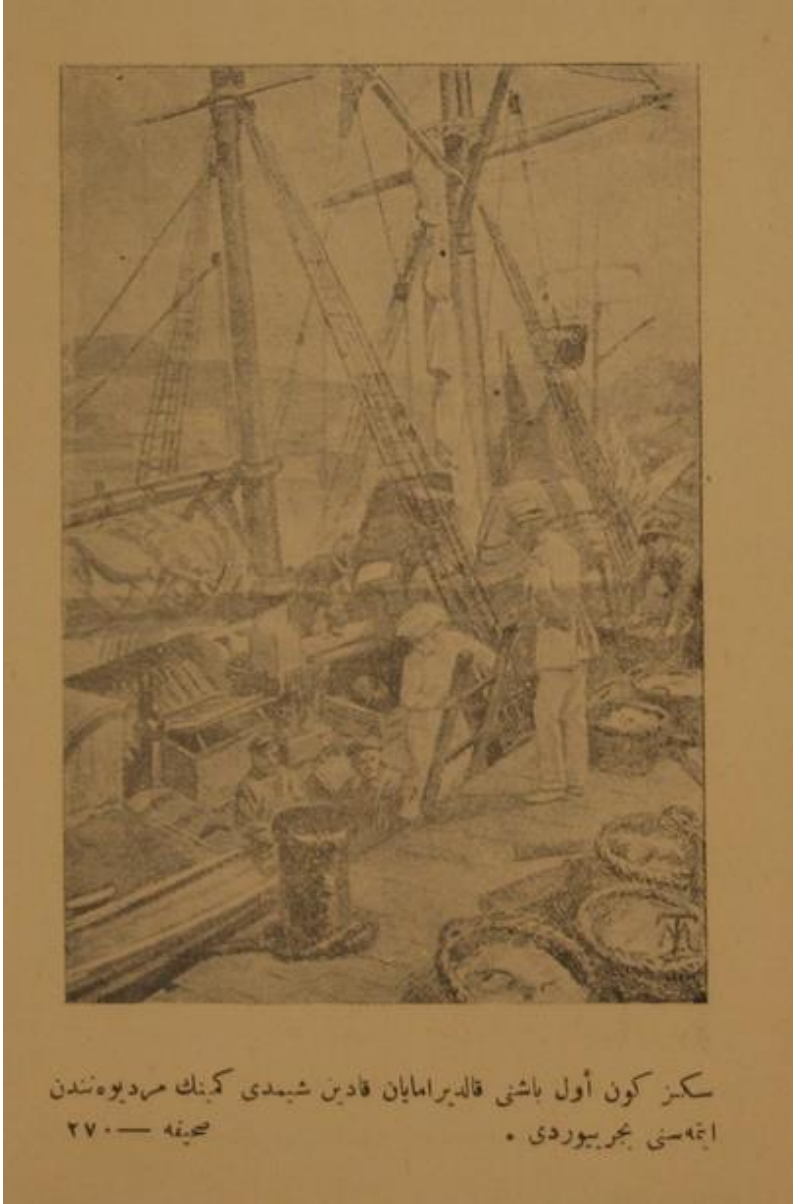
7)



TT: "Güverteye ıslak bir adam ile bir filika vira ediyorlardı..."

(ST: They would hook up and haul in a drenched man and a half-sunk boat)

8)



TT: “Sekiz gün evvel başını kaldıramayan kadın şimdi geminin merdiveninden inmesini beceriyordu.”

(ST: The woman who could not lift her head a week ago scrambled down the ladder)

## APPENDIX 9

An illustration that may have been included to demonstrate what hauling is.



TT: "Güverteye ıslak bir adam ile bir filika vira ediyorlardı..."

(ST: They would hook up and haul in a drenched man and a half-sunk boat)

<b>ÖZGEÇMİŞ</b>			
<b>Adı, Soyadı</b>	Şeyma		GEZEN KANACI
<b>Doğum Yeri ve Yılı</b>			
<b>Bildiği Yabancı Diller</b>	İngilizce		
<b>ve Düzeyi</b>	İleri		
<b>Eğitim Durumu</b>	<b>Başlama - Bitirme Yılı</b>		<b>Kurum Adı</b>
<b>Lise</b>	2007	2011	Danışment Gazi Anadolu Lisesi
<b>Lisans</b>	2013	2015	Marmara Üniversitesi
<b>Yüksek Lisans</b>	2018	-	İstanbul 29 Mayıs Üniversitesi
<b>Doktora</b>			
<b>Çalıştığı Kurum/lar</b>	<b>Başlama - Ayrılma Yılı</b>		<b>Çalışılan Kurumun Adı</b>
<b>1.</b>	2015	2016	Nişantaşı Üniversitesi
<b>2.</b>	2016	-	İstanbul Medipol Üniversitesi
<b>3.</b>			
<b>Üye Olduğu Bilimsel ve Mesleki Kuruluşlar</b>			
<b>Katıldığı Proje ve Toplantılar</b>			
<b>Yayımlar:</b>			
<b>Diğer:</b>			
<b>İletişim (e-posta):</b>			
	<b>Tarih</b> <b>İmza</b> Adı Soyadı		01.02.2022  Şeyma GEZEN KANACI

