



A CULTURAL ANALYSIS OF THE BOOK A WARM WINTER

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Abstract Children's books are an important tool that enables the child to communicate with the world he lives in through written and visual ways. Since learning starts at an early age, it is essential for the child to read books suitable for his/her age and purpose in order to take part in the adult world as a qualified individual who has acquired the habit of reading and to reach cognitive adulthood. As in all types of literature, cultural differences can be seen in the translations of children's literature. These differences can be encountered visually or textually. The aim of the study is the linguistic/visual reflections of the social and cultural elements given in the work to be examined and which translation strategies are used to transfer them to the target language. Within the scope of the study, first of all, the external and internal features of children's books will be mentioned, and then the Turkish edition of Feridun Oral's "Nobody Will Be Cold This Winter" by Yapı Kredi Publishing in February 2020 and the English translation of Melis Seyhun Çalışlar will be published by Yapı Kredi Publishing in October. The 2019 edition will be examined within the scope of Vermeer's Skopos theory.

Keywords. Children's Literature, Translation, Culture, Translation Studies, Translation Strategies

1. Introduction

The Communication is the most important element for people to understand each other. Just as the act of "translation" provides communication between two different cultures, children's literature serves the same role between the experiences and lives of adults and the child (Soriano, 1979). Based on this, it can be said that children's books act as a bridge between the child and life. Within the scope of the task, many different elements such as human, animal, nature, goodness, evil, etc. are recognized.

The effect of the function of the target text on translation decisions and preferences is a topic that has been widely discussed in the literature. Especially towards the end of the 20th century, with the developments in the field of Translation Studies, theories and approaches that emphasize the effect of the target text on the target audience and the role it will undertake in the target culture have dominated the place of the source text and equivalence-oriented approaches. Vermeer's Skopos theory can be cited as one of the most prominent examples of this approach. Skopos theory states that the most important factor in translation is the function of the translation.

2. Method

The method to be applied in this study is two-stage. First of all, the definitions regarding the internal and external structure characteristics of children's literature books will be examined. There are certain criteria in the books that will be prepared especially for preschool children. In order for children's books to fulfil their functions correctly, they should be prepared in accordance with both the external structure and the internal structure.

In children's literature, texts are functional on a large scale (Can, 2014). It is important for children to interact with the world in the story, to understand a world outside of reality, to follow the continuous elements of the story and to perceive the situations in the story. Within the scope of the second stage of the method to be followed in this study, the Turkish source texts and their English translations selected from the work "A Warm Winter" will be examined. In this review, the effects of translation on transfer will be evaluated within the framework of Vermeer's Skopos theory. Source and target texts will be examined comparatively, their positions in the book and their connections with visual elements will be examined.

3. External Structure Characteristics of Children's Books

The external structure features of children's books are as follows.

3.1 Size. Children enjoy flipping through books and turning their pages. Different sizes and shapes of designs for preschool books attract the attention of children (Yılmaz, 2016). Books that appeal to children should be suitable for the child's hand structure and portable in terms of volume and weight.

3.2 Paper. The most basic element that affects the visibility of the books, increases the print quality and ensures their long-term usability is the paper. The paper used in children's books should be resistant to tearing or getting wet, matte, first or second pulp paper. In particular, thin and poor-quality paper should not be chosen, which may cause texts or images to intertwine. Otherwise, the book wears out in a short time and loses its readability.

3.3 Cover. The first element that enables children, who are the audience, to turn to the book and make friends with the book, is the cover of the book. Since preschool children's ways of bonding with the book and getting to know it are quite limited, they cannot look at the book supplements of the newspapers to choose a book, cannot reach any publications related to the book, cannot have the chance to check the content and make a choice accordingly (Yılmaz, 2016). It is expected that the book covers will be designed to be interesting and informative about the content. For book covers, durable or thick cardboard should be used to ensure that the book can be used for a long time without wearing out. On the outside of the cover, there should be the name of the author, if the book is a translation product, the name of the translator, the book's illustrator, the printing house, and the year and place of publication. In the study conducted by Yükselen et al., it was concluded that the audience mostly preferred well-known authors, publishers, and quality materials (Yükselen, 2016).

3.4 Page Layout. The determining factor in the page layout is the comfort of reading and viewing the page. Especially in children's books, there are various criteria such as appropriate line spacing, margins, etc. so that children can easily follow the texts (Sever, 1995). When the reading levels of children are taken into consideration, filling the entire page with text can be confusing and inhibit the reading motivation. Therefore, it is seen that the page layout is also important in order to provide a comfortable reading experience.

3.5 Images. Especially for preschool children, the harmony of the visuals in the books with the story told, the vividness of the colors used in the visuals or the use of visuals suitable for the age of the audience are essential. When it comes to children's literature, pictures are also a form of communication. Therefore, the share of children's book illustrators is not negligible. The illustrations in the book in a way that creates a unity with the story told enrich the narratives. Here, the illustrators have a very important task as they direct the image that will come to life in the mind of the child. While the pictures and texts progress synchronously, the atmosphere created by the pictures surrounds the child throughout the adventure. The pictures are clear and colorful, making them interesting at the same time.

3.6 Letters. Letters in preschool children's books should be of a character and size that will not tire the eyes of the child; using quotes with quotes should be avoided. The letters of the book should be suitable in terms of height and width as well as size, letter spacing should not be too close to each other. Line spacing and letter spacing should not be cramped, regardless of age (Kaya, 2011). The choice of letters in children's books should be in harmony with all other external structure features and provide integrity. In order to facilitate the child who wants to take an active role in the act of reading, 14-36 points should be chosen that will not reduce the reading speed and bold letters should not be used (Yılmaz, 2016).

4. Internal Structure Features of Children's Books

The internal structure features of the book, such as the subject, theme, character and message, are as follows.

4.1 Subject. In children's books, the subject is the shaping of the thought, event or situation around a certain theme. In the books, events that will contribute to the development of children's sense of trust, attract their attention, have fun and laugh, are covered, and religious, political, tragic and boring themes are not preferred (Publishing, 2017). The child should be kept away from religious, racial, economic and gender discriminatory themes. The greatest responsibility on the subject falls on parents and educators. Subjects such as death, separation and disability, which require sensitivity to be explained to preschool children, require detailed preliminary preparation.

4.2 Character. Books are tools that take children's world to another dimension and while doing so, entertain and educate them. The importance of the books in which they make new friendships and take on new characters according to their stories is considerable (Mardi, 2006). The child can be affected by the attitudes and attitudes of the characters in the book and reflect it on his own behaviour and can adopt the characters in question as an imaginary friend. It is essential to carefully select the character traits of the heroes, especially in the children's literature books in the preschool period. The number of characters in the book should be determined according to the age range of the child so as not to confuse him.

4.3 Message. The message is the thought that the author wants to give to the reader at the end of the act of reading. The aim of the editing is to convey the desired message to the target audience correctly. Therefore, every text has an underlying thought, a main message (Yılmaz, 2016). In order not to cause any confusion for preschool children, attention should be paid to the number of messages to be given. The author's message should be presented in a way that allows the child to explore.

4.4 Language and Expression. In particular, the preschool period is considered as a period in which children's individuals develop rapidly and their behaviour, habits, beliefs, and value judgments are shaped. Any educational material such as toys, books, etc. presented to the child during family education should be chosen considering these conditions. Preferring a book written in a style that is not at the appropriate level for the child may negatively affect his/her development and character or may lead him/her away from the book.

In order to positively affect character development, a simple expression should be provided in children's literature and sentences that do not contain metaphorical meaning should be preferred. Slang usage and racist expressions should be avoided in children's books that aim at personal development and education. Grammar, spelling, and punctuation rules should be paid attention to because preschool children cannot eliminate errors in the text.

5. External Structure Characteristics of Children's Books

5.1 Design. Both works are 24 x 29.3 in size and consist of 28 pages, and at the end of the work there is a one-page article containing the other works of the author. If the introduction is not included, it consists of 12 pages. The reason for the page increase is due to the images used in children's literature. In the books, there are drawings that follow a parallel path with the event described on each page. There are 12 of the drawings, which are a visual depiction of interesting events where they are used. In addition, there is a small drawing just below the title on the introduction page of the book. The same visuals were used in both works, and a cover design suitable for the winter season and dominated by vivid colours was preferred. Considering the writing purpose of the work, the preference of vivid colours is considered extremely consistent (Pekdoğan, 2017). The examined books were bound, and coated paper was used for the inner pages. The cover design matches the content described. The name of the author and publisher is on the cover of the Turkish edition of the book, and the name of the author, translator, and publisher in the English edition. The font and writing style used in the printing of the original and translated work examined within the scope of the study are easy to read and have a simple, quotation-free structure. An interesting summary of the book is included on the back cover of both editions.

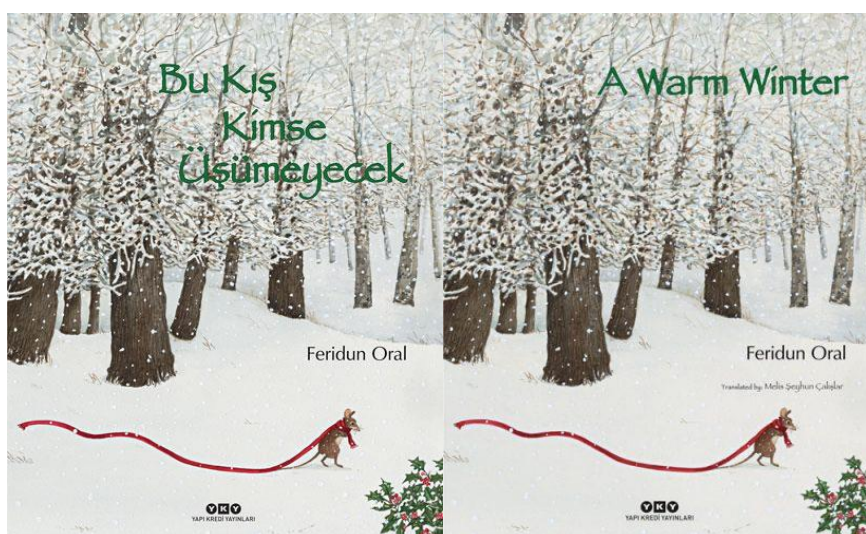


Figure 1. Turkish and English versions of the book

5.2 *Introduction Parts.* In the Turkish edition of the work, there is a one-page introduction by Feridun Oral. Although no information is given about the work in the relevant section, important sections about the past of the author are given and the previous publications, exhibitions and achievements of the author are mentioned. In the translated work, besides the information given about the author, it is seen that a short biography of the translator is also included. The translator does not have any personal opinions about the book and the author. After the introductory section, there is a page that gives technical information about the author, editor, illustrator, printing dates and publisher of the book, and also includes a dedication to Oral. In addition to the information given in the Turkish edition, it is seen that the translator's name is also included in the translated work.

5.3 *Characters.* Oral's work is handled in the winter season, as can be seen from the cover design and title selection. The characters in the story consist of animals. The characters are not named, although there is no politically reflective person of the characters. For example, "Mouse", which is one of the characters in the Turkish work, is translated as "Mouse" in the translated work. Other characters are also found in both the original and the translated work, not with names, but with animal names. Although there is no class discrimination between the characters and it is not reflected, it is clearly seen that the characters are ranked from the weakest mouse to the strongest bear with the development of events. Although there is no cultural element in the ranking of power among the characters in the story, it can be said that the ranking is highly compatible with the characteristics represented by the characters.

5.4 *Language Usage.* As in almost every child's literature work, Oral's aforementioned work also preferred an unadorned, plain, fluent and non-metaphorical expression. Everything is conveyed in a concrete way and an easy-to-read work is created, without mentioning the literary uses that dominate the artistic side. Since the translation of the work is based on a very objective and concrete basis, it goes almost parallel to the original work on a sentence basis. The translator has successfully adapted and adopted the language and narrative strategy adopted by the author. The transfer of the reflexive words with their equivalents in the target culture in the narration prevented the book from smelling of translation. On the other hand, it can be said that in some expressions, the translator immerses herself in the simplicity of expression, conveys the sentence without enough emphasis, or interprets it descriptively in some sentences.

e.g.,1: Kızak biraz gacırdadı gucurdadı ve kaymaya başladı. (p.20)
It squeaked and creaked a little, but finally began to slide. (p.20)

e.g.,2: Tipiden göz gözü görmüyordu. (p.24)
The blizzard covered everything like a white blanket. (p.24)

In the first example given, the phrase " gacırdadı gucurdadı" was translated into its translation quite simply and did not cause any ambiguity. In the second example, the phrase " göz gözü görmüyordu " was not ignored in the translation, and a consistent and descriptive transfer that was easy to understand in the target culture was provided with the interpretation of "like a white blanket", which does not have an exact equivalent. Following this strategy is proof that the translation product is made with a target text-oriented approach. In the aforementioned examples, it is seen that the translation is done by considering the background information of

the target group and the conditions they are in. While the translator provides the communication between the source and the target culture, he stays faithful to the "skopos" of the text and conveys what is wanted to be told to the audience without creating a new language in the target text (Vermeer, 2000). Consistent preference for concepts is an acceptable attitude. The use of familiar and familiar basic expressions in both editions generally ensures that the translation follows an understandable and legible attitude. It is seen that the adjectives and adverbs used in the narration are transferred almost completely in accordance with their purpose.

e.g., 3: Küçük fare uçsuz bucaksız ormanda, kurumuş dallar, kozalaklar, çalı çırpı ne bulduysa topladı. Hepsini üst üste yığıdı, sımsıkı bağladı. Çok yorulmuştu. (p.10)

The little Mouse ran around the vast forest, picked up everything he could find among dried twigs, pinecones, and shrubs. He tied them up in a big pile and felt very tired afterwards. (p.10)

In the third example, it is seen that the translator prefers a word-for-word translation strategy. According to the Skopos theory, the translator is the authority in the act of translation and the responsibility for fulfilling the purpose rests with the translator (Vermeer, 2000). The mouse, who started his journey alone on the first page, asks for help from his friend, the rabbit, when he encounters a situation that is beyond his power. When no success is achieved in carrying the collected load, they come up with an idea and go to their friend, the fox.



Figure 2. Mouse, Rabbit, and Fox

When they encounter a failure again, they go to the strongest bear among them and ask for help as a last resort.



Figure 3. Mouse, Rabbit, Fox and Bear

When they all come together, they succeed, and they move the sledge and begin to carry the collected twigs. Shortly after, a blizzard begins, and they are stranded.



Figure 4. Storm moment

Finally, after the storm is over, they share all the collected brushwood among themselves.



Figure 5. Sharing

Conclusion

It is possible for animals to cooperate voluntarily for their friend, the mouse, of their own free will, to prefer to work without an oppressive attitude, threat, or coercion, and to overcome difficulties by helping each other. The theme of cooperation, solidarity and friendship dominates the work. The message intended to be conveyed in both editions was mostly conveyed by sticking to the source text. Emphasizing the functional focus of translation on the basis of the Skopos theory, Vermeer says that even a text that seems to be linguistically and structurally unrelated to the source text will constitute a functional translation if it carries the same function or effect to the target culture/reader. Therefore, not the understanding of an expression in the target culture as it is understood in the source culture, but the action that the understanding in the source culture directs the understander or the feeling it creates should be conveyed to the target reader. In the original form of the work, there was no concept that belongs to Turkish culture and that could be difficult to transfer to the target text.

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