

# Children's Literature and Adult Literature: An Analysis of Translational Style in the Turkish Translation of Norton Juster's The Phantom Tollbooth as an Ambivalent Text

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## In Between Children's Literature and Adult Literature: An Analysis of Translational Style in the Turkish Translation of Norton Juster's The Phantom Tollbooth as an Ambivalent Text



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Özet

Defining children's literature has long been a challenging issue due to the peripheral position it assumes and constraints set by literary agents such as writers, translators, publishing houses, editors and critics within this system. With the didactic nature of children's literature, there are some governing rules to be followed by writers and translators (Shavit, 1986, p. 63). Some writers try to overcome these rules by addressing their work to both adult and child readership. These works are defined as ambivalent texts. Wordplay is the

most prominent feature of ambivalent texts because it is thought that children can never fully appreciate the features of figurative speech due to their complexity. This thesis seeks to explore how the ambivalent status of a literary text (that is, uncertainty about whether text belongs to adult literature or is a part of children's literature) affects the translation strategies used by the translator to recreate the style of the ST. To that end, this study focuses on the Turkish translation of Norton Juster's The Phantom Tollbooth carried out by Yasemin Akbaş; Hayalet Giş: Milo'nun Akıl Almaz Serüveni. The theoretical and methodological framework of the thesis is based on the concept of "ambivalence" proposed by Jurij M. Lotman (1977) and elaborated by Zohar Shavit (1986). As wordplays and puns contribute to the ambivalent nature of a literary work, the study develops its research by examining Delabastita's (1993) categorization of translation strategies to illustrate and categorize the translational choices followed by the Turkish translator of The Phantom Tollbooth. The study also intends to show how the translator recreates the distinctive style of the source text if the child readership is the intended audience of a work. Ultimately, this thesis concludes that the ambivalence of a literary text as regards its intended readership (that is, children and adults) may result in the production of a target text the style of which differs from the style of a source text.

#### Bağlantı

<http://hdl.handle.net/11655/7056>

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“Translation of Children’s Literature” is the dominant label for this area of study that some scholars prefer to label “Translation for Children” or “Translating for Children” since such labels emphasize that children are intended readers, not a textual trait. Translation of children’s literature is characterized by a series of traits. Among these, the most commonly treated by scholars in the field are: (1) cultural context adaptation, (2) ideological manipulation, (3) dual readership (the targeted audience includes both children and adults), (4) features of orality, and (5) the relationship b Style in Children's Literature: A Comparison of Passages from Books for Adults and for Children (Doctoral dissertation). University of Rhode Island. Baker, M. “Towards a Methodology for Investigating the Style of a Literary Translator.” Target. International Journal of Translation Studies Target, vol. 12, no. 2, 2000, pp. 241–266. Dynamic Style as a Parameter of Acceptability in Translated Children’s Books. Translation Studies: An Interdiscipline Benjamins Translation Library, 83-90. Reiss, K. (2000). “Type, Kind and Individuality of Text: Decision Making in Translation”. In Lawrence Venuti (Ed.), The Translation Studies Reader. London & New York: Routledge. Translation of Children's LiteratureINTRODUCTIONREPRESENTATIVE WORKSOVERVIEWS AND GENERAL STUDIESETHICS, CHALLENGES, AND STRATEGIES FOR TRANSLATING CHILDREN'S WORKSCULTURAL FACTORS IN THE TRANSLATION OF CHILDREN'S BOOKSFURTHER READING Source for information on Translation of Children's Literature: Children's Literature Review dictionary. While individual works of children's literature are often reflective of the idiosyncrasies of both their countries of origin and a tenor of a specific language, many display a fundamental strength and communion of spirit that transcend the limits of culture and language, helping them gain a worldwide traction through translation. The Phantom Tollbooth leaps, soars, and abounds in right notes all over the place, as any proper masterpiece must. Early critics responded enthusiastically, garnishing their reviews with exuberant Justeresque puns and wordplay. Comparison with Alice in Wonderland was inevitable, “for the author displays a similar ingenuity, bite, and playfulness in his attack on the common usage of words.” All well and good—wonderful, in fact—this miracle of instant recognition by contemporary critics. For me, it is primarily the heart and soul of Norton Juster—his menschkeit—that produced this marvel of a book. Another part of the marvel: even though Tollbooth is extraordinary fantasy, it is tightly hinged in the here and now, and conveys an urgent and vivid sense of reality. Translation of Children's literature is a significant area of study, due to the fact that books for children have always been written by real authors at real places in different languages, and they have been and still are read, in translations into other languages, in all over the world. As a result of internationalism and multiculturalism, children's literature is translated into languages more increasingly, which means that the translated works need to be adapted to the young reader's language in every instance. In the history of children's literature, Hunt (2005) identifies fantasy, warmth and security as key characteristics of children's literature. Oittinen (2000, p.168) emphasizes the impact that the translator's view of childhood has on his or her translation.