



www.turkishstudies.net/language

Turkish Studies - Language and Literature

eISSN: 2667-5641

Research Article / Araştırma Makalesi



ANKARA SCIENCE
UNIVERSITY

Translation of Fantasy Fiction: A Case Study about *Alice's Adventures in Wonderland* Written by Lewis Carroll

*Fantastik Kurgu Çevirisi: Lewis Carroll Tarafından Yazılan Alice's Adventures in Wonderland
Hakkında Bir Örnek Olay İncelemesi*

İlknur Baytar*

Abstract: Fantasy fiction appeals to a wide audience today and these books have been translated into many languages so fantasy fiction is a topic of interest in both literary community and translation studies. However, translation of these books has been an important problem in translation studies and translating fantasy elements from one language to another is exceedingly intricate. Because there are no established guidelines on this issue and there are no definite dictionary definitions that present comprehensive knowledge about fantasy concepts. When the literature is reviewed, it is concluded that there is a little research on the translation of fantasy fiction. Hence, in this study it is hoped to enlighten the translation of fantasy literature and to find out the strategies used by the translator when transferring fantasy elements in *Alice's Adventures in Wonderland* written by Lewis Carroll to Turkish version of it titled *Alice Harikalar Ülkesinde* that was translated by Tomris Uyar. To decide on translation strategies; direct (literal) translation technique which includes "borrowing, calque, and literal translations" and oblique (indirect) translation technique that consists "transposition, modulation, equivalence and adaptation" put forward by Vinay and Darbelnet (1958/1995, s.30-41) were taken into account. According to the findings, firstly, it was seen that the translator mostly preferred "modulation technique" which is a sub-branch of "oblique translation" when transferring the fantasy elements. However, it was found out that the translator didn't used "transposition, equivalence and adaptation" techniques. Secondly, it was seen that the translator preferred only the "literal translation technique" among "direct translation" strategies.

Structured Abstract: Fantasy fiction is popular with a broad audience today so it is unavoidable that these books have been translated into many other languages over time. As a result, fantasy fiction is a subject of interest for translation studies as well as the literary community. However, transferring fantasy literature is not an easy process as it requires a lot of knowledge and experience. Unfortunately, there are no established rules or standards regarding this matter. As a consequence, the translation of these books has emerged as an important concern in translation studies. Because fantastic items do not have exact meanings in dictionaries that present in-depth information about fantasy concepts and items.

After review of the literature, it is seen that there is a deficiency of knowledge regarding fantasy literature and the translation of fantasy elements in fiction. Hence, one of the goals of this study is to provide information about fantasy literature. In addition, considering the growing popularity of fantasy literature and translation of these books to various languages, this study also attempts to inform readers about the translation

* Öğr. Gör. Dr. Kastamonu Üniversitesi, Yabancı Diller Yüksekokulu

Lect. Dr. Kastamonu University, Academy of Foreign Languages

ORCID 0000-0003-3995-1420

iozturk@kastamonu.edu.tr

Cite as/ Atıf: Baytar, İ. (2024). Translation of fantasy fiction: A case study about Alice's adventures in wonderland written by Lewis Carroll . *Turkish Studies - Language*, 19(2), 485-496. <https://dx.doi.org/10.7827/TurkishStudies.75623>

Received/Geliş: 18 March/Mart 2024

Accepted/Kabul: 25 June/Haziran 2024

Published/Yayın: 30 June/Haziran 2024



of this genre by clarifying how fantastic elements can be transferred from one language to another and to figure out the strategies used by the translator. Thus, this study also tries to address the lack in the literature on the translation of fantastic elements. Besides, the findings of the study are hoped to be beneficial for other researchers who want to start investigating this issue.

To achieve the goals mentioned above, the study tried to answer to the questions given below;

- What are the translation strategies preferred by the translator in the translation of the fantasy elements in the samples given in this study?
- Which of these strategies was used most?

In order to decide on the translation strategies preferred by the translator when transferring the fantasy elements in *Alice's Adventures in Wonderland* written by Lewis Carroll to Turkish version of it titled *Alice Harikalar Ülkesinde* that was translated by Tomris Uyar; direct (literal) translation technique which comprises "borrowing, calque and literal translations" and oblique (indirect) translation technique that involves "transposition, modulation, equivalence and adaptation" put forward by Vinay and Darbelnet (1958/1995, s. 30-41) were taken into account. To provide details regarding the research methodology, it can be said that this study is a sample of a qualitative investigation because the data were gathered through document analysis. First, the fantasy elements were identified by analyzing both books in order to gather the data. After that, they were analyzed comparatively with their Turkish equivalents to figure out the translator's strategies. Additionally, the descriptive analysis was utilized to examine how fantasy elements were translated into target text. However, it is important to consider that the study was confined to analyzing some of the randomly selected fantasy elements found in the book, due to the difficulty of analyzing all of them. Given that the results of this study rely solely on the samples selected and examined for analysis, so they cannot be generalized to the whole book.

Based on the results, when the fantastic elements existing in the given examples were analyzed, it was discovered that although the translator translated nine of the ten samples using oblique translation method, only one sample was translated directly (literally) into the target text. On the basis of this, it was determined that almost every sample provided in this text was indirectly translated by the translator.

Moreover, it was found out that when translating the fantasy elements in the examples given to the target language, the translator mostly chose "modulation technique," which is a sub-branch of "oblique translation". However, it was seen that the translator didn't ever used "transposition, equivalence and adaptation". As regards the direct (literal) translation method, it was found that out of all direct translation strategies, the translator only preferred the literal translation strategy once. However, the translator didn't prefer "borrowing and calque" at all. Therefore, it can be argued that the translator translated almost all of the fantasy elements indirectly in the samples given in the scope of the study. Moreover, the results show that, of all the strategies, the translator used the modulation method most (nine out of ten times). Thus, it can be inferred from the examples given in this study that by means of modulation technique, the translator used various phrases to express the same meaning so as to make the target text appear more natural in the target language. Last but not least, it can be deduced that the translator took the target audience and culture into consideration while transferring the fantasy items existing in the chosen samples to the target text.

Keywords: translation strategies, fantasy fiction, translation of fantasy fiction, direct translation, oblique translation

Öz: Fantastik kurgu günümüzde geniş bir okuyucu kitlesine hitap etmektedir ve bu kitaplar birçok dile çevrildiğinden fantastik kurgu hem edebiyat camiasının hem de çeviribilimin ilgi alanına giren bir konudur. Ancak bu kitapların çevirisi çeviribilim alanında önemli bir sorun teşkil etmektedir ve fantastik öğeleri bir dilden diğerine çevirmek son derece karmaşıktır. Çünkü bu konuda kurallar içeren bir kılavuz yoktur ve fantastik kavramlarla ilgili kapsamlı bilgi sunan kesin sözlük tanımları da bulunmamaktadır. Literatür taraması yapıldığında ise, fantastik kurgu çevirileri konusunda çok fazla araştırma yapılmadığı sonucuna varılmıştır. Bu yüzden, bu çalışmada, fantastik edebiyat çevirisine ışık tutulması ve Lewis Carroll tarafından yazılan *Alice's Adventures in Wonderland* başlıklı eserde yer alan fantastik unsurları, Tomris Uyar tarafından çevrilen *Alice Harikalar Ülkesinde* adlı Türkçe versiyonuna aktarırken, çevirmenin kullandığı stratejilerin tespit edilmesi amaçlanmaktadır. Çeviri stratejilerine karar vermek için ise; Vinay ve Darbelnet (1958/1995, s.

30-41) tarafından ortaya atılan “ödüncleme (borrowing), öykünme (calque) ve bire bir çeviri (literal translation) gibi teknikleri içeren doğrudan (direct/literal) çeviri yöntemi ile “transpozisyon (transposition), modülasyon (modulation), eşdeğerlik (equivalence) ve uyarlama (adaptation)” gibi teknikleri içeren dolaylı (oblique/indirect) çeviri yöntemi dikkate alınmıştır. Elde edilen bulgulara göre, ilk olarak, çevirmenin fantastik unsurları hedef dile aktarırken, çoğunlukla “dolaylı (oblique)” çevirinin bir alt dalı olan “modülasyon (modulation)” tekniğini tercih ettiği görülmüştür. Ancak çevirmenin “transpozisyon (transposition), eşdeğerlik (equivalence) ve uyarlama (adaptation)” tekniklerini kullanmadığı tespit edilmiştir. İkinci olarak, çevirmenin “doğrudan (direct/literal)” çeviri stratejilerinden ise sadece “birebir çeviri (literal translation)” yöntemini tercih ettiği görülmüştür.

Anahtar Kelimeler: çeviri stratejileri, fantastik kurgu, fantastik kurgu çevirisi, doğrudan çeviri, dolaylı çeviri

Introduction

Fantasy books are being widely read nowadays and the popularity of them has grown to such an extent that they have been translated to various languages. Although there is an increased interest in fantasy literature, some researchers believe that there hasn't been enough research conducted regarding this issue. To confirm this opinion, Ryzhchenko (2018) indicates that fantasy is a relatively contemporary genre that has gained popularity among various ages and groups of individuals, but not enough research has been done on this issue. In the same way, Levy & Mendlesohn (2016, s.1) also state that despite its growing popularity, the study of fantasy literature is not adequate. Based on opinions mentioned above, it is understood that the studies on fantastic literature are not sufficient. Consequently, one of the objectives of this study is to provide information about fantasy literature. In addition, considering the growing popularity of fantasy literature and translation of these books to different languages, this study primarily attempts to inform readers about the translation of this genre and provide researchers insight into the decisions made by the translator, when translating fantastical elements from English to Turkish. In this particular context, the novel titled, *Alice's Adventures in Wonderland* by Lewis Carroll and its Turkish version entitled *Alice Harikalar Ülkesinde* translated by Tomris Uyar were chosen to be analyzed so as to figure out the strategies that the translator chose to translate the fantasy elements identified in the book. To achieve this goal, the translation techniques that are direct (literal) translation that includes “borrowing, calque and literal translations” and oblique (indirect) translation that consists of the techniques that are “transposition, modulation, equivalence and adaptation” put forward by Vinay and Darbelnet (1958/1995, s.30-41) were taken into account. In this scope, the study tries to answer the questions that are;

- What are the translation strategies preferred by the translator in the translation of the fantasy elements in the samples given in this study?
- Which of these strategies was used most?

In the light of the questions given above, it is expected that the findings of the study will be helpful for other researchers who wish to start looking into this topic and through this, it is intended to fill a gap in the literature about translating fantastic elements in fiction.

Methodology

Data Collection Tool and Data Analysis

The data were collected through document analysis so it can be said that this study is a sample of qualitative study because in qualitative research, the data are collected by means of behavior observation, participant opinion and document analysis (Yıldırım and Şimşek, 2018, s.296). In order to collect the data, the fantasy novel that was written by Lewis Carroll, whose real name was Charles Lutwidge Dodgson, titled *Alice's Adventures in Wonderland* and its Turkish version titled *Alice Harikalar Ülkesinde* translated by Tomris Uyar, who translated a lot of books into Turkish were chosen. The rationale behind choosing this novel is that it is widely known that this novel is full of

fantastic elements and it is widely recognized within the fantasy literature genre. To obtain the data, first of all both books were read and the fantasy elements were found out. Then they were analyzed comparatively with their Turkish equivalents in order to determine the strategies used by the translator. However, it should be noted that as it is impossible to analyze all the fantasy elements found out in the book, only some of them selected randomly were analyzed in the scope of this study. Moreover, how the fantasy elements were transferred to the target language was analyzed using the descriptive analysis. Because, in descriptive analysis, the data is analyzed by means of certain themes decided by the researcher before (Yıldırım and Şimşek, 2018, s. 239). And in this study, these themes are the strategies that are direct (literal) translation that includes "borrowing, calque and literal translations," and oblique (indirect) translation that consists of the techniques that are "transposition, modulation, equivalence and adaptation" put forward by Vinay and Darbelnet (1958/1995, s.30-41).

Fantasy Literature and Its Characteristics

Fantasy literature draws a lot of attention these days because it allows readers access to a mysterious world and there are many definitions about it. In this section, these definitions and the characteristics of fantasy fiction will be discussed. First of all, fantasy literature is a fascinating genre that includes writings that feature fantastical and magical happenings (Can Rençberler, 2021). Based on this definition, it can be asserted that, it typically discusses unusual circumstances and events. In the same way, Prasannan (2018) states that fantasy literature promotes the incorporation of magical and supernatural features into such a fictional plot, topic, or environment and the components of fantasy can be traced to early works with influences from myth and tradition. Thus, it's reasonable to argue that traditional and cultural elements are also entwined with fantasy literature. Moreover, it is also indicated that the tale of fantasy is unbelievable and it is a genre that developed as a result of human curiosity about the unknown (Can Rençberler, 2021). Based on what was said, the definitions make it clear that fantasy literature is influenced by customs and legends and includes supernatural events.

To refer to the historical development of fantasy fiction, the literary genre "the fantastic" (le fantastique) has its roots in France (Rizky and Budiman, 2022). Besides, although its roots can be found in ancient mythology, fantasy literature has only been a genre for a few decades and the second half of 20th century saw the starting of a golden era for fantasy writing (Hong-man, 2010).

In addition, fantasy literature has a number of features that distinguish it from other genres. First of all, fantasy literature introduces readers to fantastical worlds and a fictitious version of the real world with a single supernatural incident, or any combination of fantastical characteristics (Roslan et al., 2016). Similarly, Pérez (1986) is also at the opinion that the fantasy is the consequence of people's minds' imaginative processes so it differs in some way from ordinary reality. For example; fantastic creatures may shoot flames out of their mouths, fly in the strangest ways, resemble reptiles or half human, half fish and the like. Moreover, fantasy literature frequently differs from the accepted norms by which people define the world around them as it stands for the unbelievable and refers to the tales that are impossible to occur in reality (Roslan et al., 2016). Consequently, as it is clearly understood, it is inevitable to come across unbelievable events in fantasy literature.

Quite in line with the opinions of the aforementioned researchers, Ryzhchenko (2018, s.3-6) also asserts that fantasy literature ought to possess the following qualities;

- The main component in fantasy books is the existence of magic and the paranormal occurrences that are depicted in various cultures' myths and stories.
- Fantasy literature has a dynamic plot with events moving along quickly, thus it is reasonable to conclude that adventure novels provided the fascination for fantasy literature.
- Heroes have superpowers and they can be magicians and other magical creatures.

- There are also wizards and they typically have special objects that highlight their extraordinary status in classic fantasy literature.
- Fantastic characters can fight with anti-heroes in order to win.

Moreover, there are also some popular books written in the fantasy genre. Prasanna (2018) lists the classical children's fantasy books as; Lewis Carroll's *Alice in Wonderland*, J. M. Barrie's *Peter Pan*, L. Frank Baum's *The Wonderful Wizard of Oz*, *The Jungle Book* by Rudyard Kipling, but though, fantasy was regarded as children's literature up until the early 20th century, it was only after the success of Tolkien's *The Lord of the Rings* and *The Hobbit* that fantasy literature was recognized as a literary genre for adults.

Based on academic perspectives mentioned above, the primary characteristics of fantasy literature encompass extraordinary occurrences, superhuman characters, mystical phenomena and magical elements. Furthermore, it can be argued that fantastic literature paints a picture of life that departs from the standards of society.

Translation of Fantasy Fiction

Although translation of fantasy fiction is quite common, it is a challenging process at the same time. Because fantasy literature may contain fantastical beings, invented languages, made-up locations, fake time periods, or fictional histories thus translating it demands a different level of competence (Rajapaksha, 2018). Moreover, it is thought that translating fantasy books requires special knowledge of vocabulary, interest, and terminology (Erten, 2006). Similarly, Hong-man (2010) also states that translation of fantasy literature is difficult due to its style, readership, cultural context, and the main challenge is to produce the fantasy in the target text as closely as possible while making the target text readable. Besides according to Hong-man (2010), translating fantasy literature differs significantly from that of literature because while transferring fantasy literature, the translator must possess not only translation expertise but also a passion for the genre, and literary achievement. In accordance to the information above, fantasy literature frequently uses fictional language because it depicts fantastical characters and events. Because of this, translators are required to be proficient in specialized terms, terminology, and cultural context when translating these texts. As a result, one could argue that translating fantasy literature causes considerable challenges for translators. Moreover, there is a debate on the translation of fantasy literature because while some translators choose to translate these books faithfully by maintaining the essential meaning of the text, some of them use a target-oriented translation strategy instead, but on the other hand, some translators believe that there should be a balance between the source and the translated text (Okuyuz Yener, 2006). This particular situation points out yet another challenge for translators with translating fantasy literature.

Therefore, the comments regarding the translation of fantasy fiction above have shown that there are a number of challenges when translating fantasy elements, so it is appropriate to say that translating fantasy elements needs special attention.

Translation Strategies

As previously indicated, this investigation is carried out through the strategies offered by Vinay and Darbelnet (1958/1995, s.30-41), so in this part, it is planned to provide information about these strategies. According to Vinay and Darbelnet (1958/1995, s.30-41), there are two different types of translation strategies; direct or literal translation, which includes the techniques "borrowing, calque and literal translations" and oblique translation that consists of the techniques that are "transposition, modulation, equivalence and adaptation". Direct translation is also known as "literal translation" and it is a type of "direct transfer of source language text into a grammatically and idiomatically target text," as implied by its name and it is used to transfer "structural and conceptual elements of the source language" into the target language (Herman, 2015, s.2). Vinay and Darbelnet

(1958/1995, s.30-34) put forward that direct translation comprises the techniques such as "borrowing, calque and literal translations". Details about these techniques will be provided in the following.

- **Borrowing:** The simple way of translation is borrowing, which is frequently used to reflect the culture of the source language. Examples of borrowed words include "tequila" and "tortillas," which are the names of Mexican and Spanish foods, and "dollars", "party" from American English. It is asserted that borrowings can enter a language through translations (Vinay and Darbelnet, 1958/1995, s.30-32). In other terms, this process denotes the borrowing of a lexical item from another language (Herman, 2015). Besides, in a simplest way, Molina and Hurtado Albir (2002, s.499) explain the borrowing as "A word taken directly from another language, e.g., the English word bulldozer has been incorporated directly into other languages". Therefore, it can be said that borrowing, accordingly, is the direct, unaltered transfer of a word from one language to another.
- **Calque:** It can be characterized as a form of borrowing, where certain expressions are initially borrowed before being translated literally such as "occupational therapy" from an English source and "thérapie occupationnelle" from a French calque (Vinay and Darbelnet, 1958/1995, s.32-33).
- **Literal translation:** It is a "word for word" translation of the source text into the target text (Vinay and Darbelnet, 1958/1995, s.33). It also involves converting source text directly into a target text that is grammatically and idiomatically acceptable (Herman, 2015).

It seems that when word-for-word translation is possible, the previously mentioned methods are recommended. However, when word-for-word translation is not possible and the source material cannot be translated without modifying both structural and grammatical components of the target language, an indirect or oblique translation technique is applied (Herman, 2015). According to Vinay and Darbelnet (1958/1995, s.36) oblique translation consists of four techniques that are "transposition, modulation, equivalence and adaptation".

- **Transposition:** It is a way of replacing a word class with another word and the meaning of the message is not changed (Vinay and Darbelnet, 1958/1995, s.36). Moreover, Molina and Hurtado Albir (2002, s.499) clarify transposition as "A shift of word class, i.e., verb for noun, noun for preposition e.g., Expéditeur and From".
- **Modulation:** It is a type of modification in the message's format, particularly in the point of view, and the following are some examples of modulation in action: "it is not difficult to show..." in English is translated into French as "Il est facile de démontrer..." (Vinay and Darbelnet, 1958/1995, s.36-37). It can be difficult for researchers to distinguish between modulation and transposition techniques because of being so close to one another. In this context, Molina and Hurtado Albir (2002) explain the difference between transposition and modulation as; while modulation involves a change in cognitive terms, transposition involves a change in grammatical categories.
- **Equivalence:** In general, the same conditions can be translated into two separate texts with very different structural and stylistic approaches. For instance, if someone smashes their finger with a hammer, their shouts of pain are rendered as "Aie!" in French and "Ouch!" in English (Vinay and Darbelnet, 1958/1995, s.38).
- **Adaptation:** Vinay and Darbelnet (1958/1995, s.39) states that it is applied when the TL culture is unaware of the kind of circumstance that the SL message refers to. It is in these situations that translators must construct a new scenario that is deemed equivalent. Adaptation is also a sort of equivalence when a circumstance in the source language does not occur in the target language; it also involves altering the cultural reference (Vinay and Darbelnet, 1958/1995, s.39). According to Herman (2015), when the target culture is

unfamiliar with the situation type that the source language message is referring to, adaptation is used. In addition, Molina and Hurtado Albir (2002, s.500) define adaptation as: "A shift in cultural environment, i.e., to express the message using a different situation, e.g., cycling for the French, cricket for the English and baseball for the Americans". Therefore, it is clearly understood adaptation is usually preferred in cases where the target culture is not familiarized with the type of the setting that the source language message describes or alludes to.

Analysis of the Texts in Terms of the Translation of Fantasy Elements

Before analyzing both source and target texts, it is thought to be useful to give information about the author and the content of the book. Lewis Carroll whose real name was Charles Lutwidge Dodgson, was an English writer, poet, and mathematician and he lived from 1832 to 1898.

To talk about the content of *Alice's Adventures in Wonderland* published first in 1865, it can be said that main character named Alice, thinks that she goes down with a white rabbit after falling asleep in a garden and enters a fantastical world filled with strange and fantastic characters. She frequently experiences size changes while travelling, such as growing to the height of a house and then contracting to about 3 inches. And in Wonderland, she has many odd and fantastic experiences throughout the book. However, towards the end of the book, Alice comes to the realization that all the characters she met were just a pack of cards so she understands that she's dreaming and, in the end, she wakes out of her dream. The last but not least, it should be noted that, although *Alice's Adventures in Wonderland* is considered among children's classics, the novel is also well-known among adults.

The findings of the analysis are presented below by means of the extracts taken from both source and target text.

Sample 1:

Source Text (ST): but when the Rabbit actually *took a watch out of its waistcoat-pocket*, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen **a rabbit with either a waistcoat-pocket or a watch to take out of it...** (Carroll, 1865/1869, s. 2-3).

Target Text (TT): ...ne var ki Tavşan, yeleğinin cebinden bir saat çıkarıp baktıktan sonra hızlı adımlarla yürümeye başlayınca, Alice de ayağa fırladı. Şimdiye kadar **ne yeleği ne de yeleğinden çıkarabileceği saati olan bir Tavşan'a** rastlamıştı! (Carroll, 1865/2015, s. 9-10).

As seen from the extract above, a rabbit wearing a waistcoat-pocket and a watch is not a normal rabbit, it is fantastic. The supernatural events or characters are generally seen in fantasy fiction and an important element of the fantasy literature is the supernatural. Therefore, the rabbit is a fantastic character and it is thought that when translated directly, the sentence "**a rabbit with either a waistcoat-pocket or a watch to take out of it**" means "**yelek cebi veya içinden çıkarmak için saati olan bir tavşan**", but it is thought that the translator translated this part indirectly as "**ne yeleği ne de yeleğinden çıkarabileceği saati olan bir Tavşan**" (Carroll, 1865/2015, s. 9-10) into Turkish. As it is understood, the translator preferred a different phrase from the source text that is "**yeleğinden**" rather than "**yelek cebi (waistcoat-pocket)**", but the meaning is the same as in the source text. Because, in fact what is meant by "**yeleğinden**" is "**yelek cebi (waistcoat-pocket)**". Hence, in this context, it is thought that the translator preferred the modulation technique since the same meaning in the source text is conveyed to the target text by using a different expression.

Sample 2:

ST: Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her, and to wonder what was going to happen next (Carroll, 1865/2015, s. 3)

TT: Ya kuyu çok derindi ya Alice çok yavaş iniyordu; çünkü çevresine bakıp, bakalım bundan sonra neler olacak, diye düşünecek vakit buldu bol bol (Carroll, 1865/1869, s.10).

According to the extract given above, Alice was falling slowly and she had a lot of time to think. Therefore, the extract suggests that that real-world concepts such as time and gravity lose their meaning in fantasy literature. And when translated directly the part written in bold means **“Ya kuyu çok derindi ya da çok yavaş düştü, çünkü aşağı inerken etrafına bakmak ve sonra ne olacağını merak etmek için bolca zamanı vardı”**. However, it is clear that the translator preferred to translate this part indirectly by means of modulation technique again by using different expressions from the source book. Because as it is seen in the target book, the translator chose the words **“iniyordu”** instead of **“düştü (fell)”** and **“düşünecek”** rather than **“merak etmek (to wonder)”**. Thus, it can be concluded that the translator conveyed the same meaning by choosing words that differs from the source text.

Sample 3:

ST: “What a curious feeling!” said Alice, **“I must be shutting up like a telescope”** And so it was indeed: she was now only ten inches high... (Carroll, 1865/1869, s. 11)

TT: “Ne tuhaf bir duygu!” dedi Alice. **“Bir gemici dürbünü gibi kısalıyorum sanki!”** Duygusu gerçekten doğrudu: Boyu bir karış olmuştu şimdi... (Carroll, 1865/2015, s.16).

According to the plot of the novel, Alice sees a bottle on the table and it is written “drink me” on the bottle. Then, Alice starts to drink the liquid in the bottle. After that she starts to change in size and get smaller and smaller. As it is understood this physical change of Alice is not normal, it is a supernatural situation commonly seen in fantasy literature. And when translated directly, the sentence **“I must be shutting up like a telescope”** (Carroll, 1865/1869, s.11) means **“bir teleskop gibi kısalıyorum”**. However, it can be said that the translator transferred this part to the target text indirectly by means of modulation technique. Because the translator used the phrases that are distinct from the original text like **“gemici dürbünü”** (Carroll, 1865/2015, s.16) to convey the meaning of **“telescope”** which means **“teleskop/ dürbün”**.

Sample: 4:

ST: ... “now I ’m opening out like the largest telescope that ever was! Good-bye, feet!” (for when she looked down at her feet, they seemed to be almost out of sight, they were getting so far off) (Carroll, 1865/1869, s.15).

TT: “Şimdi de dünyanın en büyük dürbünü gibi uzuyorum! Hoşçakalın, ayacıklarım!” (Ayaklarına bir göz attı: Neredeyse gözden kaybolmak üzereydiler, öylesine uzaklarda kalmışlardı) (Carroll, 1865/2015, s.19).

In this sample, Alice experiences some physical changes again but now she is getting taller. This is again an extraordinary situation that does not comply with the real world and the sentence in bold containing fantastic element seen in the source text means **“Şimdi gelmiş geçmiş en büyük teleskop gibi açılıyorum!”** when translated directly. However, it is understood that the translator translated this sentence indirectly with the use of modulation technique again. Because it is understood that the translator used the expression **“dünyanın”** that is different from the original text to translate **“that ever was”** which means **“gelmiş geçmiş ya da şimdiye kadarki** and transferred this part to target text as **“Şimdi de dünyanın en büyük dürbünü gibi uzuyorum!”**(Carroll, 1865/2015, s. 19).

Sample 5:

ST: However, she soon made out that she was in the pool of tears which she had wept when she was nine feet high (Carroll, 1865/1869, s.23).

TT: Neyseki, çok geçmeden, boyu üç metreye yükseldiğinde, **akıttığı yaşlardan oluşan havuza** düştüğünü ayırt etti (Carroll, 1865/2015, s.25).

As can be seen from the example given above, Alice falls into the pool of her own tears and it is possible to say that this situation is unusual again and incompatible with the real world. Therefore, it can be said that when translated directly the part seen in bold in ST means “**ağladığı göz yaşı havuzunda**”, but the translator chose to transfer this part as “**akıttığı yaşlardan oluşan havuza**” (Carroll, 1865/2015, s.25) by utilizing modulation technique again and adding a different expression that is “**oluşan**” that does not exist in the source text. Thus, it can be said that the translator chose to convey the same message by using different phrase and making some changes compatible to the target context to make the target text sound more natural in the target language.

Sample 6:

ST: Luckily for Alice, **the little magic bottle had now had its full effect**, and she grew no larger... (Carroll, 1865/1869, s.45-46).

TT: Alice'in talihi varmış: **Küçük sihirli şişe sihrinin doruğuna varmıştı artık**, Alice'in büyümesi durmuştu (Carroll, 1865/2015, s.43-44).

As stated in the example above, Alice drinks the liquid from the magic bottle and begins to grow. And it is known that magic and magical objects are common in fantastic literature. Therefore, the sentence in bold containing fantastic element seen in the source text means “**küçük sihirli şişe şimdi tam etkisini göstermişti**” when translated directly but it is seen that the translator preferred to transfer this part to the target text using modulation technique as “**Küçük sihirli şişe sihrinin doruğuna varmıştı artık...**” (Carroll, 1865/2015, s. 43-44). Therefore, it is possible to say that the translator conveyed the same message to the target text by using different phrases such as “**doruğuna varmıştı**” instead of “**tam etki (full effect)**”.

Sample 7:

ST:...she trembled till she shook the house, quite forgetting that she was now about a thousand times as large as the Rabbit, and had no reason to be afraid of it (Carroll, 1865/1869, s.47).

TT:...artık Tavşan'dan belki bir kat büyük olduğunu, korkmaya neden kalmadığını hepten unutarak **titremeye başladı; titremesinden ev sarsılıyordu** (Carroll, 1865/2015, s.45).

As mentioned in the example above, the house begins to shake as a result of Alice's shaking. This is an unusual situation again that does not correspond to the real world and the sentence in bold in the source text means “**evi sallayana kadar titredi**” when translated literally and directly. However, it is seen that the translator translated this part by using different expressions from the source text and dividing the sentence into two parts with semicolons (;) as “**titremeye başladı; titremesinden ev sarsılıyordu**” (Carroll, 1865/2015, s.45). Therefore, it is thought that the translator preferred modulation method in this example again as the translator used different phrases appropriate for the target text but continued to express the same meaning at the same time.

Sample 8:

ST: Alice noticed with some surprise that **the pebbles were all turning into little cakes as they lay on the floor**, and a bright idea came into her head (Carroll, 1865/1869, s.53).

TT: Alice, **yerde duran taşların yavaş yavaş kek dilimlerine dönüştüğünü** görünce çok şaşırды, hemen kafasında bir şimşek çaktı... (Carroll, 1865/2015, s.49).

As can be understood from the example given above, the stones standing on the ground turn into cakes, and again this is an extraordinary situation. And it is seen that the sentence in bold contains a fantastic element and it means “**yerde yatan çakıl taşları küçük keklere dönüştürüyordu**” when

translated directly. However, it is understood that the translator chose to transfer this part indirectly again to the target language as “**yerde duran taşların yavaş yavaş kek dilimlerine dönüştüğünü**” (Carroll, 1865/2015, s. 49) by using the expressions that are different from the source text like “**kek dilimlerine**” to convey the meaning of “**little cakes**” that means “**küçük kekler**”. With regard to the translator's use of appropriate but different phrases in the target language while maintaining the same meaning, it is assumed that the translator preferred the modulation method in this instance again.

Sample 9:

ST: “I’m afraid I can’t put it more clearly,” Alice replied very politely, “for I can’t understand it myself to begin with; **and being so many different sizes in a day is very confusing**” (Carroll, 1865/1869, s.60).

TT: “Korkarım daha fazla anlatamayacağım,” dedi Alice, terbiyeli terbiyeli. “Çünkü ben de anlayamıyorum zaten; hem sonra, **bir günde bir sürü boy değiştirmek, kalıptan kalıba girmek de insanın aklını karıştırıyor**” (Carroll, 1865/2015, s.54-55).

In the example above, it is mentioned about the size changes that Alice constantly experiences during the day, as in the other examples, it is also an extraordinary situation. And it is seen that the sentence in bold contains fantastic element. This part means “**ve bir günde bu kadar farklı boyda olmak çok kafa karıştırıcı**” when translated directly. However, it is clearly understood that the translator translated this part indirectly into Turkish as “**bir günde bir sürü boy değiştirmek, kalıptan kalıba girmek de insanın aklını karıştırıyor**” (Carroll, 1865/2015, s.54-55) by using a different expression like “**bir sürü boy değiştirmek, kalıptan kalıba girmek**” rather than “**bu kadar farklı boyda olmak (being so many different sizes)**”. As it is clearly seen the translator chose to use different phrase to convey the same message so it can be concluded that modulation technique is used in this instance again.

Sample 10:

ST: “And ever since that,” the Hatter went on in a mournful tone, “he won’t do a thing I ask! **It’s always six o’clock now.**” (Carroll, 1865/1869, s.104).

TT: “O günden beri,” dedi Şapkacı dertli bir sesle, “zaman, hiçbir dileğimi yerine getirmiyor! **Artık saat hep altı!**” (Carroll, 1865/2015, s.87).

As stated, given in the example given above, the time stops and the clock always shows six o’clock. As mentioned before, time loses its meaning in fantasy novels time has no meaning and time is lost. It is understood that the translator translated the part in bold that consists of the fantastic element in the source book directly by using literal translation technique to the target book as “**Artık saat hep altı!**” (Carroll, 1865/2015, s. 87).

Conclusion

Fantasy literature continues to attract more attention in the world these days. As a result of this, there is an increase in the translation of fantasy books. However, transferring fantasy literature is not an easy process because fantastic items do not have exact meanings in the dictionaries thus translating these items requires a lot of knowledge and experience.

Based on this, in this study, it is planned to find out the strategies chosen by the translator to transfer the fantastic elements from English to Turkish. To achieve this, Lewis Carroll’s *Alice’s Adventures in Wonderland* and its Turkish translation entitled *Alice Harikalar Ülkesinde* translated by Tomris Uyar were chosen as samples. Firstly, several fantasy elements were identified in the source text. Secondly translations of these elements were found in the target text. Finally, these samples were analyzed comparatively based on the translation techniques suggested by Vinay and

Darbagnet (1958/1995, s. 30-41) that are direct (literal) translation that includes "borrowing, calque and literal translations" and oblique (indirect) translation that consists of "transposition, modulation, equivalence and adaptation". However, before presenting the results, it should be noted again that the outcomes of this study cannot be generalized to the whole book because the findings depend only on the samples chosen and analyzed in this study.

According to the findings, firstly it is found out that while the translator translated nine out of the ten samples by using oblique translation technique, only one sample was transferred to the target text by means of direct (literal) translation strategy. Based on this, it was concluded that the translator translated almost all of the samples that were given in this text indirectly.

Moreover, the study's conclusions showed that, out of the four sub-branches of the oblique translation method that are "transposition, modulation, equivalence and adaptation", the translator most preferred the modulation technique and had no preference for the other three. As for the direct (literal) translation method, which includes "borrowing, calque and literal translation", it was found that that the translator preferred the "literal translation" method only once out of a total of ten examples and the translator didn't ever utilized "borrowing or calque".

According to the literature review, a related study that aims to find out the strategies employed by the translator in translating the fantastic events from French to Indonesian was discovered. Based on the discussion and analysis of this related study conducted by Rizky and Budiman (2022), it was seen that a total of 17 instances of equivalent were found, followed by 4 instances of literal translation, 3 instances of compensation, 2 instances of amplification, and just one instance for both calque and modulation for each strategy.

In addition, as previously mentioned, the findings of this study shows that the translator utilized the modulation method (nine out of ten) most over all other strategies. Therefore, based on the examples provided within this study, it can be assumed that the translator chose to convey the same message using different expressions in order to make target text sound more natural in the target language. In light of this, it can be deduced that the translator took the target audience and culture into consideration while transferring the fantasy items existing in the chosen samples to the target book.

References

- Can Rençberler, A. (2021). Unveiling the translation procedures of fantastic items and names in children's literature. *Turkish Studies - Language*, 16(1), 423-437.
- Carroll, L. (1869). *Alice's adventures in wonderland*. Lee and Shepard. (Original work published in 1865).
- Carroll, L. (2015). *Alice Harikalar Ülkesinde* (11th Ed.) (T. Uyar, Trans.). Can Sanat Yayınları A.Ş. (Original work published in 1865).
- Erten, A. (2016). Children's literature in translation: A case study on L. Frank Baum's *the Wonderful Wizard of Oz*. *International Journal of Arts & Sciences*, 09(03), 121-128.
- Herman, M. Pd. (2015). A direct translation analysis of mobile phone user guides: An applied linguistic study. *IOSR Journal of Humanities and Social Science (IOSR-JHSS)*, 20 (3), 01-09.
- Hong-man, L. (2010). Fantasy in translation: A study of two Chinese versions of the Lord of the Rings. *Cross-Cultural Communication*, 6(4), 20-27.
- Levy, M., & Mendlesohn, F. (2016). *Children's fantasy literature: An introduction*. Cambridge University Press.
- Molina, L. & Hurtado Albir, A. (2002). Translation techniques revisited: A dynamic and functionalist approach. *Meta*, 47(4), 498-512.
- Okyayuz Yener, A. Ş. (2006). İngilizceden Türkçeye fantastik edebiyat eserlerinin çevirisinde kültürün aktarımı. In *Akşit Göktürk'ü anma toplantısı: yazında ve çeviride fantastik* (pp.175-196). İstanbul Üniversitesi Yayınları.
- Pérez, A. S. (1986). Emblem literature and fantasy in literature: Some common characteristics, *Cuadernos de Filología Inglesa*, 2, 7-29.
- Prasannan, M. (2018). Fantasy literature and Tolkien's theory on fantasies. *Epitome: International Journal of Multidisciplinary Research*, 4(4), 15-24.
- Rizky, R. & Budiman, A. (2022). Strategies used in translating the fantastic events in Venus Draï Kota Ille. *International Review of Humanities Studies*, 7(2), 338-360.
- Roslan, S. M. M., Ab Rashid, R. A., Yunus, K. & Azmi, M. N. L. (2016). Fantasy versus reality in literature. *Arab World English Journal (AWEJ) Special Issue on Literature*, 4, 212-223.
- Ryzhchenko, O. (2018). Problems of definition and classification of fantasy: Western European and Slavonic perspectives. *SHS Web of Conferences*, 55(04009), 1-7. <https://doi.org/10.1051/shsconf/20185504009>
- Vinay, J.P., & Darbelnet, J. (1995). *Comparative stylistics of French and English: A methodology for translation*. J. C. Sager & M.-J. Hamel (Trans. and Eds.). Amsterdam and Philadelphia: John Benjamins. (Original work published in 1958).
- Yıldırım, A. & Şimşek, Ş. (2018). *Sosyal bilimlerde nitel araştırma yöntemleri* (11. baskı). Seçkin Yayıncılık.