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**A COMPARATIVE ANALYSIS ON PUN TRANSLATION IN
ALICE IN WONDERLAND BY LEWIS CARROLL**

Alev BALCI

Tez Danışmanı
Yrd. Doç. Dr. Filiz Özbaş

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Yrd. Doç. Dr. Filiz ÖZBAŞ

ÜYE

Y. Doç. Dr. M. Ali Yavaş

ÜYE

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ÖZET

Türkiye’de genç bir bilim dalı olan Çeviribilim, alt dalları konusunda da haliyle yenidir. Elimizdeki tez, çeviri eleştirisi alanında henüz üzerinde pek çalışılmamış bir konu olan sözcük oyunlarının çevirisi üzerinedir. Bu yüzden, içinde bol miktarda sözcük oyunu bulunan bir İngiliz edebiyatı klasiği Alice Harikalar Ülkesinde seçilmiştir. Klasik olması itibariyle çok sayıda Türkçe çevirisi yayınlanmış olan bu kitap, Türk çocuk yazınında sözcük oyunu çevirisinin gelişimini görmek açısından zengin bir kaynak oluşturmuştur. Bilindiği gibi, biçimsel, yapısal ve sesbilimsel özelliği ile birden fazla veya değişken anlamlara gelen sözcüklerin çevirisi çevirmeni bir hayli zorlamakta ve sıklıkla iki anlam arasında seçim yapmak zorunda bırakmaktadır.

Bu tezde, Alice Harikalar Ülkesinde adlı eserin 1932’den günümüze 18 ayrı tam Türkçe çevirisi ele alınarak eserdeki sözcük oyunlarının çevirisinin periyodik gelişimi izlenmiştir. Bunun için, norm kuramından yola çıkılarak hedef odaklı betimleyici bir çalışma yöntemi izlenmiştir.

700’den fazla örnekle konu, detaylı olarak gözler önüne serilmiş ve sözcük oyunları özellikle 1980 öncesi çevirilerde büyük oranda görmezden gelinirken veya sözcüğü sözcüğüne çeviri yöntemine başvurulurken, bundan sonraki dönemde sözcük oyunlarına daha fazla bir farkındalık ve dikkat gözlenmiştir. Ayrıca, özel yayınevlerinin sözcük oyunları çevirisi söz konusu olduğunda Tercüme Bürosu’nca kabul edilen tam çeviri normundan farklı olarak kendi normlarını belirlediği gözlenmiştir.

ABSTRACT

Translation Studies is a young scientific branch that is also young in its sub branches. The present dissertation is on the translation of wordplay which has not been much worked on in the field of translation criticism yet. For this purpose, the English literature classic Alice in Wonderland which contains a good number of puns has been selected. Because it is such a famous classic and has many published Turkish translations, it is a rich source to see the development of the translation of wordplay in Turkish children's literature. As known, the translation of words having more than one meaning or ambiguous meanings make it hard for the translator and often compel her/him to make a decision between the two meanings.

In this study, the periodical development of the puns in Alice in Wonderland has been observed taking the eighteen different complete Turkish translations of the work from 1932 till present. In order to accomplish this, a target-oriented descriptive study method has been resorted to, taking the norm theory as focal point.

The topic with more than 700 examples has been studied in detail and it is observed that while wordplay was largely ignored or literally translated in the versions especially before 1980's, in the period after that more awareness and attention to wordplay has been observed. In addition, it is remarked that in terms of pun translation, private publishing houses determined their own norms different from the norm of full translation that was adopted and propagated by the Translation Bureau.

**A COMPARATIVE ANALYSIS ON PUN TRANSLATION IN *ALICE IN
WONDERLAND* BY LEWIS CARROLL**

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INTRODUCTION

There are not many people who have not heard of the name Alice, especially the one in the Wonderland since the famous book Alice in Wonderland by Lewis Carroll has been translated into more than 80 languages over a century.

This thesis brings into focus the translations of this work that have gained a lot of attention in the source language as well as in the target languages it has been translated into. It will explore Alice in Wonderland and more specifically the wordplay which is abundantly present in Carroll's literary works. Carroll plays with language throughout the Alice books which have many witty word plays that also provide ingenious insights into the very nature of language, into how language enables the creation of wordplay and why it is so difficult to translate wordplay into other languages (Weissbrod, 1996; 219). This dissertation aims at analyzing the state of wordplay in the Turkish literary system by looking at the various translations of the selected children's work from different decades since the 1930's. It will be interesting to compare their extremely different translations in the target texts. While comparing them, the specific element that will be taken into consideration will be puns.

In order to better understand the text and its unique characteristics, the definition of wordplay and its subtypes are given in the first chapter along with the information about the selected book and the author.

The first part of the second chapter of this thesis aims at explaining translation of wordplay, its hardships and different methods to translate wordplay. The second part is an overview on the Norm Theory that frames the theoretical perspective of the thesis.

Chapter three deals with application, where all the puns found in the source text are taken under examination by comparing their translations in 18 different target texts between the years 1932 and 2004. In order to analyze the puns and their translations in Turkish, a number of tables are formed, one of which covers the puns in the source text with the subtype of each one and with the explanation of why it is considered wordplay (See Table 1). The next table is formed to show a special type

meanings to their characters or to the roles that they play in the story. This table also gives the decisions of the translators on the translation of those specific names (See Table 2). Another table is the largest one with all the source puns and their translations in all the 18 target texts with the name of the translator and the year of translation given. Because there is one more dimension to this table that also identifies the methods they translated through, the table is in 6 colors, each representing one of the methods used in pun translation. The seventh color is a white color showing that the pun is translated as pun in the target text (See Table 3a-b, and Table 4).

An additional table and a chart to this last one sums up all the translation methods so that one can clearly see which pun is translated with how many different methods within a span of 70 years. It helps to have an overview of the distribution and the accumulation of the methods used in different periods (See Table 5 and Chart 1).

This dissertation aims to answer the following questions:

What is pun and its role in the Carroll works?

What are the types of pun?

What are the methods to translate puns?

How much do the translators pay attention to puns?

What are the hardships in translating them?

What are the common solutions that the translators found in pun translation?

What kind of a movement has pun translation shown in Alice in Wonderland and what idea does that give in order to observe the development of pun translation in the Turkish literary system?

CHAPTER ONE

I. Punning

A. What is a pun?

A pun is a literary form whereby a portrayal of a word or a phrase has several meanings, all of which apply. This can be achieved by the same sound with a different spelling or the same spelling with a different meaning, and it causes the reader to consciously acknowledge the differences and the similarities of the word or words. All at once the same sentence can have totally different meanings. This wordplay brings an amusing and yet ambiguous curve to the context of the story. What someone understands from a pun changes from person to person, time, culture, sex, background and worldview. The clever and humorous thing is the way that an author writes a pun in which both meanings of the word make sense and are understood or at least considered. It is a part of human nature to try to use humor or irony when communicating with other people, and if both parties have the same domain of human knowledge and experience, it will have a humorous effect on the addressee. If the receiver understands the pun both s/he and the punster will be united in taking pleasure from it; but if they do not, the punster may also derive pleasure from it, thinking that s/he is superior (Alexieva, 1997; 139). Puns can also be cruel or unkind as well as a source of humor. Lewis Carroll is very fond of puns and uses them to good effect in Alice's Adventures (leastern.com).

Dirk Delabastita, a scholar of Translation Studies doing numerous studies and research on punning and its translation, suggests a more cognitive and linguistic definition as follows: "Wordplay is the general name for the various *textual* phenomena in which *structural features* of the language(s) used are exploited in order to bring about a *communicatively significant confrontation* of two (or more) linguistic structures with *more or less similar forms* and *more or less different meanings*" (Delabastita, 1996; 128).

There is not a consensus among scholars on the difference between wordplay and pun. The two terms are mostly used interchangeably. For instance, Delabastita uses both terms in his introductory articles in both Traductio (1997) and The Translator (1996). (For further references, see von Flotow 1997, 46; de Vries and

Verheij 1997, 68; Alexieva 1997, 138; Weissbord 1996, 224). Therefore, both terms used in this study, mainly pun will refer to the same thing.

B. Subtypes of pun

With respect to this, Gottlieb's and Delabastita's linguistically categorized wordplay could be taken as the forms of pun. According to him, there is **homonymy** -identical forms but different words or a word which agrees with another in sound and perhaps in spelling, but differs from it in signification: a word that is the name of more than one object; e.g. 'two', 'too' and 'to' or the substantive 'bear' and the verb 'to bear'. Homonymy can be lexical, collocational, and phrasal, that is consisting of two expressions pronounced the same way. Lexical homonymy creates single-word ambiguity concerning its central feature at play. Collocational homonymy applies as a word-in-context ambiguity whereas phrasal homonymy functions as clausal ambiguity.

The next form in the classification is **homophony**, which indicates two expressions pronounced the same way, and its central feature is phonemic ambiguity. It refers to a character representing a sound the same as of another character or having the same sound but different sense. For example; weigh-way, representing the same sound by a different character.

The third one is **homograph**, which indicates two expressions, spelt the same way and creating graphemic ambiguity. In orthography, it is the method of using a distinctive character to represent each sound. A word of the same spelling as another but derived from a different root and having a different meaning e.g. to wind and the wind; to present and a present or bow (the front part of a ship), bow (to bend) and bow (a decorative knot).¹

Another form is **paronymy** that involves two expressions pronounced and spelt in nearly the same way and that has phonemic and graphemic similarity (Gottlieb, 1997; 210 & Delabastita, 1996; 128) having the same or identical sound but differing in orthography and signification; said of words; as all, awl; ball, bawl;

¹ For homonymy and homography are defined separately in *Dilbilim Terimleri Sözlüğü*, yet it is also indicated that linguists take pains to distinguish homonymy and polysemy and extent the borders of homonymy operating according to synchronic principles instead of historical, etymon standards (Vardar, 2002; 93).

hair, hare (Webster's). This is a second major type of wordplay. The formal similarity is weaker than in homonymy but still strong enough for the two words to be related to each other in the mind of the listener or reader (de Vries & Verheij, 1997; 76).

The last form is **polysemy** which refers to different but related senses for one word. It is generally agreed that in each case only one word is being discussed, not two that happen to have the same form (to which the name *homonym* is given). Senses of the same word are seldom ambiguous in context, but the less specific the context, the greater the possibility of ambiguity. From a theoretical perspective, the distinction between homonymy and polysemy (the repetition of the same word in different meanings) is in many cases difficult to make. "There is an extensive grey area between the concepts of *polysemy* and *homonymy*. A word like *walk* is polysemous (went walking, went for a walk, walk the dog, Meadow Walk Drive), while a word like *bank* is homonymous between at least *bank* for money and *bank* of a river" (ww.wordfiles.info). "Only if the words concerned show some semantic overlap will there be a pun, as wordplay in these cases hinged on the interaction between similarity and difference. To the extent that words in the translation show comparable overlap, there will be a pun-by-pun rendering" (de Vries & Verheij, 1997; 72).

Along with the forms listed above, the other two literary forms can also be considered as they have to do with a play on words. One of these is **malapropism** - substitution of "fancy" or "pompous" words, often opposite to the intended meanings or meaningless, for a correct word, a malapropism (from French *mal à propos*, "ill to purpose") is an incorrect usage of a word, usually with comic effect. The term malapropism comes from the name of Mrs. Malaprop, a character in Richard Brinsley Sheridan's comedy, *The Rivals*, whose name was in turn derived from the existing English word *malapropos*, meaning 'inappropriately'. Malapropism is demonstrated in the following examples: "He's as headstrong as an *allegory* on the banks of the Nile (i.e., alligator), "He is the very *pineapple* of politeness". (i.e., pinnacle) (www.malapropism.co.uk).

The other is **simile** - a comparison of two unlike things using *like* or *as* - for example: *Sue flits through life like a moth in a room of candles* compares Sue to a

delicate, fluttering moth which is drawn to fire and raises an image of both delight and confusion, perhaps also mindlessness and upcoming death or failure. Like a metaphor, a simile can seem obvious, but it usually tells the hearer something about a character or setting if s/he is willing to dig a little deeper. (leasttern.com)

In addition to those types above, there is also a type of pun called "**naming**", especially in the Hebrew Bible (The Old Testament). Many characters in the Scripture have names reflecting their character or destiny in Hebrew, which creates a two fold meaning. Such name-giving puns that 'explain' a person's name have an obvious characterizing function, but they can also be used "to amuse and sustain interest". For instance, *Israel* means *he struggles with God*, *Jacob* means *he grasps the heel* (figuratively, *he deceives*), *Isaac* means *he laughs*, *Abraham* means *father of many*. The Hebrew for *man* (*adam*) sounds like and may be related to the Hebrew for *ground* (*adamah*); it is also the name *Adam*. The name of *Solomon* in Hebrew sounds like and may be derived from the Hebrew for *peace* (*shalom*), his father king David said that Solomon will bring peace to the nation (NIV Study Bible, 1997; 10,32,33,45,601). The same thing is also the case in *Alice in Wonderland*, where the name of *Alice* and some other characters in the book describe their personalities. It is understandably very difficult to translate the wordplay and the ambiguity between a common noun and a proper noun. On the one hand, they fulfill a significant characterizing function, which the translator may be keen to reproduce. On the other, the translator is very much limited by the near-impossibility of changing or replacing the names, which are so deeply rooted in sacred tradition as to suffer little manipulation. It is quite common and reasonable, then, for the translator to use footnotes. This strategy allows the translator to preserve the established names in the main body of the text, while doing justice to the name's origin and the meaning in the annotation (de Vries & Verheij, 1997; 84,87,88).

The two formally similar linguistic structures may clash associatively by being co-present in the same portion of a text, which is called **vertical** wordplay, or they may be in a relation of contiguity by occurring one after another in the text which is called **horizontal** wordplay (Delabastita, 1996; 128). In horizontal wordplay the mere nearness of the pun components may be enough to form a semantic confrontation. Also grammatical and other devices are usually used to

emphasize the pun. In vertical wordplay only one component of the pun is visible while the other meaning is hidden and materially not in the text; so it has to be incited into semantic action by contextual constraints. In cases where there is no pun, one looks for contextual clues to remove 'irrelevant' associations, trying to find single and coherent interpretations. However, when a vertical pun is the case, there is a double context that excludes this disambiguating mechanism and requires double reading. (Delabastita, 1996; 129).

Having listed different types or forms of pun, it can be said that;

Punning is possible in any language insofar as it seems to be a universal feature of language to have words with more than one meaning (polysemy), different words with the same spelling or pronunciation (homographs and homophones), and words which are synonyms or near-synonyms while having different pragmatic meanings and evoking different associations. These features all exemplify the basic **asymmetry** between language and the extra-linguistic world it is used to denote: languages cannot be and are not expected to provide a separate sign for every single object or event in the extra-linguistic world. If a language is capable of such one-to-one correspondence with the world existed, it would be an extremely unwieldy and inefficient instrument of communication, and an impossible one to learn in the first place. Therefore, language works with a relatively small repertory of signs (e.g. phonemes and words) that can however be combined in a multitude of ways to reflect the complexity of reality. (Alexieva, 1997; 138-139).

What is the function of a pun? It obviously functions within a context and contexts are verbal or situational. When it is verbal, a pun is expected to be grammatically and syntactically well-formed. Also, the established language components may function contextually such as collocations, proverbs, titles, basically the phrases which are generally used together. On the other hand, in situational contexts puns function usually in dialogue situations and in multimedia texts, where the visual image in punning advertisements, cartoons or comic strips activate a secondary meaning of the accompanying verbal text. Besides these, puns function to add to the thematic coherence of the text, to produce humor, to force the addressee into greater attention, to make words more persuasive, to deceive the

socially conditioned reflex against sexual and other taboo themes etc (Delabastita, 1996; 129-130).

Wordplay not only exploits the ambiguities of linguistic structure, but that, foremost, it makes reference to the systemic operation of language itself. The way wordplay elicits multiple meanings calls attention to the implications of a particular relation- a conjunction and yet a difference- within a language system: it is not one word invoking another word or set of ideas, but a play that invokes within one example the methodology of the entire system (Davis, 1997; 24).

There are different approaches to what should be taken as a pun within a text. Some argue that only those that are obvious and identifiable to any reader, not too subtle to elude most readers would be considered pun. Many puns will irresistibly spring to the eye or the ear, not leaving a shadow of doubt as to their intentional nature and textual relevance (Delabastita, 1997; 6). Others may have some ambiguities and verbal echoes that are too subtle for most readers to notice. Even some people who are gifted with the most finely tuned verbal sensitivity and the most fertile associative ingenuity may miss such punning. So, the criteria used to determine which is pun and which is not or where the threshold lies changes according to different approaches. The traditional wordplay criticism has tended to ignore this issue by focusing on the safe cases where the pun is clearly signaled and plain to see. On the other hand, there is the post-structuralist view that talks about a maze where anything can be considered to be a pun. Post-structuralists tend to pay attention to every single word and take it to the extreme end of suspecting all the words and phrases to be wordplay. However, it is obvious that *not* every word in every text is empirically a multiple pun, or certainly not to the same extent, or in the same way, as those puns that do stand out clearly to a wide circle of text users (Delabastita, 1997; 6).

Here, in this study the traditionalist view on punning will be used as this study focuses more on the perspective of translation studies than on linguistics. Evaluating all the puns to an extreme extent would be a deliberate linguistic analysis in the original language. But before that, it would be necessary to briefly introduce

the author of the selected source text and how the work came to being in order to understand a lot of related wordplay in the story.

II. Lewis Carroll and Alice in Wonderland

Lewis Carroll is the pseudonym of Charles Lutwidge Dodgson, English logician, mathematician, photographer, and novelist, especially remembered for Alice's Adventures in Wonderland (1865) and its sequel, Through the Looking-Glass (1871). His poem The Hunting of the Snark (1876) is nonsense literature of the highest order. Dodgson was the eldest son and third child in a family of seven girls and four boys born in the old parsonage at Daresbury in England. He grew up amusing his family and himself with language and writing. He entered Oxford College in 1850, where he studied mathematics, later becoming a faculty member. He was awarded a fellowship that had the stipulation that he remain single and enter the clergy, which he did in 1861. Though he had no children of his own, he got along best with youngsters. Dodgson's association with children grew naturally enough out of his position as an eldest son with eight younger brothers and sisters. He also suffered from a bad stammer (which he never wholly overcame, although he was able to preach with considerable success in later life) and, like many others who suffer from the disability, found that he was able to speak naturally and easily to children. It is therefore not surprising that he should begin to entertain the children of Henry George Liddell, Alice, Lorina and Edith. It was for the middle sister, Alice, that Carroll wrote his Alice books. The first germination of the story took place on a sunny early July day, when Dodgson took the Liddell sisters out boating on the Thames with his friend Duckworth. The little girls demanded a story from Dodgson, and he was quick to comply. Thus, Alice's adventures were born.

If it weren't for Alice, however, the story would never have been written down. She kept pestering Dodgson to write down the story for her, which he did eventually, albeit much later. She received her own hand-written and illustrated copy of Alice's Adventures Underground "as an early Christmas present on November 26, 1864". Dodgson later expanded the story and finally published it under the title

Alice's Adventures in Wonderland. Its sequel, Through the Looking-Glass and What Alice Found There would follow some years later.

Wordplay is predominant throughout both the Alice books. Just as Carroll writes about cards, croquet, and chess games in the Alice books, language and conversation are displayed as games that can have endless variations and rules. Elementary puns and riddles with no answers are sprinkled throughout the Wonderland landscape, almost as real and tangible as the crazy characters Alice meets during her adventures.

Dodgson's own pseudonym, Lewis Carroll, is an example of how he played with language. Lewis Carroll is a Latinized reversal of his first two names, Charles Lutwidge translating them as Carolus Ludovicus, then reversing and retranslating them into English. He used the name afterward for all his nonacademic works.

In addition to puzzles and games, he satirized the academic politics of Oxford in articles, booklets, and leaflets. Many pamphlets that he wrote while at Oxford survived and show that he took an active interest in the governance of the University. He felt that by printing his arguments, rather than debating, he could logically arrange his arguments, and his stammer wouldn't be an impediment.

By the time of Dodgson's death, Alice (taking the two volumes as a single artistic triumph) had become the most popular children's book in England: by the time of his centenary in 1932 it was one of the most popular and perhaps the most famous in the world. There is no answer to the mystery of Alice's success. Many explanations have been suggested, but, like the Mad Hatter's riddle ("The riddle, as originally invented, had no answer at all"), they are no more than afterthoughts. The book is not an allegory; it has no hidden meaning or message, either religious, political, or psychological, as some have tried to prove; and its only undertones are some touches of gentle satire—on education for the children's special benefit and on familiar university types, whom the Liddells may or may not have recognized.

Carroll's influence on the language can also be seen in how many phrases from the Alice books have become popular cultural phrases in England and the world. A few examples of these are "much of a muchness" (Carroll, 1993; 77)

meaning that two or more things are very much alike", "If you want to get somewhere else, you must run at least twice as fast as that" (Carroll, 1993; 161) "in reference to rapidly changing political situations", and of course, the Cheshire Cat's "we're all mad here" (Carroll, 1993; 67).

Lewis Carroll's effect on the English language is one not normally delved into and studied, but its impact is most profound. Through his love of play and words, Carroll brought to his language a sense of joyfulness and childlike amusement. Many of his nonsense words have entered the English lexicon, and just as many, if not more, of his whimsical phrases have been on display in our growing culture, ever since the publication of Alice's Adventures in Wonderland.

CHAPTER TWO Theoretical and Methodological Framework

I. Pun Translation

As is well known, theoretical as well as critical discussions of the translation of wordplay usually revolve round the question whether wordplay is "translatable" at all. Logically speaking this question makes sense only if one has in mind an implicit or explicit *a priori* definition of what "translation" or "a translation" is. Indeed, while no one will deny that wordplay in a source text is amenable to various forms of interlingual processing, the obstacle is usually that the kind of processes that wordplay will lend itself to cannot be reconciled with the scholar's preconceived criteria of what constitutes ("good" or "genuine") translation (Delabastita, 1991; 146).

In comparing English and Turkish, as is well-known, there are two choices for the translator to translate *you* in English- *sen* or *siz* in Turkish. For the verb 'to meet' in English one can find at least four possible equivalences in Turkish, e.g. *karşılaşmak* (to meet by chance), *buluşmak* (to meet arranging before), *tanışmak* (to meet for the first time), *karşılamak* (to pick someone up at the station or etc.) and so forth. Translators have to make choices of this kind all the time: the need for such choices is a consequence of the absence of one-to-one equivalence between languages (Delabastita, 1996; 133). If one considers that wordplay is a prominent feature in a multitude of texts-from the Old Testament to post modern writing...-

which have been translated numerous times and in numerous ways, one realizes the futility of the very question of its theoretical translatability (Delabastita, 1991; 146).

However, many critics do not consider a pun that is translated by another technique other than pun-to-pun rendition as a genuine translation of the pun, e.g. pun-to-related rhetorical device (see *The Strategies to Translate Puns*). What they miss is that pun-to-pun renderings involve noticeable translation shifts, which could be the pun's formal structure, its linguistic make up, its meaning content, even its immediate contextual settings. Translators who choose an adequate translation tend to see it as a dilemma, if they should give up the pun or provide a more or less free adaptation. According to Delabastita, it is their paradox that the only way to be faithful to the source text is to be unfaithful to it. He adds further that: "While it is of course true that many puns cannot be transposed without substantial modifications and will accordingly bring the source-oriented translator face to face with the dilemma between 'loss' and 'adaptation' of the pun, this is by no means always the case" (Delabastita, 1996; 135).

According to Delabastita, there are three possibilities where pun translation has potential to be recreated in other languages such as:

1. between historically related languages, especially wordplay based on sound similarity, for example, between Dutch and English.
2. Since it is rooted in extralingual reality, wordplay based on polysemy can be reduplicated with little loss even between historically unrelated languages.
3. Interlingual borrowings common to both the target language and source language. In this case, it does not matter which type of wordplay it is, for example those European languages that borrow Latin prefixes or suffixes. These are usually used as brand names or international marketing strategy (Delabastita, 1996; 135-136).

There might be some constraints due to the type of text or discourse as well as formal, semantic and pragmatic constraints. For this reason, Delabastita suggests that it is likely to make a difference whether one is dealing with wordplay in a written discourse as opposed to a conference speech to be interpreted simultaneously, or in non-fictional prose compared with fiction, or in drama to be read vs. performed, or in TV programmes or films to be dubbed vs. subtitled (Delabastita, 1997; 10). In chapter 3 of this dissertation fiction will be the text type of the material to work on.

One remaining fact Delabastita suggests is that the technical difficulties are such that translators often have to go out of their usual way to tackle the puns in a manner which they themselves, their patrons or employers, and their prospective audiences will think is appropriate. It is well known that translators always have to make decisions or choices weighing 'loss' against 'gain' and pondering the pros and cons of some 'sacrifice' or other (Delabastita, 1997; 11).

A. What is the role of pun translation in Translation Studies?

'The study of wordplay takes one to the heart of the study of communication' (Delabastita, 1997; 9). This claim of Delabastita's exemplifies how the pun relates meaning to form, intention to understanding, semantics to pragmatics, *langue* to *parole*, rhetoric control to inept or purposeless expression, and cuts across virtually all genre or text type distinctions. Yet, pun study has not drawn the attention it deserves by either professionals or language experts. As translation studies are quite new compared to other disciplines anyway, it is needless to say that there is not much work done in the field of pun translation.

It is hardly surprising that any systematic attention to wordplay and ambiguity in the theoretical reflection about translation has also been of fairly recent date. This is not to deny the truism that the notion of the pun's untranslatability has been around for a long time. Only recently have various trends and schools of thought such as post-structuralism -mentioned above-, psychoanalysis, Marxism and pragmatics dealt with this issue (ibid.)².

Especially in Turkey, one can hardly find literature or articles on the issue. The only sources found while researching for this study are three articles, one of which is by Zuhâl Toral Barda in the most prominent translation magazine, *Çeviribilim ve Uygulamaları*. Her study brings Alice in Wonderland under

² For studies on pun translation see: McKerran, Robert (1994). 'How to translate Wordplays', *Notes on Translation* 8(1): 7-18; Delabastita, Dirk. (1987). 'Translating Puns. Possibilities and Restraints', *New Comparison* 3:143-59; Mateo, Marta (1994) 'The Translation of Irony', in Clem Robyns (ed) *Translation and the (Re)production of Culture. Selected papers of the CERA Research Seminars in Translation Studies 1989-1991*, Leuven: The CERA Chair for Translation, Communication and Cultures, 125-38; Offord, Malcolm (1990). 'Translating Shakespeare's Word Play', in Peter Fawcett and Owen Heatcote (eds) *Translation in Performance: Papers on the Theory and Practice of Translation*, Bradford Occasional Papers 10, Bradford: University of Bradford Department of Modern Languages, 101-140

consideration in terms of the culture-specific elements and their reflection into French and Turkish cultures, taking only Mater's and Suveren's translations, and two other French translations as examples. She includes some of the puns which are culturally related and explains how they are rendered into Turkish either without informing the child reader or simply removing the culture-specific elements from the text. She concludes that it is the loss of knowing other cultures to adapt or abridge the source text for the sake of child reader's perception and suggests that the culture of the other can be translated with the methods she mentioned without resorting to ethnocentrism. Her study seems to deal with this cultural issue from the perspective of foreignization³ and adequacy (Toral Barda, 1998). It seems that Barda suggests cultural closure in order to make Alice understood by child readership.

The other two articles are in the recently published documents of Translation Studies Conference held in Ankara in 2002. The first one is undertaken by Turkish translation scholars, namely, İsmail Boztaş and Şirin Okyayuz Yener and brings novels translated from English into Turkish under focus analyzing cultural, literary and linguistic norms in translations. Focusing on many different aspect of a text, they also include play on words (double meanings, puns) and figurative language as part of a larger study without any specific examples. They indicate that faithful translations of play on words with a play on words can be defined as translations taxing the understanding of readers (Boztaş & Okyayuz Yener, 2002). It can be inferred that Boztaş and Okyayuz Yener dwells upon the problem of literal rendering as a solution in pun translation. They seem to advocate the opposite, like Barda, in order to make the text clearly understood by target readers.

Another article on the same publication is written by a Polish scholar, Dorota Pacek, who analyzed Alice in terms of the reader it addresses. According to her, Carroll's Alice books are intended to be read by children but because adults also find it pleasant and interesting to read, it has also become an adult's book. So, she tries to shed light on how this shift in the source text's readership affects the translator's decisions and choices. Her observation on pun translation is that the range between

³ Foreignizing translation - allowing the features of the source language to influence the language of the target text - is the most prominent issue in the translation theory of the German romantics. Its major proponent, Friedrich Schleiermacher, saw it as key to the aesthetic and cultural education of the German nation. (Bernofsky, 1997)

the acceptability and adequacy polar predominantly depends on the target readership the translator chooses. (Pacek, 2002).

Other than these valuable studies which had significant contributions to this study, there are no dissertations found on punning, wordplay, pun translation or any Alice or Lewis Carroll topics, nor are there articles related to these issues in Metis Çeviri Dergisi, 1987-1992. Therefore, this present study is thought to be one of the first examples on the issue of pun translation and to be the broadest study as well the corpus of eighteen books in seventy five years time span is considered.

B. What are the strategies to translate puns?

As much as every translator has her/his own strategy in translating a written or oral text, which is mostly constituted through experience, specific strategies might be determined for pun translation as a special literary form. Below are some general applications rather than 'strategies' since in most cases the translator chooses the best possibility rather than choosing one of the listed strategies.

1. Pun-to-pun translation. When there is the same punning word, words or phrase found in the target language, this strategy is possible but it is the least frequent despite obviously being the most desirable. The translated pun in target language may be more or less different from the original pun in terms of formal structure, semantic structure, or textual function (Delabastita, 1996; 134).
2. Pun-to-Related Rhetorical Device. This strategy aims to reproduce the effect of the source-text pun by replacing it with some word-play related rhetorical device, e.g. repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc (ibid.).
3. Situational pun. In order to make a pun more obvious to the reader "they add another dimension to the verbal pun", which means within the content of the story the translator adds word pictures or a descriptive phrase to help give a better understanding of the pun (ibid.). A pun may also be adapted to the local setting to maintain the effect of it (Gottlieb, 1997; 210).
4. Literal meaning. If both of the meanings cannot be translated, the translator may choose the literal meaning and disregard the second meaning, and thus lose the

- pun. In this case, the pun is rendered verbatim. In doing so, the translator simply keeps the pun as it is and assumes that the reader will grasp it somehow. This type of translation for surface meaning, causing 'loss' of connotation and associations vital to the wordplay, occurs relatively often (von Flotow, 1997; 51).
5. Footnote. One possibility is to add footnotes to explain the pun or to give the reader an idea of the original pun intended (von Flotow, 1997; 55).
 6. Compensation. If a pun is unable to be translated, a translator will sometimes insert puns of her\his own or try to gain pun by the use of another word or word phrase. As long as the "information content" (Lefevere, 1992; 52) or the overall picture being drawn stays the same, it is possible to use this strategy. In this case, totally new textual material is added to produce some kind of wordplay, and it has no apparent precedent or justification in the source text except as a compensatory device (Delabastita, 1996; 134).
 7. Manipulative translation. For the sake of giving the story a different understanding than what the author has originally intended, the translator may ignore the pun and just translate the appropriate meaning according to her/his preference in the story, no matter if the pun is translatable or not (Lefevere, 1992; 55).
 8. Non-translation. In the occasion where the option '1' is not possible at all, this might be the preference of the translator. The target language to be translated into must have the same word or phrase that has the same two meanings as the original text. If there is not one in the target language, then the pun is rendered by a non-punning phrase which may rescue both senses of it but in a non-punning conjunction, or select one of the senses at the cost of suppressing the other. Yet the pun may irreparably be lost if both components of the pun are translated beyond recognition (ibid.).
 9. Pun-to-zero. In this preference, the translator simply omits the part where the pun takes place (ibid.).

C. The Difficulties in Translating Puns

The nature of linguistic symbols is arbitrary; therefore it is possible to make 'contrived' mistakes which are plays on words. Because it is arbitrary a word or

words similar in form and sound may represent very different meanings. But at the same time, this arbitrariness of linguistic symbols which enables a pun sets a very serious obstacle for the translator in translating it into another language, especially when that language is not one that is related to the source language. Then, the translator will have to choose different and dissimilar words instead of similar ones (Weissbrod, 1996; 219).

On the other hand, it is obvious that in different countries people have different domains of experience and knowledge. In one domain a word may mean something completely different than what it does in another domain; what determines the wordplay's comic effect will depend on how closely those two domains are connected or can relate to each other (Alexieva, 1997; 138).

Puns are a problem for translators! Two words or phrases that mean different things but sound the same in one language generally do not sound the same in another language. There are only a few examples which can be thought of regarding languages which are from significantly different language groups. One example that can be given considering English and Turkish includes the homophonic verbs 'to sew' and 'to sow'. They could be used in Turkish as a pun sounding the same only with a different letter in spelling since the Turkish equivalent has also one verb for both acts, the homonym of 'dikmek'. Such pun-to-pun translations are rare; a much more substantial number of puns are either rendered by a literal translation of the surface-level message, often with a footnoted commentary, or they are explained in detail in a footnote (von Flotow, 1997; 57). This last strategy which is stated above could not always be an option in children's literature as child readers would pay attention to the plot and characters of the story more than to linguistic characteristics. Almost all translations of puns give the translator a hard time also regarding the transfer of cultural connotations and specific context-bound shades of meaning, in addition to the question of unavoidable differences between semantic items and their range of meanings and connotations in different languages (von Flotow, 1997; 51). Pusch argues that wordplay seldom translates adequately, and a surplus of 'untranslatable' wordplay, accompanied by copious translator's notes, defeat the aim of readability, which is an important factor in Lewis Carroll's works, particularly in his Alice stories. He accepts that wordplay adds taste to the text or discourse, and one

takes pleasure in reading it because it triggers unexpected connections between concepts, sounds and words in the reader, creating a sense of specialized perception and 'knowledge', even a sense of connivance with the author. Nevertheless, he thinks the translation of wordplay is risky and in places tedious because different languages organize their concepts, sounds and words differently (Pusch in von Flotow, 1997; 52).

However, these do not mean that it is impossible to translate puns. There are some literary tactics which are suggested by Weissbrod such as:

- * employing all stylistic levels and historical strata accessible in the target language, even if they have no parallel in the source text
- * changing one or more of the meanings of the original wordplay so that they can be condensed again into one word or words similar in form or sound
- * changing the type of wordplay or its location in the text (Weissbrod, 1996; 221).

Using one of these tactics or different possibilities, an imaginative translator can often replace an untranslatable pun with another pun that conveys a similar feeling (theworld.com) when there is not such a similarity found in both languages, which is often the case. If giving up a pun does not merely dispense with an element of aesthetic beauty or rhetorical persuasion, but actually detracts from the very semantic cohesion or narrative logic of the complete phrase or passage, then it may reasonably be assumed that for many translators this is going to be a serious factor to be given some priority (de Vries & Verheij, 1997; 90).

The above mentioned domains could raise other difficulties as different cultures have different domains of worldview, knowledge, perception and experience. What is familiar to one culture may not be familiar to another. Alexieva refers to this as the degree of embeddedness in the culture. If an example from Alice in Wonderland were to be taken, the best example would be the lines from the famous rhymes transformed into Alice's context:

Twinkle twinkle little bat!
How I wonder what you are at!
Up above the world you fly,
Like a tea-tray in the sky. (Carroll, 1993: 74)

In Turkish domain, it would not recall anything when translating the song literally, let alone its changed version. However, any child from the British culture would recognize the song and its similarity to the original one, which is:

Twinkle twinkle, little star!
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky. (Jane Taylor)

The humorous effect of Carroll's poem derives from the clash between all the above-mentioned domains, i.e. the domain of celestial bodies that illuminate the sky and hence, the domain of things that deserve our attention, on the one hand, and the domain of ugly and unpleasant things (bats), on the other, mediated in a strange and baffling way by the TEA-PARTY domain (the tea-tray). Insufficient awareness of all this on the part of some translators of Alice in Wonderland, may explain why their versions of the little poem are sorely inadequate. Most of them have chosen to use the following popular Turkish children's song about the little frog:

Küçük kurbağa, küçük kurbağa
Kuyruğun nerede?
Kuyruğum yok, kuyruğum yok,
Yüzerim derede.

(Literally: Little frog, little frog / your tail is where? / no tail I have, no tail I have / I swim in the stream.).

They mostly transformed it into *küçük yarasa* (little bat) with actually not having the same domain or any connection to what has been said in the text. In Andaç's render, for example it goes like this:

Küçük Yarasa, küçük Yarasa uçarsın nereye?
Gökyüzüne gökyüzüne
kanat vurup uçarsın hep
Işığın yok, ışığın yok...(Andaç, 1983; 70)

(Literally: Little Bat, Little Bat, you fly where?/ To the sky to the sky, beating wings you fly all the time/ Light you don't have, Light you don't have...)

As clear above, there is no mention to 'tea', 'tea-party' or 'tea-tray' in the adaptation of this little poem. Therefore, the startling effect is lost, and neither the domain in the source text nor the domain of anything in the translated text is referred to.

It is more important for a translator to study the internal structuring of a domain and more specifically, the prominence of the contrasted components, than to be solely preoccupied with the meanings of isolated words. And if the inner structure of domains is what matters, the translator may even consider restoring to a substitution of a whole domain (Alexieva, 1997; 149).

For example, one of the puns from Alice in Wonderland could be rendered in a way that really covers both domains. On page 63, Alice is talking about *axis* and the Duchess about *axes*, which constitutes a paronymous pun. In a lot of Turkish versions both the words *Eksen* and *balta* are used and 'eksen baltaları' is an unnecessary addition to the text to be able to match it with the noun *balta* (ax). So, here is a closer possibility without having to add anything more: 'eksen demişken şunun başını kessen iyi olur'.

Alongside of these domains, there are so many other elements in a source text that would defamiliarize the target reader because of the different cultural and historical backgrounds. The more cultures have distance from each other, the bigger the gap will exist between them. How do they differentiate from each other? It is based on the assumption that every telling is a retelling and that every writing is a rewriting. Everything that is told or written goes back to the previous ones, all the way to myths and legends in the literary or political history of that culture. They all bear traces of the preceding works or narrations, which are especially mentioned in oral literature within the text by the teller. Therefore, the written or oral texts are accumulated units together with what the author or the teller puts in. According to Tymoczko, they all have a metonymic characteristic. The definition of metonymy is described by her as “a figure of speech in which an attribute or an aspect of an entity

substitutes for the entity or in which a part substitutes for the whole” (Tymoczko, 1999; 42).

For example, references to significant places or key historical events or kinship patterns can serve to locate a literary work within a larger context of time, space, and social structure, thus evoking those larger cultural contexts. In this regard, such cultural elements within a literary work are metonymic evocations of the culture as a whole, including its material culture, history, economy, law, customs, values, and so on. Metonymic structures within literary texts are, therefore, densely woven, referring to various aspects of the literary system and to other cultural systems alike (Tymoczko, 1999; 45).

As for the translation, it is beyond rewriting or retelling of something but more like creating a new story while rewriting the text. Tymoczko deals with the question of how a translator is to translate such works which are unfamiliar and foreign to the target reader. In her study, she prefers to cover only the marginalized literatures in the polysystem. While a marginalized text is a retelling or rewriting for its original audience, it is not for the receiving audience of a translation of the text. The translator is in the paradoxical position of “telling a new story” to the receptor audience. The more remote the source culture and literature, the more radically will the story be new for the receiving audience (Tymoczko, 1999; 42). So, the poem given above is an example of how some parts of a source text belong to the traditional literature and how the author rewrites them. From that point, it is clearly seen that this already rewritten poem is either to be recreated or literally translated, in both of which cases the translation will be metonymic, i.e. partial but never total or complete, capturing every aspect of the source text (Tymoczko, 1999; 54-55, also Catford and Venuti *ibid*).

There are many metonymies in Alice in Wonderland, referring to British history, literature and myths. They will be studied and exposed in chapter 3 in the context of metonymy including other elements as well as puns.

D. Loss of Puns in Translation

Loss in translation is mostly inevitable. As for the reasons why there may be loss in a given translation, Gottlieb lists three of them in pun translation, which can

be applied to any kind of loss in translation. **The first one** is language-specific constraints that indicate the presence of 'untranslatable' elements in the original, which fail to have linguistic counterparts in the target language. The puns especially formed through a homophony could be a good example for the language-specific constraints. Homophony is considered too language-specific to be retained in translation, and some languages may even offer more cases of homophony than others (Gottlieb, 1997; 217). It is suggested that two specific words that sound alike in any source language will possibly sound more differently in any target language involved (ibid.). An example from Alice in Wonderland is *Tail* and *tale*. 'Tale' that refers to a story or an account of a real event is *masal* or *öykü* whereas 'tail', which is the long thin part at the back of an animal or object, is *kuyruk* in Turkish. Now there are two totally different sounding words to render in one. Most of the translators of the versions in hand have either ignored the pun or tried to replace it with substituting words or explanations as is the case in Ardiç's translation. In any case, the pun is lost.

The second point that Gottlieb states about the loss of puns in translation is media-specific constraints. That is related to the type of language transfer used, the case being children's literature here. Alice in Wonderland has usually been translated for children where the translator has to consider the language level children might use and the conventions in children's literature. The target reader is limiting the words or the solutions the translator may choose or use as the reader will not pay attention to the substituting elements such as inserted explanations or compensatory replacements; thus, the pun may go unnoticed.

The last constraint of Gottlieb's list comes from human competence. He agrees that the human factor is crucial in any artistic endeavor as well as in punning. There are limits to the performance of the translator. He does not mean to judge personally anyone but means to generally highlight the scope of more or less dubious man-made decisions. It depends usually on the creativity of the translator as well as her/his competence in how much the pun could be rendered into the target language. Sometimes even very small replacements with a little creative effort may awaken the same effect as the original pun on the target group which usually consists of children

who have simple but an imaginative understanding of the world (Gottlieb, 1997; 218-221).

One may even be tempted to assume that every instance of wordplay translation is a strictly unique product of coincidence and inspiration, and therefore basically unaffected by the conventions, norms, rules or ideologies that so manifestly seem to influence translational behavior when there is no wordplay about (de Vries & Verheij, 1997; 91).

II. Descriptive Translation Studies

A. Norms in Descriptive Translation Studies

The notion of ‘norms’ was first introduced by Gideon Toury – an Israeli scholar – and the impulse for Toury’s study came from the Polysystem approach developed by Itamar Even-Zohar. Toury introduced ‘norms’ in the late 1970s to refer to regularities in translation behavior within a sociocultural situation. Then during the 1980s and 1990s it became more influential. Toury deals with what translation behavior consists of, rather than dealing with what it should consist of through examinations and evaluations. The concept of norms assumes that the translator is engaged in a *decision making process*. Translational activities should be regarded as having cultural significance. So, being a translator means being able to play a social role in order to fulfill a function given by the community rather than transferring sentences from one language to another, and s/he should do it in a way that is appropriate within that community. The prerequisite for becoming a translator in a community is to acquire a set of norms after finding out what is appropriate translational behavior in this community (Toury, 1995; 53). However, Toury says that norms are a category of descriptive analysis, but not a category of prescriptive analysis.

In the case study part, descriptive translation studies will be used in order to explain the translation phenomenon in Alice in Wonderland. Before analyzing the translated examples comparatively, it is really necessary to explain the concept *norms* of Gideon Toury in a detailed way.

The question that led Toury into research is not whether a translation is the equivalence of the source text or not. What he wanted to describe is the type and

degree of the relation between the source text and the target text. And the factor that determines this relationship is the translation norms that play an active role in forming the translation (Bengi-Öner, 2001; 95). For this reason, his studies followed a descriptive rather than prescriptive direction and are called descriptive translation studies: not what should be or should have been done, but what has been done and the reasons why they have been done in such way. In the same way, what is important in this study is to trace back all the different translations of one specific target text along the period selected in order to observe the processes that different translators from the selected period have gone through and the development on word play translation in the Turkish literary system considering norms.

The descriptive perspective looks at norms as objects of study. It sets out to theorize and analyze their nature and operation as these affect the practice of translation, but it does not itself seek to lay down rules, norms or guidelines for how translators should proceed (Hermans, 1999; 73). Norms are a part of the answer to the question why translators tend to make certain decisions rather than others (Hermans, 1999; 74). Norms, which are not to be confused with their formulation or codification, limit the individual's freedom of action, provided the individual agrees to be so constrained. They are also historical entities, and hence subject to change as they adjust to changing circumstances...Some norms, though, are more robust and durable than others. Norms are tied to shared values in a community, and in turn values are stabilized by norms (Hermans, 1999; 74-75).

Norms operate at the intermediate level between competence and performance, where competence stands for the sets of options translators have at their disposal and performance refers to the options actually selected (Hermans, 1999; 75).

B. Norms in Translation

To be a translator is to fulfill a role in society in a way which is acceptable according to culture. In order to become a translator within a cultural environment one must first acquire a set of norms which helps one determine what is acceptable or unacceptable as well as acquire the know-how to maneuver within the factors that constrain those norms.

With regard to its socio-cultural dimension, translation is under several types of constraints. In fact, the constraints of translation in a socio-cultural environment stretch beyond the source text, the differences between the languages and textual traditions, and the limits of the translator. This is evidenced by the fact that translators who perform under different conditions such as translating different types of texts or for different audiences often use very different strategies and often come up with quite a different end product (Toury, 1995; 54).

Sociologists and social psychologists consider norms to be general values or ideas shared by a community as to what is right and wrong, acceptable and unacceptable. These ideas then describe what is forbidden, tolerable, and acceptable within certain situations in a society. If there are norms in a situation that are active, a person can find a regularity of behavior in recurrent situations of the same type, and these regularities then become a main source for studying the norms themselves. Norms are essential to the social relevance of any activity because their existence and the wide range of situations to which they apply is what ensures the establishment and retention of social order. Even though behavior which does not conform to the norms is quite possible, it does not invalidate that the norm exists (Toury, 1995; 54-55).

C. Translation governed by norms

Because translation involves at least two different languages and at least two different cultures, it, also, then involves at least two different sets of norm-systems. Therefore it consists of two major elements:

- a) it is a text in a certain language, and therefore it occupies a real position (fills a certain slot) in the culture
- b) it is a representation in that language and culture of another pre-existing text in a different language and belonging to a different culture which itself occupied a real position in that culture

Because these two requirements come from two different sources (different languages and cultures), they will always be different and often incompatible. If there were not norms to apply to the text, the tension between the two contrasting constraints would have to be evaluated on an entirely individual basis with nothing to measure it by. The result of that could be extreme free variation, but it is not. Instead,

translation within a certain culture tends to follow certain regulations and even if these regulations cannot be defined, often someone in that culture can point out when these regulations are violated (Toury, 1995; 56).

Toury's norms can be classified as follows:

NORMS

Initial norms	Preliminary norms	Operational norms
<u>A</u>dequacy	<u>T</u>ranslation policy	<u>M</u>atricial <u>n</u>orms
Acceptability	Directness of translation	Textual-Linguistic norms

The **initial norm** is the first step of the decision making process of the translator. It refers to the basic choice a translator makes with regard to the two different sources. In other words, a translator may subject her/himself to the norms of the culture of the original text or to the norms of the target culture. If the translator subjects her/himself to the norms of the source text, s/he will also be subject to the norms of the source language and culture. This is considered the pursuit of **adequate translation** and often results in incompatibilities with the target language and culture. If the second stance is taken, then the translator aligns her/himself with the target language and culture, and shifts away from the source text become inevitable. If the translator subjects her/himself to the norms of the target culture, it is considered an **acceptable translation** (Toury, 1995; Baker, 1998).

Surely, even those attempting the most **adequate translation** will also shift away from the source text at some points. The occurrence of these shifts is recognized as a **true universal of translation** (Toury, 1995; 57).

Actual translation decisions often reflect some compromise between the two extremes of the initial norm (meaning a compromise between adequate and acceptable translation). However, for theoretical and methodological purposes the two extremes will be retained as separate (Toury, 1995; 57).

Not only do norms operate in different kinds of translations, but also throughout the translation process itself. The two broadest types of norms are **preliminary norms** and **operational norms**.

Preliminary norms refer to two different sets of considerations:

1. **Translation policy** refers to the factors that govern the choice of what type of texts are translated into a culture at a particular point in time, e.g. source text types, individual source texts, authors, source languages.
2. **Directness of translation** deals with the amount of tolerance given for translating from languages other than the source language. Is indirect translation even permitted? Which languages are preferred? Is there a tendency/obligation to mark a translated work as having been mediated or is this fact ignored? (Toury, 1995; 58).

Operational norms direct the decisions made during the translation process. Therefore, they affect the relationship between the source text and the target language.

1. **Matricial norms** govern the existence of the target language material intended as a substitute for the source text, its location in the text, as well as textual segmentation. It determines the extent to which omissions, additions and changes of location occur.
2. **Textual linguistic norms**, in turn govern the selection of material to formulate the target text in, or replace some segments of original material with. These norms may be either general or particular.

Operational norms can be said to form a model which reflects either the norms of a translation focused on the source text (adequate translation) or one focused on the target language (acceptable translation.) If a translation is fully focused on the source text, and then after it is translated, it does not really fit into the target language at all, it is a sort of model of that language; and the translation is imposed on the culture. Even if it later comes to fit into the culture, initially it has no slot to be put into. On the other hand, if a translation is focused solely on the target

language, the translation becomes a *version* of the original (Toury, 1995; 58-59; Baker, 1998).

The variety of norms explained above clearly indicates that norms affect the entire process of translation, including source-text selection (Hermans, 1999; 76). In this study, mainly *textual-linguistic norms* are going to be used while comparing the source text (ST henceforth) and the target texts (TT henceforth) concerning puns. In other words, the ST and the TT will be compared by taking the omissions, additions and divisions into consideration. After a full study of norms it will probably be found that the translational norms are dependent on the position held by translation in the target culture.

Norms are not static, but can keep changing in time. Because it is not always easy to continually keep up with changing norms (not for translators, initiators of translating activities, or for the consumers of the translated material), it is quite common to see three different types of norms operating in one society at one time. The three often compete with each other. The norms that dominate the centre of the system are considered *mainstream* and operate alongside the *previous* set of norms and the beginnings of the *new* set of norms that are forming. The translators following these different kinds of norms are often called things such as *trendy* (for mainstream norms), *old-fashioned* (for old norms) or *progressive* (for new norms) (Toury, 1995; 62-63).

As a translator, one may change between being trendy, old-fashioned, or progressive depending on how well one adjusts to changing norms. Often young translators are operating on out-dated but still existing norms.

Historical contextualization is an absolute necessity when studying norms since a norm itself cannot be out-dated if it was not once “up to date.” By the same token, a norm cannot be considered mainstream if it is not also bound to a certain specific point in time.

Finally, it should be noted that *non-normative* behavior is always a possibility although it often comes with the cost of losing one’s reputation as a translator. On the other hand, sometimes in retrospect non-normative behavior actually effects changes in the system. This raises questions such as who is “permitted” within a

culture to make changes and under what circumstances those changes may occur and/or be accepted (Toury, 1995; 63-64).

Norms are not able to be observed directly, only the by-product of the norms. Even when studying translation directly can only a product be studied. The two major sources for studying translational norms are **textual** and **extra-textual**.

1. **textual:** the translated texts
2. **extra-textual:** “theories” of translation, critical formulations, statements made by the translators, editors, publishers, etc.

Texts are *primary* products and are studied as an immediate representation of norms whereas extra-textual material is simply a *by-product* of the activity of norms. The extra-textual material is often partial, biased and likely to lean toward propaganda and persuasion, so it should therefore be treated with circumspection. Despite this, however, extra-textual material is very useful in the study of norms in that it can provide a key into the analysis of the actual behavior (text).

It should be understood that a translator’s behavior is never fully consistent. Her/his decision-making may change with different problem areas or even within one problem area in the same assignment. Consistency in translation lies somewhere in the middle between total randomness and absolute regularity and can only be determined at the conclusion of studying the piece and not at the onset (Toury, 1995; 65-66). Considering the norms summarized so far, it can be said that norms are effective factors while determining both the translation process and the translation itself. So, Toury’s norms are used to describe, explain and predict, analyze and criticize the translation phenomena.

D. Norms in Polysystem

Itamar Even-Zohar is the first name that comes to mind when polysystem theory is mentioned. Influenced by the Russian structuralists, he first put forward his approach in the 70's when he initially attempted to do something else. The term 'polysystem' is not a randomly selected concept, but implies the intent to make

explicit the conception of a system which is both dynamic and heterogeneous (Zohar, 1990; 12). It is a multiple system, in which various systems intersect with each other and partly overlap, using different options at the same time, yet functioning as one structured whole, whose members are independent (Zohar, 1990; 11). Different systems are not equal, but are hierarchies within the polysystem. Various strata compete with each other in order to get to the centre and this competition guaranties the dynamic state of the system. There will be a change on the diachronic axis if one stratum wins over another one (Zohar, 1990; 14). There exists a centre and periphery but with a polysystem there cannot only be one centre or only one periphery because one item may lose its central position within one system but find a place in the centre of the adjacent system in the same polysystem, and the same is true of peripheral positions.

Polysystem Theory suggests that the literature of a certain culture should be considered as a complete system in order to analyze its dynamics and relations to the other parts of that culture. Having said that, Zohar argues that translated literary works are a part of the literary system, and it is unavoidable to ignore their role. Translated works correlate with the native literature in at least two ways:

- a) In the way they are selected by the target literature, the principles of selection never being uncorrelatable with the home co-systems,
- b) In the way they adopt specific norms, behaviors and policies which are a result of their relations with the other co-systems. Zohar conceives of translated literature not only as a system in its own right, but as a system fully participating in the history of the polysystem as an integral part of it, related with all the other co-systems (Zohar, 1978; 118).

The position of the translated literature can be central or peripheral. It would position itself in the centre when the literature is young or when it is weak or peripheral, or when there are crises and vacuums in the home literary polysystem. It means that translated literature actively participates in shaping the system.

If translated literature is positioned in the centre, it participates actively in shaping the home literary polysystem, and it employs primary models. Then, translated literature is a factor of innovation. On the other hand, when translated

literature takes a position on the periphery, it employs secondary models which are already established in the home literary system, and it is a factor of conservation. When the translated materials fulfill a place in a literature, translation as an act becomes important in the literary polysystem. What translators do is to search for new models and methods in translating. These models and methods, then, are foreign for the home literature. They mostly apply to foreignization (Schleiermacher). If the home literature accepts this, then it will be enriched and be more flexible. When translated literature is found in the central position, it does not mean that it will remain there forever; it may go back to the periphery later on.

Polysystem theory is important for Translation Studies because (a) polysystem theory positions translation together with all manner of other texts, (b) polysystem extends the horizon of the researcher to the interaction between canonized and non-canonized literature, (c) historical research can be realized both synchronically and diachronically. (d) Also, it gives the opportunity to study the relations between translations and non-translations, between translations and discourses on translations and between translations and ideology or power on translating, and (e) it helps to understand why translators behave in this or that way and what is the position of translations in the target culture and also to determine strategies and positions of translations (Zohar, 1990).

Norms are like an extension of the polysystem theory, which functions as a general umbrella for norms, and they are a kind of tool to determine the translation in the polysystem. In it, not only the texts but also religion, ideology, literature and culture are interrelated with each other. Everything in the world affects other things. Norms are actually not found but reconstructed. The norms have always been there. When translated texts are analyzed, it is seen that norms have already been there and then they are reconstructed.

By studying a certain period in culture, lots of information can be obtained about that period from translated materials. These are both textual and extra-textual sources. What is specifically observed is not what the translator has chosen, but why s/he has made such a choice.

Toury and Zohar have worked together. Toury started using the norms within the polysystem. What they did was a corpus study by which they diachronically dealt with a certain literature at a certain period. For instance Toury first chose the period between 1930 and 1945 in terms of norms of literary translation into Hebrew in the genre of prose fiction. The selection included the translated works only from the languages of English and German and from the literatures of Britain, America and Germany. The selected period was based on Even-Zohar's historical model of Israeli Hebrew studies, and it covers the time both right before the World War II and the years of war itself. This period saw a transition of the centre of Hebrew literature from Europe to Palestine, and thus the crystallization of a new literary polysystem. In this time period translated literature had a prime position, and particularly the novel genre occupied the centre in the Hebrew literary polysystem and was mostly introduced via translation. Also a lot of sub-genres of novels came along through these translations. So, all of these characteristics explain and justify why Toury has chosen the specific period and the specific genre for his field study (Toury, 1980; 122-123).

Then Toury diachronically went through his norms one by one on his selected texts and the material related to them, finding out descriptive components of the period's polysystem.

He discovered that non-systematic comparisons between translated and original Hebrew Literature during the thirties and forties disclosed many differences between the respective sets of norms. In addition, when similar norms did occur in several literary sections in many cases, they were applied much more rigidly in translating from English and German than in translating from other major source languages, or in writing original prose fiction. Many of the norms active in the segment under his study were characteristics of the centre of the Hebrew literary polysystem in previous periods (*ibid.*, 137).

E. DTS as Methodological Framework

As seen above, there are different ways to overcome the difficulty in translating puns, which may seem in a sense like compromises. Toury (1995; 57)

calls them **obligatory shifts** which are necessitated by the different structures of the source and target languages. However, there are subjective factors as well as objective ones like the structure of the language in making them. The subjective factors can be the translator's talent, proficiency and willingness to spend time finding solutions to the translation problems that arise.

The treatment of wordplay in translation depends on **norms** which are located somewhere between the subjective and the objective constraints. Norms are not subjective because they are shared by a group of individuals, nor totally dependent on the objective constraints. Toury suggests that norms constitute the main factor determining the strategies of the translator and the relationship between the ST and TT (Weissbrod, 1996; 221).

Descriptive Translation Studies have been a very useful tool in unfolding translational processes diachronically, thus enabling the researcher to come to some important conclusions concerning the literary polysystem under study and in the selected period. So, in this study of the translation of puns from the classic children's book, Alice in Wonderland, in 18 different full translations over the span of 70 years, from the early years of the newly established Turkish republic until the present time (from 1932 up until 2000's), norms will be the major means to analyze the translation process and to provide historical and cultural findings in the Turkish literary polysystem and anticipate more comprehensive further research.

CHAPTER THREE Case Study

I. Definition of the Corpus

The corpus selected in this study consists of the full translations of Alice in Wonderland from the period right after the newly established alphabet (1928) until the present day. There may have been older translations than the possibly first one found, namely Cevat's (from 1932), but after a deliberate search, the oldest available one has been found to be his. It was not an easy process to be able to reach all the editions of the corpus; some were still available at bookshops whereas some others only at different second-hand bookshops in Izmir (eg. Soydaş&Atasagun, Ardiç, Mater, Suveren, Asimgil, Özbay, Andaç, Burian, Olta). The others which are too old to be found at bookstores have been found in libraries, the most important of which

is The National Library of Izmir (e.g. Cevat, Erten, Beşli). Some are also found at e-bookstores (e.g. Civelekoğlu and Yeğinoğlu). In the Appendix more than 18 translations are seen whereas only the first 18 of them are available for this study, because the rest are the same translations of the first 18 and abridged versions. Some of them are already found in the libraries but not included in the corpus because they are abridged and adapted versions for younger children. Since most of the puns were excluded during the translation process in the abridged versions they are not complying with the purpose of this study. The first 18 versions will be analyzed in this thesis, because they are thought to be all full translations published in Turkey and will be sufficient for the purpose of the case study undertaken, as there are versions from every decade within a 70 year span. It is remarkable to see how many different translations can be found for one single book in a 70 year period apart from many other abridged versions.

The significance and the fame of the source text have been undeniably well-known all over the world for over a century. This may be one of the reasons why there are so many different translations of it in the Turkish literary polysystem. Another reason is given by Dorota Pacek, who has researched different Polish translations of Alice in Wonderland from three different periods: “The existence of numerous translations of Alice in many languages is due to the fact that it is a true ‘hard nut’ for translators to crack...it is full of puns and other stylistic devices often considered untranslatable.” Because of its popularity, nearly all publishers involved in children’s literature, small and large, published it. On the other hand, the double character of Carroll’s Alice might be another reason for adult publishers to include this work in their publications. The expression ‘double character’ is used to describe Alice in Wonderland as a book both for children and adults. For instance, one of the publishers, Can Publishing House has published it within the series of children’s books but put the remarkable statement “from 7 to 70” (7’den 70’e) on the cover. Şûle Publishing House, remarked in the prologue that Lewis Carroll is addressing adults along with children in this book. They added that Alice in Wonderland, of which they have published the whole text unabridged, unlike other publishing houses, bears a philosophy that is peculiar to adults in itself (Civelekoğlu, 1998; 7). Bordo Siyah Publishing House only recently published the work as a novel within

the series of world classics, noting on the back cover that it is road of riddles the author puts before every reader from 7 to 70. Pacek explains this characteristic as follows:

The fact that Alice functions on two levels nowadays might have an effect on the translator's approach to translation. If the translator takes into account Carroll's original intent, he would be justified in treating Alice as a book for children only. However, nowadays children do not enjoy the book to the same extent that they did in the past. This can be best illustrated by the fact that there have been numerous simplified versions of Alice, while the original text is less often read and appreciated by young readers. On the other hand, as adults find the book a continual source of pleasure and interest, it could be said that it has now become a book for adults, and it would therefore seem quite legitimate to translate Alice as a book predominantly for adults. The third, and most challenging option, and perhaps the most satisfying one, would be to render the book on both levels at the same time (Pacek, 2002; 306).

The same aspect of the book was also discussed in Weissbord's article, whether it is read by children or adult readers. In Alice in Wonderland, the use of puns has a central role in producing an ambivalent text, that is, one which can function at one hand and the same time in children's literature and in adult literature (Weissbrod, 1996; 219). At the time when the book came out, it was the most popular children's book of the period in England (Green in Weissbord). Weissbrod supports this opinion suggesting that Carroll himself did not comply with the conventions of the children's literature in that time in that he forsook the moral which was the major characteristic of the children's books in English children's literature until then, both realistic and fantastic. As a result of this, he adapted Alice to the adult literary system and set it apart from other children's books of that period (Weissbrod, 1996; 222). We deduce from reference to Bertrand Russell that Alice became so popular because it had no morals. That it was so different from others in the same genre made it attractive to the children of that time. This situation is not the same any more though. Shavit and other researchers of Carroll's works believe that nowadays adults read Alice much more than children do because the latter are surrounded by easy-read or visual materials, which turns their attention away from

more demanding reading. For this reason, the adaptations of Alice are preferred by children today. When it comes to adapting such works into movies and cartoons, the tendency is to focus on action and adventures rather than narratives by omitting the talking parts, where the wordplay is actually mostly found, especially in children's literature. Today Alice is mostly read by young or older adult readers. So, it can be said that its unabridged versions seem to function mainly in the adult literary system (Weissbord, 1996; 223-224).

From the above listed development on the readership of the work, it is understood that Alice in Wonderland was considered a book for children in the source culture (Toral Barda, 1998; 119, 122), whether the author meant it to be or not. Then, it started to attract adult readers more than children due to its peculiar characteristics, which means there occurred a shift over time as far as the readership is concerned. The same shift, "from children to adults" seems to have occurred in both the Polish and Turkish literary systems as mentioned above. In conclusion, it can be said that translation follows the same shifts in the source polysystem, independently from cultural differences.

Owing to its double character, fame and its larger target readership, Alice in Wonderland was translated by some distinguished translators in Turkey, such as Tomris Uyar and Nihal Yeğınobalı. In Uyar's rendition, the introductory poem was translated by Can Yücel, who is famous for his successful poetry translation as well as for his own fabulous poems in Turkey.

In searching through the catalogues, one can find two target texts translated by Kısmet Güvenç and Kısmet Burian. When compared, these two translations were found to be so alike as to be identical. Some of the translations were re-edited by some of the publishers. For example, the one that Can Publishing House published with Tomris Uyar's translation is the same translation as that of Arkadaş Publishing House where its translator is not mentioned but after carefully comparing, it becomes obvious that they are the same target text.

The oldest rendition of Alice in Wonderland after the new alphabet was accepted is that of Ahmet Cevat in 1932 by Naşir-i Muhit Mecmuası. But unfortunately, it is only the first part of the whole text, up to chapter seven; the book consists of twelve chapters in total. It is still included in the study, even though not

complete, because of its peculiar place, that of being possibly the first translation. It is not abridged or adapted but has a full text as far as it goes.

Another remarkable point is the translations from an intermediate language. There are four translations identified in the corpus that are from French instead of the source language English. Out of these four, only Ardiç's and Beşli's versions mention that it was translated from French. What is interesting about Ardiç's is that in this translation there are some footnotes to some of the puns explaining how the two words make wordplay in English! The next one is Beşli's which gives a prologue under the title "Eseri Sunarken (presenting the work)" explaining that Beşli had translated it from French but after his death it was revised by Naime Halit Yaşaroğlu comparing from its original language, English. They claim that their translation was directly based on the original but confess that they shortcut some of the puns in English because those puns do not match with our language!

The other version from French is that of Mater, which is understood to be from the second language, through an article about the cultural facts in Alice in Wonderland (Toral Barda, 1998; 124). The fourth one is Özbay's rendition, which although it was not mentioned in the book, one comes to the conclusion that it might have been rendered from French, the language that was very popular in those years in Turkey (1973), because of some of the names that are changed, e.g. from Bill into Peter, Dinah to Sarman like in Beşli's, Marry Ann to Marian. It has also very similar translation of some puns as that of Ardiç's, which was also translated from French, such as Chester kedisi (Ardiç) - Çester Kedisi (Özbay); this was translated into French as *Chat de Chester* (Carrol, 1980), Dana başlı Kaplumbağa (Özbay, Ardiç), Akbaba (Özbay, Ardiç). These three examples make it clear that these two target texts were translated from the intermediate language, French, as the three names in the source text are indeed quite different from the ones in the translations. The last example is unique. The wordplay, 'pig or fig?' was translated as 'Keçi yavrusu mu, geyik yavrusu mu?' ('chèvre, ou cerf?' in French – rhyming, 'kid or fawn?' in English – not rhyming) which is far away from what it clearly says in the source text. Apparently, the translator from the intermediate language, most likely French, chose these animals in order to compensate the pun and get the same rhythm and when

Özbay translated her/his text into Turkish, without being aware of the pun in the original text, he literally translated as above. When analyzed below, it will be noticed that the translations from French display great difference in translating puns compared with the ones translated directly from the source language.

II. Statistical database concerning the puns in the source text.

Puns, which are ambiguous literary components, can hardly be counted one by one. There are two aspects of puns that can be found within a text or dialogue. The first one is whether the writer or the speaker really has meant to make a word play or whether it was just a slip of the pen or of the tongue, or an awkward repetition, basically just accidentally formed wordplay. Delabastita puts forward that a pun is communicatively significant if and when it is intended as such (Delabastita, 1996; 131-132).

A pun may be either consciously or unconsciously meant. What this means is that Carroll included hundreds of puns, many of which may never be discovered. Moreover, what one considers a pun, another person may not. Because Carroll was possibly the best word-smith in the use of language(s), and because of the complexity of language (particularly English) and humor, it makes figuring out exactly how many puns he included in *Alice* an impossibility. To give one example, *Alice* is a play on *Alysum* - a flower. This is why *Alice* is continually referred to directly as a flower in *Through the Looking-Glass*. Moreover, this flower's name in Greek means "without madness," making some sense of why *Alice* cannot be mad - like the Cheshire Cat - in *Wonderland*: her name literally excludes madness.

Alice is also a pun on Blake's *Chrysalis* - for Carroll a *Chrys-Alice*! With this knowledge one can understand a great many of the much more subtle puns throughout the stories! There seem to be puns within puns and many of these include obscure references to other languages, folklore, and much of the Western or English tradition.

For example, one of the surface puns can be the Duchess' confusion between "mine" (possessive) and "mine" (to do with mineral extraction), then there are problems also in figuring out how many of these exist. Is this "mine" a pun on

Alice's Adventures Underground - which book Carroll described as being interpreted as a book about mines? Is this pun just one of mine here?

On the other hand, the second aspect of it is the perception by the reader or the listener, the way they understand what has been said. It is hard to find the borderline between perceptive reading and perversely ingenious pun hunting. According to Delabastita, one must come to the conclusion that puns are not necessarily given once and for all. Their recognition and appreciation largely depend on the reading habits of the text user, which are in their turn closely linked to genre conventions and conceptions of language (Delabastita, 1996; 132).

Therefore, in the table below, puns are decided after a selection of four different people⁴ from four different cultures (Turkish, American, British, and Irish). Because this present study aims at taking the puns under object within the frame of translation studies, it will be representative for this thesis to cover the puns selected through painstaking readings.

III. Distribution and the Usage of Wordplay in the Source Text

As seen in the table 1, all the puns selected in Alice in Wonderland are categorized according to their subtypes defined above. It can clearly be seen from this kind of clarification which ones are vertical or horizontal and what type of word play they construct. The explanations of the puns are also given because one can understand wordplay only within a context which does not naturally appear in table 3. Before analyzing the translations of wordplays in the target texts in hand, it is good to find out why they are considered a word play and in what way they form double meaning, or malapropism, simile etc. One can see the variety and the richness of Carroll's language and his gift of using the language in an amusing and subtle way. The first category in the table shows us if the pun is vertical or horizontal, the first of which indicates two formally similar linguistic structures that may clash associatively by being co-present in the same portion of text, and the latter indicates those structures being in a relation of contiguity by occurring one after another in the text. The second column categorizes the selected word plays into their subtypes that

⁴ Namely, Alev Balci, Louise Macha, Betsy Cruz, Diana Barret

were listed in chapter 1, and the third one gives an explanation for clearer understanding. The connotations of some of these puns are quite hard for a non-native speaker to perceive, especially without the context. For instance, the wordplay of “*tail and tale*” consists of two components that are in the same portion of the text, in a dialogue between *the mouse* and *Alice*, so it is horizontal. Because the two word sounds are so much alike but their meanings and spellings are different, they constitute homophonic wordplay. When the mouse says that its tale is long and sad, although its being sad does not make sense to *Alice*, she assumes that it is talking about its long tail. Among the wordplays listed found 9 paronymous, 9 polysemous, 5 homonymic, 5 homographic, 2 homophonic and 2 idiomatic puns and 6 malapropisms and 3 similes. Polysemy and paronymy appear to be the dominant structure of all throughout the text.

Another type of wordplay that will be analyzed is naming and they can be seen in the table 2 with their related meanings. As this type of wordplay is commonly seen in the Scriptures, so it is in *Alice in Wonderland* of Lewis Carroll. The exotic fantasy creatures that inhabit the worlds of his imagination all have very peculiar names made up from real words in English, French, Greek and Latin. The characters in the source text have names that are related to their personalities and/or roles they play in the story. Whereas it is not possible to translate proper nouns, it is relatively easier to express the descriptive nouns. For example, the March Hare represents a crazy character that makes fun of everything. It is the friend of another mad character called the Hatter, which also represents absurdity and silliness. Because their names are not proper nouns, it is possible to translate them literally into Turkish. The March Hare is also known in Turkish culture as such a type of animal because of frenzied antics of these animals during their rutting time during that month. For this reason, to translate it literally may give the same connotation in the target text as it does in the source. However, the Hatter does not have the same advantage with cultural connotations other than its literal meaning, which simply brings to mind the profession or craft of selling or making hats. Because hatters of that day worked with mercury in making hats, they would get dizzy with the scent of processing mercury, and thus lose their minds (Toral Barda, 1998; 123). Only two translators in the target language, Çakmakçı and Ardiç give an extra explanation in

the footnote that both March Hare and the Hatter are idiomatic phrases that describe madness in English, e.g. as mad as a hatter. Ardiç's version was translated from French, so in his text another example is given from that language: "there is an expression in French, that is, liar like a dentist" (*menteur comme un arracheur de dent*), which, however, does not seem to have anything to do with the context. It might have been translated into French in such a way to describe one of the two, the March Hare or the Hatter as they also keep telling lies or pretending. Perhaps the French translation used the dentist character in place of one of them in order to culturally have the equivalent of the expression in the British culture. In the Turkish translation translated from French, Nurettin Ardiç writes the explanation both from the direct source and the intermediate language – French and English, possibly translating directly from French as well as checking out the original source text. Another type from the mad trio is the Dormouse that keeps sleeping and wakes up every once in a while to eat or say something. Its name in the target language brings to mind only the rodent animal, whereas its intended name originates from the Latin verb "dormire" meaning to *sleep* (Maatta, 1997). All these three characters representing madness with their words and actions form the fifth chapter in the story that is titled as "A Mad Tea-Party". As can be seen, these three names constitute wordplay in the source language, while only one of them, the March Hare provides the same association in the target language though the other two are also translatable, non-proper names.

Another name that represents its character is *the Cheshire Cat* that has a grinning expression on its face. The quote "Everyone in Wonderland is mad, otherwise they wouldn't be down here" said by *the Cheshire Cat* can be given an existential meaning. Is it that everyone alive is mad being alive, or everyone dreaming him or herself away is mad due to the escape from reality? Cheshire is the name of courtships near Manchester in England, from which it takes its name, and there is an idiom in British culture, "to grin like a Cheshire cat", although it is not known where it originated from (Toral Barda, 1998; 125). As seen in the table, the most common translation has been the literal one, while there are others, such as *Ankara Kedisi* by Oral, *Vankara Kedisi* by Çakmakçı and Uyar, *Van Kedisi* by Beşli, Mater, *Cins Kedi* by Yeğınobalı, *Sırutkan Kedi* by Asimgil, *Chester kedisi* by Ardiç,

Çester kedisi by Özbay. Because it can be understood only by someone who is familiar with the source culture, the wordplay does not seem to function as wordplay in Turkish with either *Cheshire* or *Chester* or *Çester*. On the other hand, *Van kedisi* and *Ankara Kedisi*, though cat breeds, still do not apply to any connotation similar to that of Cheshire. *Cins kedi* implies a good type of cat in the target language, thus not what the wordplay implies. And *Sırıtkan Kedi* appears to be the most explanatory and reasonable choice in favor of acceptable translation.

The next name in question is *Gryphon*, which is a mythical animal typically having the head, forepart and wings of an eagle and the body, hind legs and tail of a lion (Britannica 2002). The author refers to his readers who do not know what it is to the picture given. This one is again a culture-specific element of the source text that is considered a protecting object against mischievous spirits. It is even in the source culture marked through the picture in case the reader might not recognize its name. Therefore, there is no equivalence in the target language, other than its literal translation, which has already been preferred by 7 of the translators who have either left it as it is (Olta, Soydaş) or domesticated the word as *Grifon* (Oral, Yeğınobalı, Civelekođlu, Suveren) or *Grayfon* (Beşli). According to textual-linguistic norms, these translators seem to be close to the side of adequate translation, when others have translated closely to the source culture in favor of acceptability as a well-known tale animal, i.e. *Ejder* (Çakmakçı, Erzik, Uyar, Burian) or *Ejderha* (Mater, Andaç, Asımgil, Erten). One more translation of this wordplay is an interesting one, that is *Akbaba* (Özbay, Ardıç), which might have only been translated by looking at the picture of the Gryphon in the original book. What ever the reason is, here again their translation is close to acceptability in the scale. What is interesting is that some translators, namely Oral and Burian translated the part in which Carroll refers to the picture of the gryphon, but they did this while there is no picture in their target texts. Only the translations of Asımgil, Uyar, Erzik, Yeğınobalı, Beşli correctly refer to the picture that was indeed placed in target texts. Other than this, Civelekoglu, Andac, Suveren, and Mater explained what type of animal it is by describing the head and the bottom part as above, while Olta, Soydaş & Atasagun, Ardıç, Özbay did not seem to have thought that it was necessary to describe or show the animal at all.

Another unique character in the story is *the Mock Turtle*, who keeps speaking non sense and mocks at everything.

The symbolism of the mock turtle and gryphon or griffin is an illustration of fancy catching or advertising genius of the first order. What child has not wondered what sort of beast a mock turtle would be? In his puns the mock turtle is incorrigible, and an excellent intelligence test is provided in the curriculum of the underseas school by timing some unsuspecting soul in the translation of the terms back into their common school originals. The pun is the lowest form of humor and in consequence can be said to be the foundation of all wit From soup to classical mythology is a leap of fancy that any child or highly evolved soul would love for the sheer breadth of it and be perfectly at home and safe on the foundation of the soup (Maata, 1997).

The most preferred equivalence of this name is *Yalancı Kaplumbağa* (Çakmakçı, Erzik, Yeğınobalı, Uyar, Mater, Burian, Andaç, Erten), which literally means *turtle the liar* or *the false turtle*. The four others translated it similarly: *Sözde Kaplumbağa- the so called turtle* (Oral, Civelekoğlu), *Taklid Kaplumbağa- the imitation turtle* (Suveren), *Kaplumbağa bozuntusu- a poor excuse for a turtle* (Asimgil), *Soytari kaplumbağa- the clownish turtle* (Olta, Soydaş). Although none of them implied that it is a mocking animal, they all gave the impression that there is something wrong with this turtle. However, two other translations are very different from the others in terms of describing the ‘turtle’, one of which is *Dana başlı Kaplumbağa- turtle with a calf’s head* (Özbay, Ardıç) and the other *Deniz Kaplumbağası Mok* (Beşli). *Dana başlı Kaplumbağa* might be chosen because the mock turtle is the name for the soup made from calf’s head. This information is found on a footnote in Burian’s translation (See Burian, 1990; 108). Or else, it was maybe only translated according to the picture given in the source text; the picture of the mock turtle looks like a standing turtle with a calf-head. And *Deniz Kaplumbağası Mok* is the borrowing of the English word ‘mock’ that is explained on a footnote that ‘*mok*’ means *yalancı kaplumbağa*. These two lean away from being the equivalent of the name wordplay.

IV. The strategies to translate puns found in target texts with respect to the textual- linguistic norms

The analysis in this part will refer to table 3, which is divided into two tables because of the lack of space. The first one, table 3a contains the translations of the selected work Alice in Wonderland between 1990 and 2004, and the second one, table 3b covers the rest of the translations between 1932 and 1989. Both tables have all the 41 wordplays given with their translations in the target language classified according to the translators and the years. The page numbers for the wordplays are given right after each wordplay. For easy finding, they are also marked in the page of each book, both in the original and the Turkish translations. It is to be noted that table 3 is colored in order to identify the different strategies of wordplay translation and to give a holistic view over different periods. The first column consists of the source wordplays and is not colored. Each color represents a strategy, seven colors for seven strategies, and which color represents which strategy is noted above the table. The only strategy not colored is pun-to-pun translation, which has the same white color as the source wordplays. The compensation strategy is not included in this table since they are different from the original ones, being made up by translators. It will be dealt with separately.

A. Pun-to-zero strategy

As noticed in the table, there are many different choices made by the translators on a single wordplay. Starting from the **pun-to-zero strategy**, it is not too hard to see the different distribution between the two parts of table 3. The green cells, representing the strategy are rarely seen in the first part whereas they are abundantly found in the second. This obviously shows that after 1980's to present translators have shown great attention to make a thorough translation, without skipping even the wordplays, which would be considered favorable to do so because of their more effort-requiring feature. However, it is not the case in the older translations before the 1980's, where many omissions are observed by the means of green color. Full text does not seem to be a priority for the older periods, which is understood not only from the concern for the translation of wordplay, but also the page numbers of the target texts in hand. The versions previous to the 1980's are shorter than the ones in later periods; they are not abridged but it seems that translators tended to do more omissions and not to stick to the source text. In particular, Özbay (1968) and Beşli (1944) intensively ignored a lot of wordplays. According to the matricial norms in

chapter 2, the observed norm appears to be that last period translators in Turkey tend to render the full text, and pay attention whether wordplay is translated as wordplay or not (For the other examples on this strategy see green cells in table 3).

B. Non-translation strategy

As for **the non-translation strategy**, it does not completely ignore the pun but translates the wordplay with a non-punning expression which may cover both meanings without forming a wordplay though or choose one of the meanings at the cost of suppressing the other. This strategy is widely used especially when the homophonic, homographic and homonymic puns are concerned because in those cases the translators did not have much choice other than making up their own wordplay, either with something totally different or using rhetorical devices. If s/he has not spent enough time and energy, s/he may end up just leaving the wordplay, and fill in its place with one of the alternatives in the context. For example, the wordplay “to draw” (to draw a picture and draw from the well) forms a homonymic ambiguity and does not leave much choice in Turkish (çizmek and çekmek). So, the translators resorted to using one of the meanings they choose if not the literal meaning or rhetorical devices. Another example is “Antipathies”, by which *Alice* is trying to say “Antipodes”. To translate it as “zıtlıklar” does not have anything to do with either the word’s literal meaning or its intended meaning. The hardship is that there is not a one word equivalent to Antipodes in Turkish as only New Zealand and Australia express the same thing. (For the other examples on this strategy see pink cells in table 3).

C. Manipulation

Another strategy mentioned in the above list but not included in the table is the strategy of **manipulative translation**. Such manipulation has not been observed in the selected translations.

D. Compensation

There is one strategy listed above, yet not included in the table, which is though occasionally found in some of the target texts. That is **compensation** by which the translator produces wordplay where there is actually no wordplay, in order to make up for a lost wordplay in the target text. What is widely observed is that independently from periods, the compensatory wordplay is found in the translations

depending on the translator, how seriously s/he takes the wordplay and the author's stylistic features or how aware the translator is of the abundant wordplay in the source text. In this regard, it is noticed that a special care for the compensation of the lost wordplay has been taken mostly by Tomris Uyar who is one of the prestigious translators in Turkey and known for her literary ingenuity with her own works. Many examples can be found but not marked one by one here because it would be a list too long to write down entirely. Some of them are like the following:

1. Uyar (p.31) - “*bu soğukluklar*” compensating for the pun “*dry*”
2. Uyar (p.67), Çakmakçı (p.73) and Andaç (p.56), - “*ben gülümseyenini görmemiştim, sen zaten görmemişsin birisin*”
3. Uyar (p.84) - “*Boyuna çekip dururlarmış...Ne çekip durularmış...Ne çecekler, günbalı tabii, lafını balla kestim*”
4. Uyar (p.105) - “*yalancı kaplumbağa...yalancı dolma gibi*”
5. Uyar (p.116) - “*hangi çiroza sorsan bilir*” for “*shrimp*”
6. Uyar (p.129), Yeğinoğlu (p.111) and Erzik (p.117) - “*bu tanığı sorguya kendileri çekmeliler, başa gelen çekilir*”
7. Asımgil (p.86) - “*F harfi ile başlayan şeyler, fazla fazlalık, fazlalık çekilmesi*”
8. Asımgil (p.122) - “*resmini çekiyorlarmış*” for the pun “*to draw*”.
9. Burian (p.114) - “*çapıtma...sapıtma*” for “*to uglify...beautify*”
10. Oral (p.38) - “*...hoşlanmıyorum doğrusu... doğrusu mu yanlış mı?*”

E. Footnote

The strategy of footnote is rarely used and seen mostly in the older translations of the text. In fact, there are so many components in the source text that require an explanation or additional information in order to understand the context, because they are mostly cultural and even historical connotations ranging from idioms (e.g. *Take care of the sense, and the sounds will take care of themselves* that implies to the idiom “take care of the pence, and the pounds will take care of themselves) to British history (e.g. *William the Conqueror*), from mythology (e.g. *Gryphon*, a mythical animal) to educational system (e.g. *Laughing and Grief* which refers to the lessons Latin and Greek, also *washing* that was considered as selective course in private schools that cost additional money [Çakmakçı, 2004; 114]) to geography (*Antipathies*, which Alice meant to say Antipodes) and so on. Those cultural elements are widely used by the author throughout the source text, some of which constitute wordplay. While it is not so reasonable to put a footnote explanation after each cultural component in the source text, it is easy to miss the subtle

wordplay because of different domains. When it is difficult to catch the wordplay even in the source language for a non-native speaker, it would be understandably demanding to read the text in translation. At that point, it can be said that footnotes would be necessary and helpful in understanding the text thoroughly. However, footnotes were preferably avoided especially in children's works in children's works probably due to the fact that children would not pay attention to them. For this reason this strategy is not widely seen in the target texts selected; only three times once by Cevat, twice by Ardiç, both of whom are older period translators. Nevertheless, one of the later period translators, actually the latest one namely Çakmakçı used footnotes abundantly. There are 20 footnotes in total in his translation, some of which explain the wordplay while others give extra information for cultural and personal components of the author. In his version two additional articles were added, one in the beginning and one in the end. The first one is an introductory essay on who the writer is – though a biography has just been given in the previous page – and how he wrote the book as a result of his story telling to his friends, Liddell children, one of whom, namely Alice eventually became the main character in the book. The last one deals with the position of Alice in Wonderland in history of literature and culture, especially mentioning the German translation and the processes the translators went through. It again gives more information about the author and his life style. In all the three extra-textual materials, one biography of the author, then the foreword and in the end an additional article, there are a lot of repetitive items of information and two or three different items of information on the same thing. For example, that Charles Dodgson, the real name of Lewis Carroll has eleven siblings and he is the oldest son after three older sisters is written in all three of them. A lot of similarities like this are found repetitively. Basically, they all have parallel information about the author, his work and the story of its coming into being. It might be argued that the translator preferred to take the reader to the author and to the source culture as much as possible, stressing the text's being a translation and thus immensely produced adequate translation (For the other examples on this strategy see plum colored cells in table 3).

F. Literal Meaning

The next strategy, **literal meaning** is the one applied commonly as seen in yellow cells. This is not a special strategy to translate wordplay only, but a usual way of translating a text when the translator is not able to find a better way or s/he opts for indicating the text's foreignness. Because the source text includes so many wordplays that are hard nuts to crack, this strategy has inevitably been a most used way out. An example can be given from the wordplay "*cats eat bats, bats eat cats*" which form a sort of rhyme. This is not a question of translating the phrase but of catching both the rhyme and the wordplay in the given context where Alice remembers her cat, seeing bats around in the hole while falling. Therefore most of the translators translated it just literally without giving the same effect found in the source since "*kedî-cat*" and "*yarasa-bat*" do not form the same paronymous structure. This strategy has not pointed to a clear distinction between periods, particularly older or recent in terms of norms (For the other examples on this strategy see yellow cells in table 3).

G. Situational Pun

One interesting strategy observed is **situational pun strategy**, which can actually not be considered an intentional choice because the intention seems to be that the translator is trying to make the same wordplay in the target text but gets trapped in a non-punning context which actually insults the reader's intelligence by making the pun too obvious rather than heightening the illocutionary power of the passage (Lefevere, 1992; 54). This wordplay marked in grey color in table 3 can be given as the best example: "*Alice: You had got to the fifth bend, I think? The Mouse: I had not! Alice: A knot! Oh let me help to undo it*". The paronymous play on words is obviously challenging to render the misunderstanding and have the wordplay. For this reason, it seems like the translators worked hard in order to keep the same effect in TT that most of them did add another dimension to the verbal pun thus added a descriptive phrase to help give a better understanding of the pun. What is usually added is like this: "*Alice: Beşinci boğuma gelmişsiniz. Orayı çözüyordunuz. Fare: Çözmüyordum. Alice: düğüm olmuş!...Ah çözmenize yardım edeyim*" (Çakmakçı, 2004; Erzik, 2003, Civelekoğlu, 1998; Uyar, 1992). The part "*Orayı çözüyordunuz*" is an addition in order to make the next conversation correlated and let the reader

know that there is a kind of wordplay in the context. Again a normative attitude has not been observed periodically concerning this strategy (For the other examples on this strategy see grey cells in table 3).

H. Pun-to-Rhetorical Device

When wordplay is intended to be translated as wordplay by the translator, it just does not fit in the same way as it does in the source text, whatever solution s/he finds in order to produce the wordplay in the target text. Then s/he ends up reproducing it through different **rhetorical devices**. This strategy appears to be closest to the pun-to-pun rendering, because it tries to give the same effect as that of the original wordplay. When periods are concerned, it is noticed that late period translators (after 1980's) have used this strategy twice as much than the older ones (previous to 1980's), which demonstrates more of an awareness of wordplay as drawing near to the recent dates. This strategy is marked by the blue color in the table 3 and one remarkable example from the table is the one about axis and axes where Alice is talking about the axis of the world which the queen misunderstands as axes and as her habit commands her to be executed with that axis. These two words that form a homophonic pun are totally different words with no common phonetic feature: *balta* and *eksen*. In order to overcome such difficulty in translating the pun as a pun some translators namely, Çakmakçı, Erzik, Uyar, Mater and Andaç use the verb *baltalamak* that stem from the noun *balta* (axe) so that it would have the same effect when the queen is reminded of an axe and orders Alice to be executed with it (Eksen...baltalanmış olur...balta dedin de vurun şunun kafasını). These translators have added another dimension to the context and resorted to this strategy in order to retain the author's creative style on punning (For the other examples on this strategy see blue cells in table 3).

I. Pun-to-pun strategy

The last strategy shown in the table is **pun-to-pun translation** with no color and thus matching with the source puns in color. It is clear from the name of the strategy that such rendering opts for the equivalence in the target language. When wordplay is concerned, this equivalence is the least frequent despite obviously being the most desirable. Like Pun-to-Related Rhetorical Device strategy, pun-to-pun strategy in the post 80's translations also outnumbered those made in the preceding

period. Therefore, together with the findings above that the translators of the later period used the related rhetorical device more than the translators in the previous period did, it can be concluded that there has been more and more awareness of wordplay observed in recent years especially after the 80's. As stated above, the translated pun in target language may be more or less different from the original pun in terms of formal structure, semantic structure, or textual function. For instance, the malapropism, *Reeling and Writhing* (implying *Reading and Writing*) is successfully translated as *Dokuma-Kazma* (implying *Okuma-Yazma*) by several translators, namely Oral, Yeğınobalı and Asımğil. *Dokuma-Kazma* is semantically different from *Reeling and Writhing* but through such translation the malapropism is managed in the target text (For the other examples on this strategy see uncolored cells in table 3).

V. What are the difficulties and common solutions the translators found in the given target texts?

Turkish and English are from different language families and thus quite different systems in form, structure and word-formation, as is well known. This inevitably causes a lot more difficulties in the translation of wordplay than in those between the languages from the same family. Concerning the source and the target text under study, not only do the linguistic dissimilarities, such as structural differences in Turkish and English set an obstacle, but there are also differences in the domains and metonymies of the two cultures. The book is full of culture-specific elements such as idioms, historic names, poems, references to the system in the country but among the wordplays analyzed in this study, the difficulty in translation comes more from the linguistic constraints rather than from cultural constraints. Only the naming puns are subject to remaining as a constraint in translation into a language that is not one that is related to the source language, namely Turkish. The best examples would be “the hatter” and “gryphon”, one of which is an idiomatic name that does not exist in Turkish and the next one a mythic animal that is unfamiliar to the Turkish culture as it is from the western mythology. So, the translator had two choices, either to translate it literally, which appears to be the decision of seven translators (see table 2) as *Gryphon* by Olta, and Soydaş, *Grifon* by Oral, Yeğınobalı, Civelekoğlu and Suveren, *Grayfon* by Beşli or to rewrite them,

which has already been done by the majority of the translators such as *Ejder* by Çakmakçı, Erzik, Uyar and Burian, *Akbaba* by Özbay and Ardiç, *Ejderha* by Mater, Andaç, Asımgil and Erten. Other culture-specific elements are found abundantly but due to the lack of space, they are not being the main concern and the intended scope of this paper; they can only be listed as the mention of earls and British history, William the conqueror, the Caucus race, the croquet game and the Duchess. Also idioms are richly found in Carroll's language by which he forms wordplay such as "Take care of the sense, and the sounds will take care of themselves" (from the idiom "Take care of the pence and the pounds will take care of themselves"), "Flamingoes and mustard both bite" and "Birds of a feather flock together". On translation of these cases, the prevailing norm is observed to be an adequate translation that works in favor of leading the reader to the source culture.

Apart from the constraints originating from cultural differences, linguistic constraints are more dominant concerning the translation of wordplay in Alice in Wonderland. It is evident that in the translated versions, the balance between the seven types of wordplay has been shifted in favor of simile and malapropism. Most of the examples for such cases have been translated with pun-to-pun translation strategy as can be seen in table 3.

Out of the three mentioned strategies to overcome the constraints, it is observed that the second and the third strategies have been widely used in the 18 translations of the source text. One of them changes one or more of the meanings of the original wordplay so that they can be condensed again into one word or words similar in form or sound. Such applications have usually resulted in a translation through pun-to-related rhetorical device as in the example of "I had not!...A knot!" translated by Asımgil as "Beşinci büklümde kalmıştın...Elinin körü...Kör-düğüm mü? kuyruğun düğüm mü oldu" or by Mater as "öykümün henüz düğüm noktasına gelmedim-çözmene yardım edeyim". Another example would be the wordplay *tail-tale* translated by Çakmakçı, Uyar and Mater as "hikaye-kuyruk acılı bir yılan hikayesi" or by Asımgil as "Fare Uyruklular-Fare kuyruklular".

The other of the two strategies used is changing the type of wordplay or its location in the text which should result in again a translation through pun-to-related

rhetorical device or compensation, e.g. “*I had not!...A knot!*” translated by Özbay as “*Hikayeni biraz daha sürdürseydin kuyruğu daha inceltip, bir fiyonk yapabilirdim*”.

The first strategy that Weissbrod suggests, employing all stylistic levels and historical strata accessible in the target language, even if they have no parallel in the source text, is occasionally encountered in the translated versions under study, possibly because of the prevailing norm dictating adequacy, which means the maximum preservation of the features of the source text (Toury, 1995; 56-58), and thus requires translators to handle all instances of wordplay in the source text. Concerning wordplay, this tactic could not be the most available one as the wordplay discussed in this study causes mainly linguistic constraints rather than cultural, except for the three idioms listed above, which are mostly dealt more with an effort in favor of adequacy. Only three translators of the last period have used acceptable ways to translate the idiomatic wordplay “*Take care of the sense, and the sounds will take care of themselves*” as “*Herkes kendi kapısının önünü süpürse bütün mahalle tertemiz olur*” by Çakmakçı and Uyar, and “*İki gönül bir olunca samanlık seyran olur*” by Yeğinoğlu (see Table 3a).

However, it should be remembered that independently from the frequency of linguistic or cultural constraints or the variety of tactics to overcome them, there are always subjective factors relevant, including the translator’s talent, proficiency, and willingness to spend time finding solutions in the face of hard-to-translate wordplay (Weissbrod, 1996; 221).

CONCLUSION

This thesis studied the topic of translation of wordplay in the Turkish literary system exemplified through the well-known children's work Alice in Wonderland by Lewis Carroll from the vantage point of the translational norms put forward by Gideon Toury. In order to do so, the characteristics of wordplay, its subtypes and the role of wordplay translation in the field of translation studies have been reviewed firstly so it would be clear in mind what is meant when analyzing the translation of wordplay into Turkish and why they are considered wordplay. It has also been useful to clarify such a topic giving a chance to compare whether they have been translated by the same type of wordplay or even translated as wordplay.

The next part has brought into focus the translation of wordplay determining the ways to do it through different strategies that could be applied in the target text, most of which are observed to be used by translators intentionally or arbitrarily. After deliberate research on specific wordplays selected for this study, it can be concluded that among the nine strategies for the translation of wordplay the most widely used strategies appear to be the pun-to-pun, pun-to-rhetorical device and situational pun when possible, whereas literal meaning and non translation has been widely found in the majority of translations in the target literary system. The strategy of footnoting, on the other hand, has rarely been used in order to give explanatory information on the hard-to-translate wordplays, even when the translator has found it impossible to translate. The reason why this strategy has not been widely preferred when there is such a need because of the many wordplays that Carroll used, could possibly be the literary genre they translate into, reasoning that the reader of this genre; children, would not pay attention to footnotes as much as adults. The usage of footnote which also depends on the policy of publishing houses has only been the major strategy in one translation; that is the most recent version by Çakmakçı 2004. On the other hand, the compensatory strategy has been necessitated by the painstaking translators that would be considered professional and are careful to give the taste of the language the author stylizes. Lastly, the manipulative translation strategy for wordplay has not been observed in the selected editions and periods.

Discussing the translation of wordplay from a norm-oriented standpoint, the following can be concluded for the Turkish polysystem:

The examples that have been reviewed demonstrate, first of all, that the modern translations as a group show a much greater awareness of Carroll's wordplay than their forebearers. Pun-to-zero translation has not been observed in the late versions as much as in older versions of the text, which again supports the previous norm about the visible awareness of wordplay in the modern translations, specifically after the 1980's. Concerning the wordplay in the source text, the general tendency in the translations of Alice in Wonderland within the selected period seems to be towards readability and acceptability.

Considering the norms adopted and propagated by the Translation Bureau established in 1940 as one of the pillars of the culture planning project on literature and translation, one can also obtain some remarkable findings between the translations by the Bureau and the private publishing houses in the corpus of this study (Tahir Gürçağlar, 2001; 113). It is observed that the norm of fidelity to textual integrity adopted by the Translation Bureau was followed by their translation (Burian's) and two other private publishing houses (Erten's and Ardiç's), whereas all the others in that period of 1940-1966 when the Translation Bureau was functioning, applied their own norms as seen in their liberty of omissions studied under pun-to-zero translation strategy in the examples of mainly Bešli's (1944), Soydaş & Atasagun's (1960) and Özbay's (1968) (Tahir Gürçağlar, 2001; 583).

On the other hand, one of the biggest effects on the quality of translation, independent from the periods, has also been determined by the proficiency, experience and willingness of the translator, also taking into consideration the possibilities offered to her/him. Along with the development of both technology and the given-importance of education in our country as well as in the world, translation has become more and more a respected professional occupation, free from being dependent on bilinguals, as in the past.

Last but not the least, the source text considered as a children's work in the beginning has discovered to be more read by adult readers in the course of time. The

same shift from children's literature to adults has also been observed in the Turkish literary system through many examples that support the idea, because the natural development has been that more and more the book is translated for adults, even published in the adult literature series by several publishing houses whilst almost all the older translations were included only in children's works.

The corpus covered in this study includes the translations from 1932 to 2004 and the main focus is the wordplay only in Alice in Wonderland. This can be taken as a pre-study. A full study for a more comprehensive corpus, not only on one work but different selected works from a wider literary genre can be undertaken in the future. Even advertisements and commercials that use wordplay bountifully or the loss of wordplay in oral translation or also in dubbed movies or series can be attempted.



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Table 1 PUNS, THEIR SUBTYPES AND MEANINGS

Pun	Horizontal / Vertical	The Type	Explanation
Antipathies-19	V.	Malapropism	Alice wants to say "The Antipodes" but cannot remember the right word.
Cats eat bats- bats eat cats-19	H.	Paronym	The sentence rhymes even when the subject and the object are switched.
The fall-20	V.	Homonymy	The season (Alice falls upon a heap of dry leaves) and the act of falling.
Shut up like telescope-21-22		Simile	To express the act of becoming shorter
In my going out altogether, like a candle-22		Simile	To express the act of shrinking
Curiouser and curiouser! - 24	V.	Malapropism	Growing so fast, Alice forgets how to speak English properly
I'm opening like the largest telescope- 24		Simile	To express the act of becoming taller
Great girl-25	V.	Polysemy	Great girl both grown up in person and length
By being drowned in my own tears-29	V.	Polysemy	Both figuratively and literally
This is the driest thing i know-32	V.	Homonymy	The Mouse tells the most boring story to dry them up.
Tale-tail-35	H.	Homophony	Alice thinks that the Mouse is talking about his tale being long and sad
I had not!...A knot!-37	H.	Paronym	Alice misunderstands the response
An old crab...the patience of an oyster-38	V.	Polysemy	A crab is both a sea animal and a grouchy, irritable person
Grow up... grown up-41	H.	Polysemy	To grow up in age and literally in length
Explain yourself...I can't explain myself...I am not myself, you see-50	H.	Homograph	Two different usages of "myself"
Axis-axes-63	H.	Homophony	Alice is talking about the axis of the Earth but the Duchess thinks of axes
Pig, or fig?-68	H.	Paronym	Similarity of pronunciation
Time.. to beat time-73	H.	Polysemy	Time is considered as a person by the Hatter and the March Hare
Learning to draw...what did they draw... they draw the treacle from-76-77	H.	Homonymy	Draw from a well vs. Draw a picture
They were in the well, they were...well in. 77	H.	Homonymy	Well as a noun in the first sentence and an adjective in the other one.
Off with their heads...are their heads off? Their heads are gone, -83	H.	Polysemy	Alice hides their heads in a flowerpot, so their heads were really gone.
Take care of the sense, and the sounds will take care of themselves-90		Idiomatic	Take care of the pence and the pounds will take care of themselves
Flamingoes and mustard both bite-90	V.	Polysemy	Flamingoes bite with their beaks whereas mustard bites in one's mouth
Birds of a feather flock together-90		Idiomatic	Similar people stick together.
Mustard mine...mine...the more there is of mine the less there is of yours-91	V.	Homograph	Mine as a noun first and then as a pronoun
Either you or your head must be off...-92	H.	Polysemy	Cut off or leave
Tortoise...he taught us- 95	H.	Paronym	Just a non-sense reason why they called the teacher 'tortoise'
We went to school every day...I have been to a day school too- 96	V.	Polysemy	Attended school during day time
Reeling and Writhing.-96	H.	Malapropism	Reading and Writing
Ambition, Distraction, Uglification and Derision-96		Malapropism	Addition, Subtraction, Multiplication and Division
Mystery, Seagraphy, Drawing, Stretching and Fainting in Coil-97	H.	Malapropism	History, Geography, Drawing, Sketching and Painting in Oil

Old crab-97	V.	Polysemy	Crab is someone with bad temper as well as a sea animal
Laughing and Grief-97	H.	Malapropism	Latin and Greek
Lessons.. lessen -97	H.	Paronym	Lesson as a noun and to lessen the hours
At dinn...where dinn may be..101	H.	Homograph	Alice meant to say at dinner but stops in the middle of the word
Whiting...it does the boots and the shoes...are done with whiting 102	V.	Paronym	Whiting the fish and Whiting, to make something white.
Soles and eels- 102	V.	Paronym	Shoes and boots are made of "Soles and Heels"
Porpoise... purpose-102	H.	Paronym	They mix the two words because of their paronymous similarity
I hadn't begun my tea-twinkling of the tea...it began with the tea...of course twinkling begins with a T...-111	H.	Paronym	The confusion of T's (The letter T and the drink Tea)
I am a poor man...poor speaker-112	H.	Homograph	He is financially poor, also not a good speaker
Before she had this fit... you never had fits...then the words don't fit you-120/1	H.	Homograph	The verb 'to fit' is used in two different meanings.

Table 2 NAMING AND THE TREATMENT OF PROPER NAMES

NAME	TRANSLATION	RELATED MEANING
ALICE	Alice, Alis (Ardıç, Erten, Beşli, Cevat), Alis only in the Title (Andaç's and the old edition of Uyar's translation-1981)	a Greek word meaning <i>truth</i> or <i>without madness</i>
WHITE RABBIT	Beyaz Tavşan	
DINAH THE CAT	Dinah, Sarman (Özbay, Beşli),	
DODO	Dudu Kuşu (Çakmakçı, Erzik, Uyar, Mater, Andaç), Pelikan (Olta, Ardıç, Soydaş) Kelaynak (Oral), Pelikan Kuşu (Özbay), Güvercin (Asımgil), Dodo (Civelekoğlu, Yeğınobalı, Burian, Erten, Cevat), Dodo kuşu (Suveren), Kuğu Kuşu (Beşli)	Dodo is an extinct bird which was about the size of a swan, covered with down instead of feathers, with short, strong legs, and wings too small for flight; also means a stupid person. This name is the pronunciation of Dodgson (the author) while stammering. (Çakmakçı, 2004; 36)
THE EAGLET	Küçük Kartal (Olta), Kartal yavrusu (Çakmakçı, Oral, Uyar), Karakuş Yavrusu (Cevat)	Represents Alice's sister Edith in real life (Çakmakçı, 2004; 36)
THE LORY	Papağan (Oral, Civelekoğlu, Olta, Uyar, Andaç, Asımgil, Suveren, Soydaş, Cevat), Karga (Özbay), Lory (Burian), Hint papağanı (Mater), Kırmızı Papağan (Çakmakçı, Erzik), Karatavuk (Ardıç), Al papağan (Yeğınobalı), ----, Lori (Erten)	Represents Alice's elder sister Lorina in real life (Çakmakçı, 2004; 36)
PAT	Pat, Sam (Özbay), ---- (Soydaş).	
MARY ANN	Mary Ann, Marry-Anne (Olta), Marian (Özbay), Mari An (Beşli)	
BILL	Bill, Posta Eri (Uyar) Piyer (Mater), Peter (Özbay).	
CHESHIRE CAT	Cheshire kedisi (Erzik, Civelekoğlu, Olta, Burian, Andaç, Suveren, Soydaş, Erten, Cevat), Ankara Kedisi (Oral), Vankara Kedisi (Çakmakçı, Uyar), Van Kedisi (Mater, Beşli), Sırtkan Kedi (Asımgil), Chester kedisi (Ardıç), Çester Kedisi (Özbay), Cins Kedi (Yeğınobalı)	Cheshire Puss-Bay Mine (Beşli). Cheshire is a big place in England and there is a breed of cat from that region, from where the idiom "to grin like a Cheshire cat" comes from.
MARCH HARE	Mart Tavşanı	Note: İngilizcede: "Bir şapkacı gibi veyahut bir Mart Tavşanı gibi deli" tabiri çok kullanılır. Fransızca da diş-çi gibi yalancı tabiri vardır ki, bu bölümün iki şahsiyeti bu tabire hak kazanırlar (Ardıç, footnote p. 65). The hare is said to be mad in March because of the frenzied antics of these animals during their rutting time in that month
HATTER	Şapkacı, Deli Şapkacı (Uyar, Asımgil)	In Britain, because hatters worked with mercury. The phrase as mad as a hatter is of unknown origin but probably of ironical force originally from the character of the type now somewhat duplicated by the male milliner or dressmaker.
DORMOUSE	Fındık faresi (Çakmakçı, Oral, Olta, Soydaş), Uykucu Fare, Kakırca Faresi (Yeğınobalı, Asımgil), Tarla faresi (Erzik, Uyar, Mater, Burian, Andaç, Özbay, Ardıç, Erten, Beşli), Fare (Civelekoğlu, Suveren)	This is a type of mouse which is usually found in houses, different from those in fields (field mouse). The Dormouse is a sleeping mouse, eats nuts, suggesting the squirrel of present-day slang or the American species to which it is most closely related. It goes into a stupor during cold weather. <i>Dormire</i> in Latin

GRYPHON	Gryphon (Olta, Soydaş), Grifon (Oral, Yeğınobalı, Civelekoğlu, Suveren), Grayfon (Beşli), Ejder (Çakmakçı, Erzık, Uyar, Burian), Akbaba (Özbay, Ardıç), Ejderha (Mater, Andaç, Asımgil, Erten)	means to sleep, while there's no need to explain the rest of the word. Yarı kartal, yarı aslan olan mitolojik bir canavar (Çakmakçı), Grifon, baş tarafı Kartal gibi alt tarafıysa Aslan'ı andran bir ejderhaydı (Civelekoğlu), Ejderhanın başı kartal, vücudu ise aslan görünümündeydi (Mater), bu Ejderhanın başı Aslan, alt yanı Kartalı andırıyordu (Andaç), Bu baş tarafı Aslan gibi alt tarafı ise Kartalı andran bir ejderhaydı (Suveren), Mitolojide geçer, yarı aslan yarı melek bir yaratık (Soydaş)
THE MOCK TURTLE	Yalancı Kaplumbağa (Çakmakçı, Erzık, Yeğınobalı, Uyar, Mater, Burian, Andaç, Erten), Sözde Kaplumbağa (Oral, Civelekoğlu), Soyтары kaplumbağa (Olta, Soydaş), Dana başlı Kaplumbağa (Özbay, Ardıç), Kaplumbağa bozuntusu (Asımgil), Taklid Kaplumbağa (Suveren), Deniz Kaplumbağası Mok (Beşli)	Footnote by Burian: Dana başından yapılan çorbaya İngilizler bu ismi verir. The mock is the person who makes fun of other people. So is this character in the story.

Table 3a PUNS IN DIFFERENT TURKISH TRANSLATIONS OF ALICE IN WONDERLAND (2003-1990)

Source Pun	Çakmakçı-2004	Oral-2003	Erzik-2001	Yeginobalı-1998	Civelekoğlu-1998	Olta-1995	Uyar-1992	Mater-1992	Burian-1990
Antipathies-19	Zitliklar-20	Zitliklar-3	Antika-9	Antipaft-9	Antipatiler-157	Zitliklar-11	Zitliklar-11	Antrepo-12
Cats eat bats-19	Kediler yarasa yer mi? Yarasalar kediler yarasa yer mi?-20-21	Kediler yarasa yer mi? Yarasalar kediler yarasa yer mi?-4	Kediler yarasa yer mi? Yarasalar kediler yarasa yer mi?-10	Kedi yarasa yer mi?-10 (Yarasalar kediler yarasa yer mi? is missing)	Kediler yarasa yer mi? Yarasalar kediler yarasa yer mi?-15	Kediler yarasa yer mi? Yarasalar kediler yarasa yer mi?-8	Pisi yarasa, pisi yarasa, pisi yarasa yer mi? Yarasa pisi yer mi?-12	Kediler yarasa yer mi? Yarasalar kediler yarasa yer mi?-12	Kediler yarasa yer mi? Yarasa kediler yarasa yer mi?-13
The fall-20	Düşeymişesine...Düşünde...Düşüş-20-21	Düşüş-4	Düşünde...Düşüş-10	Düşüşü-10	Düşüş-15	Düşme-8	Düşeymişesine...düşüş...düşünde...Düşüş-12	Düşüş-12	Düşüş-13
Shut up like telescope-21-22	Teleskop gibi kapamıyorum kısılabilmeyi-5-6	Teleskop gibi kapamıyorum kısılabilmeyi-5-6	Bir dürbün gibi kısılabileceğim/kısıladığımı-10-13	Dürbün gibi katlanabilir birşey olsaydım-11-12	Bir teleskop gibi kapamıvermeyiy-16-17	Bir teleskop gibi küçülmek-9-10	Bir gemici dürbünü gibi uzayıp uzayıp kısılabileceğim-13-14	Bir gemici dürbünü gibi uzayıp uzayıp kısılabileceğim-13-14	Bir dürbün gibi uzayıp kısılabileceğim e olurdu-14-16
In my going out altogether, like a candle-22	Bir mum gibi tamamen eriyip yok olabılırım-25	Mum gibi eriyip gitmeme...-6	Kısala kısala yok oluveririm, upki bir mum gibi-13	Mum işığı gibi hepken söndürmüşüm-13	Bu güdüşe mum gibi eriyebilirim-18	Belki de bir mum gibi eriyip bitiririm-10	Kısala kısala yok oluveririm, upki bir mum fitili gibi-16	Tipki bir mum fitili gibi kısala kısala yok oluveririm-15	E, olur ya, kısala kısala mum gibi eriyip bitiririm-16
Curiouser and curiouser!-24	Tuhaflaşıkça tuhaflaşıyor, gitlikçe tuhaflaşıyor! -27	Ne tuhaf!-9	Acayipleştiçe, acayipleşiyor-16	Şaşmacadan şaşmacaya-15	Garabet, garabet!-21	Garip, daha garip-13	Gitlikçe garipleştiçe gitlikçe garipleştiçe-19	Gitlikçe tuhaflaşıyor-17	Bütünlün acayipleştiçe acayipleşiyor-18
I'm opening like the largest telescope-24	Dünyanın en büyük teleskopu gibi açılıp uzuyorum-27	Dünyanın en büyük teleskopu gibi açılıp uzuyorum-9	Dünyanın en büyük dürbünü gibi uzuyorum-16	Dünyanın gelişmiş gelecek en büyük dürbünü gibi açılmakayım-15	Dünyanın en büyük teleskopu gibi açılıyorrum-21	Dünyanın en büyük teleskopu gibi açılıyordu-13	Simdi de dünyanın en büyük dürbünü gibi uzuyorum!-19	Dünyanın en büyük dürbünü kadar uzuyorum işte-17	Dünyanın en büyük teleskopu kadar uzuyorum-18
Great girl-25	Senin gibi kocaman bir kız (yalan da değildi!)-29	Koskocaman kız-10	Koskoca bir kız-17	Böyle kocaman bir kız (bu konuda ne dese haklıydı!)-16	Kocaman bir kız-22	Kocaman bir kız-14	Koskoca bir kız-20	koca bir kız-18	Koca kız-23
By being drowned in my	Kendi aktığım göz yaşlarında	Kendi aktığım göz yaşlarında	Kendi aktığım göz yaşlarında	Kendi aktığım göz yaşlarımın	Kendi aktığım göz yaşlarımın	Kendi aktığım göz yaşlarımın	Kendi aktığım göz yaşlarında	Kendi aktığım göz yaşlarında	Kendi aktığım göz yaşlarında

own tears-29	buğularak -33	buğularak-13	buğularak-21	içinde buğularak-20	buğulup-26	içinde buğularak-18	buğularak-25	buğulacağım-21	buğularak-25
This is the driest thing I know-32	Bu, bildiğim en kuru şey-38	Bu bildiğim en kuru, yani, şey en ciddi şeydir-18	Bildiğim en kuru, en kurutucu şey bu-26	Bildiğim en kuru-25	Bilmen en kuru söz budur-32	-----24	En kuru, en takırdatıcı-30	Kurutacak şeyleri söyleyeceğim-26	Bildiğim en kuru şey bu-32
Tale-tail-35	Ardumdaki uzun ve hüzünlü bir hikaye...kuyruğu bakarak... "uzun neden hüzünlü ama acıyor mu biliyorum... kuyru k acitir bir yılan hikayesi-42	Benim hikayem uzun ve acıdır... kuyruğuna bakarak... "uzun neden hüzünlü ama acıyor mu biliyorum... kuyru k acitir bir yılan hikayesi-42	Benimki hem uzun hem acıklı...farenin kuyruğuna bakarak... "uzun neden hüzünlü ama acıklı-30	Benim öyküm uzun bir kuyruklu yalandır...kuyruk uzun ama neden yalan...28	Hikaye...benimki i çok uzun ve acıklıdır. Hevesanla kuyruğunu oynattı...uzun... fakat neden acıklı-34-36	Hikayem uzun ve acıklıdır...uzun bir kuyruk ama niye acıklı?-28	Ardumdaki hikaye hem uzun, hem acıklıdır...kuyruk una bakarak... kuyruk acitir bir yılan hikayesi çıkardı-34	Öykü-kuyruk-kuyruk acitir bir öykü-30	Hikayeni...beni mki hem uzun hem acıklı... kuyruğuna bakarak...uzun ama neden acıklı oluyor?-34
I had not...A knot!-37	Beşinci buğuma gelmişsiniz. Orayı çözyordunuz. Çözmüyordum. Dügüm olmuş!...Ah çözmenize yardım edeyim-43	Beşinci kıvrıma geldiniz...dügü mlendi o zaman...çözeyim -23	Beşinci kıvrıma gelmişsiniz...Ora yı çözümlüyordunuz. Z...hayır...çözümü emiyoruz...demek düğüm oldu-31	Beşinci dönemin başındaydınız...hiç de değil... düğüm olmuş galiba... çözmenize yardım edeyim-30	Kuyruğun beşinci kıvrımına geldiniz...gelme dim...demek düğüm oldu...çözmenize izin verin-38	Beşinci kıvrıya gelmişsiniz. Fare çok kızdı ve - Hayır diye haykırdı...Alis: Dügüm diyerek telaşa etrafına bakındı-29	Beşinci buğumun bölümü başına gelmişsiniz. Orayı çözyordunuz. Demek düğüm oldu...yardım edeyim-36	Beşinci kavisin başına gelmişsiniz...hayır tam değil...öykümün henüz düğüm noktasına gelmedim...çöz mene yardım edeyim-32	Beşinci kıvrıma geldiniz...gelin edimdi...bir düğüm ha! Ah durum da çözeyim-35
An old crab...the patience of an oyster-38	Yengeç...bir istiridyenin bile sabrını taşırırsın zaten- 44	Yengeç...sen yok musun...istiridye el bir kille çileden çıkarılır-30	Yaşlı bir yengeç...bir istiridyenin bile sabrını-31	Yengeç...sen yok musun...istiridye el bir kille çileden çıkarılır-30	Yaşlı bir yengeç...bir istiridyenin bile sabrını	yengeç...bir istiridyenin bile sabrını bile tükürürsün-29-30	Hiyar bir yengeç...sen bir istiridyenin bile sabrını taşırırsın zaten-36	Yaşlı bir yengeç...bir istiridyenin bile sabrını taşırırsın-32	Hiyar bir yengeç...bir yengencin sabrını tükermeye
When I grow up... but I'm grown up now-41	Büyüncü ben yazarm, ama şimdi büyümüşüm-50	Büyüdüğümde...şimdi zaten büyüdüm-27	Büyüncü...büyüdüm işte-36	Büyüdüğüm zaman...daha fazla büyümeme imkan yok-36	Büyüdüğüm zaman...daha fazla büyümeme imkan yok-36	Büyüncü...büyük değişim ki-42	Büyüncü...yet eri kadar büyüdüm-37	Büyüncü...yet eri kadar büyüdüm-37	Büyüncü...yet eri kadar büyüdüm ya-41
Explain yourself...I can't explain myself...I am not myself, you	Söylediğimi açıkla bakalım...açıklayamam efendim...ben kendim değilim	Ne demek istiyorsun...ken dine gel... getemem efendim...ben	Söylediğini açıkla...ben kendim değilim ki kendi dediğimi	Açıkla...yapamam... bunlar BENİM söylediğimden emin değilim ki-	Bunu açıkla...ne demek istediğimi açıklayamayacağım, çünkü ben	Ne demek istiyorsun?- Pek izah edemeyeceğim...çünkü ilk önce	Söylediğini açıkla bakalım...açıklayamayacağım çünkü ben kendim değilim	Açıkla bakalım söylediğimi...açıklayamayacağım çünkü ben kendim değilim	Derdini doğru durtulatsana...anlat amayacağım...çünkü kendi...

see-50	.. kendi dediğimi açıklayabileyim-60	kendim değili-34	Ben KENDİM değili-43	kendim değili-51	kendim anlatıyorum-43-44	ki kendi dediğimi açıklayabileyim-51	45	kendim değili-51
Axis-axes-63	Dönüş hızı baltalarınıms olur. Baltada dedin de aklıma geldi...boyununu vurum-74	Ekseni...kes kafası- 47	Ekseni üzerinde 24 saate bir döner durur...vur dedin de...vurun kellesini-57	Ekseni...kesenle r hakkında konuşuyor...kesi n şunun çıkarmı-64	Ekseni...Beni sıkıyım lütfen, rakamlarım içinde hiç vururum-57	Ekseni...baltanın çevresinde baltalandığında balta deyince-61	Kendi	Kendi eksemi etrafında...ense derken aklıma geldi... vurun şunun ensesine ballayı-67
Pig, or fig?-68	Domuz mu... muz mu?-80	Domuz mu... muz mu?-52	Domuz mu...camuz mu-63	Domuz mu... Muz mu? 71	Domuz mu...Domuzcuk mu-62	Domuz mu muz mu? 67	Domuz mu buz mu? 67	Muz mu domuz mu? 73
Time.. to beat time-73	Zamanı...ayağım vurup zaman ölçerim...vurulm aya hiç katlanamaz- 84-85	Zamanı...müzik dersinde elimle vuruşlar yaptım...vur uşlara hiç katlanamaz -56	Zamanı tanıyaydın...okula giderken zamana karşı yarıştığını bilirim...yarışta yenilmeye hiç gelemez o-67	Zamanı...müzik derslerinde zamanla tempo tutar elimizi tutar...vurulm aya hiç gelmez o-80	Zamanı, ayağımı vurup zaman ölçmeye çalışırım...vurulm aya hiç gelmez o-80	Zaman, yaşayan bir varlıktır, ayagıyla tempo tutup zamanı ölçtüğüm...vurul masından hoşlanmaz-73	Zaman...zamanla a...piyano çalırken onu tutmaya bakarmı...tutul maya hiç gelemez o-80	Zaman...zamanla a...piyano çalırken onu tutup zamanı ölçtüğüm...vurul masından hoşlanmaz-73
Learning to draw...what did they draw? where did they draw the treatle from?-76-77	Boyuna çekip durularmış...ne çekip durularmış...şek derken pekmızı nereden çekiyorlarmış?- 88-89	Resim çizmeyi öğreniyorlarmış...ne çizmişler? Pekmezi nerede buluyorladi?-60-70	Şey çekmesini öğreniyorlarmış... resim yapmasını öğreniyorlarmış...ne resmi yapıyorlarmış...pekmze-81	Resim çekmeyi öğreniyorlarmış...ne resmi yapıyorlarmış...pekmze-81	Çekmeyi öğreniyorlarmış...Ne çekmeyi öğreniyorlarmış -Yosun çekmeyi-71	Boyuna çekip durularmış...Ne çekip durularmış...Ne çekiyorlarmış çekekçeler, günbali tabir-84	Koyudan çekmeyi öğreniyorlarmış...koyudan ne çekiyorlarmış... Bulama-85	Koyudan çekmeyi öğreniyorlarmış...koyudan ne çekiyorlarmış... Bulama-85
They were in the well, they were...well in, 77	Zaten koyunun içindeydiler...elb ette koyunun içindeydiler - 89	Kuyunun içindeydiler...ku şkusuz koyunun içindeydiler-60-61	Kuyunun içindeydiler...tabiki içindeydiler- 76	Kuyunun içindeydiler-81	Onlar kuyunun dibinde-72	Onlar kuyunun dibindeydiler değil mi?...Hem de iyice dibinde-78	Kuyunun dibindeydiler değil mi?...Hem de iyice dibinde-78	Onlar kuyunun dibindeydiler değil mi?...Hem de iyice dibinde-78
Off with their heads...are their heads off? Their heads are gone, -83	Boyunlarmı vurun şunlarmı! Kafaları uçuruld mu...kafaları	Vurun kellelerini...kelle leri vuruldu mu? Kelleleri vuruldu-66	Uçurun kellelerini... uçtu mu kafaları, kafaları ortada yok-78	Başlarını kesin... kafalarını kestirm mi? Başları gitti-86	Kesin kafalarını şunlarmı...Başları kesildi mi...Evet-79-80	Kafalarını uçurun şunlarmı...kafaları uçuruld mu? Kimsede kafa kalmadı ortada- diye bir şey	Kesin kafalarını şunlarmı...kafaları uçuruld mu? Kimsede kafa kalmadı ortada- diye bir şey	Uçurun şunlarmı...kafaları uçuruld mu? Kafaları uçtu-94

Take care of the sense, and the sounds will take care of themselves-90	Herkes kendi kapsımını öndüğü sesleri bütün mahalle tertemiz olur-106	Sen anlamı ver, sesler buna uyur- 74	İki gömül bir olunca samanlık seyrarı olur-86	Duygulara dikkat et. Böylece sesler başlarının çaresine bakılır-96	Sen kendi aklını idare et, "sesler kendi kendilerini idare eder"-89	kalmadı-93	85-86	Sen manaya bak, sesler kendi başlarının çaresine bakılır-104
Flingoes and mustard both bite-90	Flingolar da ağzı yakar, hardal da - 107	Flingolar da hardallar da ağzı yakar- 74	Flingolar da dikenler de can acıtır-87	Flingolar da hardallar da insanı isirirler-96	Kuş ve Hardal...ikişi de can yakarlar...hardal kuş değil-89	Balıkçılar da ağzı yakabilir, hardal da-101	Turma kuşları da can yakar hardal da-95	Flamanlar da hardal da insanı isirir- 105
Birds of a feather flock together-90	Aynı cins kuşlar sürü halinde uçarlar-107	Tüylü kuşlar sürü halinde gezer-74	Her kuşun eti yenmez-87	Aynı cins kuşlar, birbirlerini bulurlar-96	-----89	Cinstir çeker-101	Benzeşenler birleşir-95	Bir cinsten kuşlar birlikte yaşar- 105
Mustard mine...of mine...the more there is of mine the less there is of yours-91	Bir hardal...hardal madeni...büyük madenler benim ne kadar çok şeyim varsa, senin o kadar az şeyin olur-107	Bir hardal madeni...büyük madenler benim ne kadar çok küçük madenler senin- 75	Diken bir çöçektir...diken serası var...gülü seven kişinin eline diken batır-87	hardal ocağı var. benim ocağında ne kadar çok kaynarsa seninkinde o kadar az kaynar-97	Metal...bir tane metal ocağı var...buldum, bir sebzel-89	Hardal kuş değildir...Kayatuz u... hardal madeni var. Yere düşmekle cevher saktı olmaz kadretti-102	Hardal bir çeşit madeni...hardal tuzdur...hardal madeni...yaşadığı süreçte madenlerle kıyaslama kişileri-95	Maden...madenler ya...buralarda büyük bir hardal madeni vardır...maden varsa manen yoktur-105
Either you or your head must be off...-92	Ya kendin gidersin ya da kafanı gideri-108	Ya sen derhal gitmelisin ya da kellen-76	Buradan ya kendin gidersin ya da kellen gider-88	Ya sen gideceksin ya da kafanı gidecek-98	Ya siz gidersiniz, ya da başınız-91	Yarım dakikakaya kadar ya kendin defolur gidersin ya kafanı gider- 104	Hemen defolup gitmezseniz kafanız gider sonra-97	Ya kendin defolur gidersin, yahut kafanı gider-107
Tortoise...beca use he taught us- 95	Tosbağa dertlik, çünkü bizi sinifta boyuna öğretmenimizi-112	Tosbağa...çünkü o bizim öğretmenimizi-79	Tosbağa...çünkü babamız gibiydi-92	Tosbağa...bize ders verdi için-101	Kaplumbağa Tiran...kendisi öğrendiği için- 94	Tosbağa...biz...toslatırdı-108	Yunan Kaplumbağası...bizi okuturdular için-100	Tosbağa...çünkü bizi okuturdular için-112
We went to school every day...I have been to a day school too-96	Her gün okula gidiyorduk...Ben de her gün okula gidiyordum-113	Her gün okula gidiyorduk...ben de her gün okula gidiyordum-80	Her gün okula gidiyorduk...ben de her gün okula gidiyordum-92	Her gün okula gidiyorduk...ben de her gün okula gittim-101	Her gün okula gidiyorduk...ben de her gün okula gittim-95	Her sabah okula gidiyorduk...Ben de sabahçıydım-109	Okula hergün gidiyorduk...Ben de her gün giderdim-100-101	Her gün mektebe gidiyorduk...Ben de hergün mektebe gidiyordum-112

Reeling and Writhing-96	Soluma ve yüzme-114	Dokuma ve Kazma-80	Salınma ve savrulma-97	Dokuma, kazma-93	Dönme ve kıvrılma-102	Okuyup yazma-95	Soluma-Yüzme-110	Gülme ve Dedikodu-101	Akrak Yaşmak-113
Ambition,	Hoplama, Zıbarma, Dönme, Çarpma, Ölme-80	Hoplama, kaçırma, Çarpma, Ölme-80	yükselme, eğilme, çirkinleştirme ve bölünme-97	Coplama, çıldırma, çırpma, çelme-93	hurs toplama, Akıl çıkarma, Çarpma ve Bölünme-102	Arzu, Alidama, Çirkinleştirme ve Ala etme-95	hoplama, zıbarma, dönme, çarpma-110	Tuiku- Eğlence- Çirkinleştirme- Çarpma ve Alay etme-101	Hoplamak Çığırnak Çarpınak ve Sövmek-113
Mystery,	Hem eski hem çağdaş Talih, Deryografya, İsim-kesim-İş, Kesim-İş, Tarama ve Pullu boya-115	Maval...Denizöljü...Kesim...dizi m ve buktım- 81	Gizem...denizraf ya ve kelimeleri uzatırma konuşma Besin-konuşmayı, kelimeleri esnetmeyi ve yılan gibi yere çöbrekleyip yatmayı-98	Torik...agrafya ile suyojoly...tütrekk eple çalışması...Dilb ilimle Sazan kuralarını...yağlı oya'ya sulu oya-93	Sir...Deniz Bilgisi, ağır konuşma...gerin Tostopatalak ve pullu boyama-110	Muamma...Deniz coğrafyası, iyi konuşma...Konuşma ve Gerilme-96	Talih...deryograf ya...besin-ış; kesim-ış, tarama ve pullu boya-110	Fildişi, Deryabilim, Tırıklamak, Trampa etmeyi ve Kaydrak Oyunu-102	Şarh...Sugrafya, -Kesim, Tarakbilim ve Balıkova yapma-114
Old crab-97	Hiyar bir yengeç-115	Yaşlı bir yengeç-81	Ne dikenli bir deniz kestanesiydi o adam-98	Yampir bir yengeç-94	Tam anlamıyla yaşlı bir yengeç-103	Çok yaşlıydı-97	Ne inatçı bir kirpıydı bezim öğretmen-110	Yaşlı bir yengeç-102	Hiyar bir yengeçti ama tam bir yengeç-114
Laughing and Grief-97	Gülme ve Ağlama-115	Gülme ve Ağlama-81	Gülme ve esneme-98	Ömer'le Hadise -94	Kahkahaca ve Kederece-103	Gülme ve Uzulme-97	Gülence ve ağlanca-110	Gülmece ve Ağlama-102	Lafınca ve Bunaks-115
Lessons.	Dersler boyunca ters gider de ondan-115	Tersine gittiği için adna ders demişler- 81	Ders...ders saatleri sürekl ters işler- 99	-----94	Ders...çoğalmas ı gereken yerde tersine azaltıyor-103	Azaltıyor. Ne garip program! -103	Ders...ders saatleri boyunca ters gider de ondan-111	Ders denmesi de bundan...saatleri ters gider de ondan-115	Ders denmesi de bundan...saatleri ters gider de ondan-115
At dinn-...where dinn may be...101	Yemekte diyeycekti, kendini güç tuttu. "Yem..."-120	Taba...Taba neresi-86	Yed...Yed nedir-103	Sof...sof neresi-98	Ye...ye denilen yerin neresi-108	Yem...Yeminin nereden olduğunu biliyorum-101	Yem...Yemin nereden olduğunu biliyorum-115	Yemekte diyordu ki Yem diyebilirdi. Yem'in nereden olduğunu-107	Yed...Yed nedir biliyorum-120
Whiting...it does the boots and the shoes...are done with whiting 102	Mezgit...pabuçları parlatır da ondan...ayakkabı boyası herhalde...mezgitle parlatılır-121	Mezgit...git dediğin hilebir yere git-mez de onun için!- 86	Mezgit...üstü başı konusunda çok tütz...suyun içinde harfler karışığı için 'mezgit' olmuş -104	Kefal...CAYHAN E İŞLETLER DE ONDAN...herkes buralara keyif almaya mezzit için onların gittiği için onların adı da KEFAL'a çıkmıştır-99	Mezgit...beyazdı r...çünkü ayakkabı ve çizmeleri boyar. Mezzit renkli beyaz balıkları hepsini beyazlatıp	Onlara neden barbunya dendiğini biliyor musun? Çünkü ondan potin ve ayakkabı boyanır-103	Mezgit...pabuçları parlatır. tertemiz giysilerle boyasız ayakkabı gider mi...gitemez mezgit-116	Mezgit...pabuç boyayıp parlatmaya... Bezzit yla... mezgit bezzit ile boyanır-121	Mezgit...üstüne başına çok tützür...suda yasadıkları için altüst olmuş, temiz iken mezgit olmuşlar- 121

Soles and eels-102	Dil balığı ve yılan balığıyla, elbette-121	-----87	Mitrekket balığı ve slingerlerle-104	parlatılır-109 Yılan balığı ya da alabalık derisinden-109	Baikkıldan-103	Mitrekket balığı ve slingerler	balıktır-109 (Kim boyar?) Çekiciliği ve Zargana-109	(Temizliği) sünger ve mitrekket balığı ile-122
Porpoise... purpose-102	Hangi ek-yunusla...okyanus...okyanusla demek istiyorsunuz galiba-122	Hangi anaçla?... Amaç demek istemiyor musunuz?- 87	Yunus...yıkayıp yuğumladırlar... lütfen bizi yuğunuz deriz-99	Dil balığıyla...dil balığı olamadan...gümeze...hangisi dile...Dilek demek istemiyor musun-109	-----103	Yunus... ek-yunus... okyanus-117	Turnabalığı...bir balık tura çıkarmak hangi Turnabalığıyla .tura demek istiyorsun-109	Domuzbalığı... hangi dostuz ile... hangi dostumuz ile mi demek istediniz?- 122
I hadn't begun my tea...twinkling of the tea...it began with the tea...of course twinkling begins with a T...-111	Çaya başlayalı bir kaç hafta falan oluyor...çayın da ç'si kalma...çayın nesi?...çile o zaman başladık...çay ç başladık...çay ç başladık-134	Çayımı bile içmemiştim...çay da parlıyordu...her şey çayla başlamıştı...Çay Ç ile başlar tabii...-96	Çaya daha yeni başlamıştım...çay da göz kırpmaya başla. herşey çayla başladı...Herşey göz kırpar oldu-109	Çayma başlamamıştım...çayın çaydanlığı...çay danlığın çayla başladığı ben de bilirim-119Dil balığı ve yılan balığıyla, elbette-121	İlk defa çay içcektim...Çayın parlıması...neyn parlıması...çayın parlıması majeste-112,113	Çayın ç'si kalma... çayın nesi? Çile o zaman başlar. çay ç ile başlar...çile çayla başladı-127	Çay içmeye başlayalı...çayın çaylaklığı...neyn çaylaklığı? Bu bir çay'la başlar. çaylaklı k çay'la başlar. Çaylaklaşmaya başladı...-120	Çaya hemtuz başlamıştım...çay y çürüdü...Ne çürüdü?...önce bir çay...çay tabii Ç ile başlar. Herşey çitirdir oldu-114
I am a poor man...poor speaker-112	Ben fakara bir adamam...çok fakara bir konuşmacısın-134	Yoksul biriyim...konuşma yeteneğinden de yoksunsun-97	..fakara bir adamam...sen SURAT fukarasısın-109	Yoksul bir adamam...zavallı konuşmacısın-120	Zavallı bir insanım...zavallı bir hatipsin-114	..fakara bir adamam...sen çok fakara bir konuşmacısın-128	Zavallı bir adamam...zavallı bir konuşmacısın-121	Zavallı bir adamam...konuş maktan yana pek zavallısın-134-135
Before she had this fit- you never had fits, my dear 120...then the words don't fit you-121	Bu krizi geçirmeden önce...sen hiç kriz geçirmedin değil mi tamam...öyleyse sizlerimi malumu ilamı dedim-145	Öncesinde krizin...sanırım siz hiç kriz yaşamadınız değil mi tamam...öyleyse sizlerimi malumu ilamı dedim-145	O'na Gül demekten söz ediyor...sana kimse Gül demedi değil mi, hayatım?... GÜLÜMSE sözler seni gezer-128	O bu krizi atlamadan önce...sen hiç kriz geçirmedin değil mi tatlım... o halde bu sözler beni gezer-128	-----122	O malum krizleri geçirmeden kriz geçiririz...sen hiç kriz geçirdin mi sevgilim? O zaman...malum, malumu ilamı dedim-138	Göremez krizi yapılan saldırmı t...sevgilim siz hiç saldırmı ugramadınız değil mi? Eğer siz hiç saldırmıya ugramadınızsa ugramayın siz değilsiniz-132	Bayan hırs nöbetine tutulmadan çok önce...sen hiç saldırmıya ugramadınız değil mi? Eğer hırslandırdınız değil mi sevgilim? Öyleyse bu sözler sana değil-145

Table 3b PUNS IN DIFFERENT TURKISH TRANSLATIONS OF ALICE IN WONDERLAND (1983-1932)

Original	Andaç-1983	Asmıgil-1971	Suveren-1970	Özbay-1968	Ardıç-1965	Soydas, Atasagun-1960	Erten-1953	Beşli-1944	Cevat-1932
Antipathies-19	Tuhafır-9	Antipatiler-11	Antipatiler-9	-----7	Antipatiler-5	-----7	Antipati-6	-----8	-----8
Cats eat bats-19	Kediler yarasa yerler mi?-(Yarasalar kedi yer mi is missing)-10	Kediler yarasa yer mi, kediler yarasa yer mi ..yarasalar kedi yer mi?-12	Kediler yarasa yerler mi? Yarasalar kedi yerler mi?-10	KEDİLER YARASALARI YER Mİ? Yarasalar kedileri yer mi?7	Kediler yarasa yer mi? Yarasalar kedi yer mi?-6	Kediler yarasa yer mi, kediler yarasa yer mi ..yarasalar kedi yer mi?-7	Kediler yarasa yer mi, kediler yarasa yer mi ..yarasalar kedi yer mi?-7	-----8	Kediler yarasa yer mi? Yarasalar kedi yer mi?-12
The fall-20	Düşüş-10	Düşme-13	Düşüş-10	-----8	-----6	Düşme-7	İniş-7	-----8	Düşüş-12
Shut up like telescope-21-22	Gemicii dürbünü gibi olsaydım/kısalıyorum-11-12	Bir dürbünün içine girmiş gibi küçülebilsyeydim ..küçültüyorum galiba-15-17	Bir teleskop gibi kapamıvermeyi/ kapandığımdan eminim-11-12	Kaptanların kullandıkları tekli dürbün gibi olsaydım...galiba küçültüyorum-9	Bir teleskop gibi içeri girebilseydim/he rhalde bir teleskop haline geliyorum-7-10	Bir teleskop gibi küçülmeyi/ bir teleskop gibi küçültüyorum-9-10	Dürbün gibi uzayıp kısalabilseydim /kapamır gibi-9-11	İç içe geçen dürbün (teleskop) gibi ufala bilseydim /teleskop gibi iç içe geçerek küçültüyorum-10-11	Bir dürbün gibi uzayıp kapanılabilsydi m/ bir dürbün gibi açılıp kapanılabileceği m galiba-15-19
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Porpoise... purpose-102	Hangi Yunus'la... Okyanus demek istiyorsunuz? - 105	Mezitler hep Yunusların yanında bulunmak zorundadırlar...a kılı, balıkların hiçbir yanlarında bir Yunus olmadıkça sur'dan suraya gitmezler-173	Mezit balığının yerinde olsaydım tosbağayla bir yere gitmezdim...To sbağayla dolaymak büyük bir şerefdir-93	Turna balığı...hangi turna balığıyle...pek aklım ermedi bu işe-111	Domuz balığına...hangi domuz balığı ile diye sorarım...Hangi dostunla demek istedin değil mi-110		94	
I hadn't begun my tea- twinkling of the tea...it began with the tea...of course twinkling begins with a T...-111	Çaya başlıyalı. Çayın da ç'si kalma...Çayın nesini? "Çayın çayı" diyecek oldu...çayın ç'yle başladığını ..çay olayından sonra-117	Hersey çayla başladı...E, ne olmus çaya...İşte o zamandan beri göz açıp kapandıya kadar pek çok şeyler oldu-192	Çayma başlamamıştım. ..çayın çaydanlığı...Ne ?..Çaydanlığın çayı...çaydanlığın çayla başladığını bilirim-103	Hala çayımı içmiş degilim...çayın rengi neyin... bu neydi başladı. Nedir çayla başlayayan-123	Bir hafta ilk defa çay içecektim...çok iyi gidiyordu. Çayın parlıtı...Neyin parlıtı? Çayın parlıtı-87	Zaten çaya yeni başlamıştım...ite reyâğı azalıp çay da çatırdayınca...n e çatırdayınca dedin? Çayla başladı. Çatırdamak tabii "ç" ile başlar-122	On beş gün evvel kahvaltı ederken hersey titremeye başlamıştı. Şe..şe.. şeker, çay.. çay.. çaydanlık...-101	

I am a poor man...poor speaker-112	Yoksul biriyim...senin dilin de çok yoksul-118	Zavallı, yoksul bir adamım...konuşmadan da yoksun olduğum belli-193	Yoksul bir insanım...senin dilin de yoksul-104	Fakir bir insanım...senin dilin de yoksul-91	Zavallı bir insanım ben...pek pek zavallı bir hatipsiniz-124	Ben zavallı bir insanım...sadece zavallı bir hatipsiniz-88	Zavallı fakir bir adamım...zavallı bir adamım ama konuşmaktan yana-123	Zavallı bir adamım...pep zavallı hatipsiniz-102	
<i>Before she had this fit</i> you never had fits, my dear, 120. then the words don't fit you-121	"Bu haberi kimse duymasın önce Sen hiç öfkelenir sonra" Sen hiç öfkelenmezsin değil mi güzelim?..O zaman, bu söz sana uymuyor-129	Kadın tutulmadan önce bu bunalıma...Sen hiç bunalım falan geçirmediydin, değil mi, şekerim...hem sonra kadının kişiliği de seninkini tutuyor. Elle tutulur yanı yok bunun-209	<i>Hiddetlemede</i> n diyor. "Kral dönüp Kraliçeye baktı "Sen hiç sinirlenmezsin değil mi şekerim?"... halde bu söz sana uymuyor-113	-----95	O sinir buhranı geçirmeden önce...siz hiç sinir buhranı geçirmediniz değil mi aziz kraliçem?...o halde bu sözler size ait değildir-133	-----92	*Bayanın sinirleri ayaklanmadan önce' diyor...Sen hiç sinirlenir misin, şekerim...hayır..şu halde bu sözler seni tutmuyor-132	Bu sinir buhranına uğramazdan önce, sevgilim sende sinirden eser yoktu, değil mi?...asla...Kıral...Bu da bir delirdi! dedi-113	

Table 4 THE DISTRIBUTION OF THE METHODS THAT TRANSLATORS USED

Pun	Pun-to-Pun	Pun-to-RRD	Non-Translation	Pun-to-Zero	Literal Meaning	Situational Pun	Footnote
Antipathies-19		Erzik, Yeğınobalı, Civelekođlu, Burian, Asımđil, Suveren, Ardıç, Erten	Çakmakçı, Oral, Uyar, Mater, Andaç	Olta, Özbay, Soydaş&Atasagun, Beşli			Cevat
Cats eat bats- bats eat cats-19		Uyar		Beşli	Çakmakçı, Oral, Erzık, Yeğınobalı, Civelekođlu, Olta, Mater, Burian, Andaç, Asımđil, Suveren, Özbay, Ardıç, Soydaş&Atasagun, Erten, Cevat		
The fall-20	Çakmakçı, Uyar	Erzik, Mater		Özbay, Ardıç, Beşli	Oral, Yeğınobalı, Civelekođlu, Olta, Burian, Andaç, Asımđil, Suveren, Soydaş&Atasagun, Erten, Cevat		
Shut up like telescope-21-22-24	Çakmakçı, Oral, Erzık, Yeğınobalı, Civelekođlu, Olta, Uyar, Mater, Burian, Andaç, Asımđil, Suveren, Özbay, Ardıç, Soydaş&Atasagun, Erten, Beşli, Cevat						
In my going out altogether, like a candle-22	Çakmakçı, Oral, Erzık, Yeğınobalı, Civelekođlu, Olta, Uyar, Mater, Burian, Andaç, Asımđil, Suveren,		Beşli				

	Özbay, Ardic, Soydas&Atasagun, Erten, Cevat								
Curiouser and curiouser- 24	Yeğınobalı, Civelekoğlu, Uyar, Asımğil	Çakmakçı	Oral, Erzik, Mater, Burian, Andaç, Suveren, Ardic, Beşli, Cevat Özbay	Özbay	Soydas&Atasagun, Erten				
I'm opening like the largest telescope- 24	Çakmakçı, Oral, Erzik, Yeğınobalı, Civelekoğlu, Olta, Uyar, Mater, Burian, Andaç, Asımğil, Suveren, Ardic, Soydas&Atasagun, Erten, Beşli, Cevat								
Great girl-25	Oral, Erzik, Civelekoğlu, Olta, Uyar, Mater, Burian, Andaç, Asımğil, Suveren, Ardic, Soydas&Atasagun, Erten			Özbay, Beşli			Çakmakçı, Yeğınobalı, Cevat		
By being drowned in my own tears-29	Çakmakçı, Oral, Erzik, Yeğınobalı, Civelekoğlu, Olta, Uyar, Mater, Burian, Andaç, Asımğil, Suveren, Özbay, Ardic, Soydas&Atasagun, Erten, Beşli, Cevat								
This is the driest thing I know-32		Oral, Erzik, Yeğınobalı, Asımğil, Suveren, Beşli, Cevat	Civelekoğlu, Mater,	Olta, Soydas&Atasagun	Burian, Özbay, Ardic, Erten		Uyar, Andaç	Çakmakçı	
Tale-tail-35		Çakmakçı, Yeğınobalı, Uyar, Mater, Asımğil,			Oral, Erzik, Olta, Burian,		Civelekoğlu, Andaç, Suveren,	Ardic	

I had not...A knoti-37		Cevat		Beşli, Cevat		Soydaş&Atasagun, Erten, Beşli Oral, Civelekoğlu, Yeğınobalı, Oltı, Burian, Andaç, Suveren, Soydaş&Atasagun, Erten	Özbay Çakmakçı, Erzık, Uyar, Ardıç
Crab...the patience of an oyster-38				Ardıç, Beşli		Çakmakçı, Oral, Erzik, Yeğınobalı, Civelekoğlu, Oltı, Uyar, Mater, Burian, Andaç, Asıngil, Suveren, Özbay, Soydaş&Atasagun, Erten, Cevat	
Grow up... grown up-41	Çakmakçı, Oral, Erzik, Yeğınobalı, Civelekoğlu, Oltı, Mater, Asıngil, Ardıç, Erten, Beşli, Cevat	Özbay		Uyar, Burian, Andaç, Suveren, Soydaş&Atasagun			
Explain yourself...I can't explain myself...I am not myself, you see-50	Oral, Asıngil, Özbay	Çakmakçı, Erzık, Yeğınobalı, Uyar, Andaç, Beşli		Suveren, Soydaş&Atasagun, Erten, Cevat		Civelekoğlu, Oltı, Mater, Burian, Ardıç	
Axis-axes-63	Asıngil	Çakmakçı, Oral, Erzık, Yeğınobalı, Civelekoğlu, Uyar, Mater, Burian, Andaç, Erten		Oltı, Suveren, Cevat	Soydaş&Atasagun, Beşli	Özbay	Ardıç
Pig, or fig?-68	Çakmakçı, Oral, Erzik, Yeğınobalı, Civelekoğlu, Uyar, Mater, Burian, Andaç, Asıngil, Suveren, Erten, Beşli, Cevat			Oltı	Özbay, Ardıç, Soydaş&Atasagun		
Time.. to beat time-73		Çakmakçı, Oral, Erzık,			Cevat	Andaç, Ardıç, Beşli	Mater, Özbay

			Yəginobalı, Civelekoğlu, Olla, Uyar, Burian, Asımgil, Suveren, Soydaş&Atasagun, Erten						
Learning to draw... what did they draw...where did they draw the treacle from?-76-77			Çakmakçı, Uyar, Asımgil	Olla, Mater, Burian, Özbay, Ardiç, Soydaş&Atasagun, Erten	Beşli		Oral, Erzik, Civelekoğlu, Suveren	Yəginobalı, Andaç	
They were in the well, they were...well in. 77	Uyar		Burian	Özbay, Ardiç	Beşli		Çakmakçı, Oral, Erzik, Yəginobalı, Civelekoğlu, Olla, Mater, Andaç, Asımgil, Suveren, Soydaş&Atasagun, Erten		
Off with their heads...are their heads off? Their heads are gone, -83	Yəginobalı, Uyar, Mater		Civelekoğlu, Suveren, Ardiç, Beşli	Çakmakçı, Erzik, Olla, Soydaş&Atasagun			Oral, Burian, Andaç, Asımgil, Özbay, Erten		
Take care of the sense, and the sounds will take care of themselves-90			Çakmakçı, Yəginobalı, Uyar, Özbay	Erzik, Olla, Mater, Andaç, Ardiç, Soydaş&Atasagun			Oral, Civelekoğlu, Burian, Asımgil, Suveren, Erten, Beşli		
Flamingoes and mustard both bite-90	Asımgil		Erzik, Yəginobalı, Olla, Mater, Ardiç, Soydaş&Atasagun	Çakmakçı, Oral, Uyar			Civelekoğlu, Burian, Andaç, Suveren, Erten, Beşli	Özbay	
Birds of a feather flock together-90	Uyar		Yəginobalı, Civelekoğlu, Mater	Özbay, Beşli, Erzik	Olla, Soydaş&Atasagun		Çakmakçı, Oral, Burian, Andaç, Asımgil, Suveren, Ardiç, Erten		
Mustard mine...of mine...of yours-91	Erzik, Civelekoğlu, Erten		Yəginobalı, Uyar, Mater, Burian, Asımgil, Ardiç	Oral, Olla, Suveren, Beşli	Özbay		Civelekoğlu, Andaç, Soydaş&Atasagun		

Either you or your head must be off...-92	Çakmakçı, Oral, Erzik, Yeğınobalı, Civelekođlu, Olta, Uyar, Mater, Burian, Suveren, Ardıç, Erten, Soydaş&Atasagun,	Mater, Özbay, Ardıç, Erten	Erzik, Olta, Soydaş&Atasagun	Asımđil, Beşli	Oral, Civelekođlu, Burian, Andaç, Suveren	Andaç, Asımđil	Özbay, Beşli
Tortoise...he taught us-95	Çakmakçı, Yeğınobalı, Uyar		Oral, Erzik, Erten, Ardıç, Yeğınobalı, Civelekođlu, Olta, Mater, Burian, Andaç, Asımđil, Suveren, Soydaş&Atasagun	Özbay	Çakmakçı, Beşli		
We went to school every day..I have been to a day school too- 96	Uyar						
Reeling and Writhing-96	Oral, Yeğınobalı, Asımđil	Çakmakçı, Uyar, Burian, Andaç	Mater, Özbay, Ardıç, Erten, Beşli		Erzik, Civelekođlu, Suveren	Erzik, Civelekođlu, Suveren	Olta, Soydaş&Atasagun
Ambition, Distraction, Uglification and Derision-96	Çakmakçı, Oral, Yeğınobalı, Uyar, Asımđil	Civelekođlu, Burian, Andaç	Erten	Beşli	Erzik, Olta, Mater, Suveren, Özbay, Ardıç, Soydaş&Atasagun	Erzik, Olta, Mater, Suveren, Özbay, Ardıç, Soydaş&Atasagun	
Mystery, Seography, Drawing, Stretching and Fainting in Coil-97	Çakmakçı, Yeğınobalı, Uyar, Burian, Andaç, Asımđil, Erten	Ardıç	Oral, Mater	Beşli	Erzik, Civelekođlu, Olta, Suveren, Soydaş&Atasagun	Erzik, Civelekođlu, Olta, Suveren, Soydaş&Atasagun	Özbay
Old crab-97	Erzik, Yeğınobalı	Uyar	Olta	Soydaş&Atasagun, Beşli	Çakmakçı, Oral, Mater, Suveren, Özbay, Ardıç	Çakmakçı, Oral, Mater, Suveren, Özbay, Ardıç	Civelekođlu, Burian, Asımđil, Andaç, Erten
Laughing and Grief-97	Civelekođlu, Uyar, Mater, Erten	Yeğınobalı, Burian	Erzik	Asımđil, Beşli	Çakmakçı, Oral, Olta, Andaç, Suveren, Ardıç, Soydaş&Atasagun	Çakmakçı, Oral, Olta, Andaç, Suveren, Ardıç, Soydaş&Atasagun	Özbay
Lessons.. lessen -97	Çakmakçı, Oral, Erzik, Uyar, Mater, Burian, Asımđil	Ardıç	Olta, Soydaş&Atasagun	Yeğınobalı, Özbay	Civelekođlu, Beşli	Civelekođlu, Beşli	Andaç, Suveren, Erten

At dinn-...where dinn may be..101	Oral, Erzlik, Yeğinobali, Civelekoğlu, Olta, Uyar, Burian, Asimgil, Suveren, Soydaş&Atasagun, Erten		Özbay, Ardiç	Beşli		Çakmakçı, Mater, Andaç
Whiting...it does the boots and the shoes...are done with whiting 102	Oral, Uyar	Erzik, Yeğinobali, Burian, Asimgil	Ardıç, Soydaş&Atasagun, Erten	Özbay, Beşli	Çakmakçı, Civelekoğlu, Olta	Mater, Andaç, Suveren
Soles and ceils-102	Erzik, Civelekoğlu, Uyar, Burian, Andaç, Suveren, Erten	Asimgil	Olta, Mater, Soydaş&Atasagun	Oral, Yeğinobali, Özbay, Ardiç, Beşli	Çakmakçı	
Porpoise... purpose-102	Çakmakçı, Oral, Erzlik, Uyar, Andaç	Mater, Burian, Erten	Suveren, Ardiç	Olta, Özbay, Beşli, Soydaş&Atasagun	Asimgil	Yeğinobali, Civelekoğlu, Andaç
I hadn't begun my tea-twinkling of the tea...it began with the tea...of course twinkling begins with a T...-111	Çakmakçı, Oral, Erzlik, Yeğinobali, Civelekoğlu, Uyar, Mater, Burian, Suveren, Erten, Beşli, Yeğinobali		Olta, Asimgil, Özbay, Ardiç		Soydaş&Atasagun	
I am a poor man...poor speaker-112	Oral, Erzlik, Asimgil	Yeğinobali	Özbay		Çakmakçı, Civelekoğlu, Olta, Uyar, Mater, Burian, Ardiç, Beşli, Soydaş&Atasagun	Andaç, Suveren, Erten
Before she had this fit- you never had fits, my dear, 120, then the words don't fit you-121	Oral, Erzlik, Uyar	Çakmakçı, Mater, Asimgil	Yeğinobali, Beşli	Olta, Özbay, Soydaş&Atasagun	Civelekoğlu, Burian, Andaç, Suveren, Ardiç, Erten	

Table 5 STATISTICAL DATA ON THE TRANSLATORS AND THE YEARS ACCORDING TO METHODS OF PUN TRANSLATION

Translator /Year	Pun-to-Pun	Pun-to-RRD	Non-Translation	Pur-to-Zero	Literal Meaning	Situational Pun	Footnote
Çakmakçı-2004	13	10	3	0	11	3	1
Oral-2003	17	4	6	1	13	-	-
Erzik-2001	16	9	7	-	8	1	-
Yeğinobaşı-1998	15	13	2	2	5	4	-
Civelekoğlu-1998	13	8	2	-	15	3	-
Olta-1995	7	2	14	5	12	1	-
Uyar-1992	23	12	3	-	2	1	-
Mater-1992	11	12	-	-	6	3	-
Burhan-1990	11	11	5	-	13	1	-
Andaç-1983	9	4	6	-	14	8	-
Asumgüçlü-1971	17	10	2	2	9	1	-
Suveren-1970	9	5	7	-	16	4	-
Özbay-1968	4	4	10	11	7	5	-
Ardıç-1965	7	7	12	2	10	1	2
Soydaş, Atasagun-1960	7	2	11	7	13	1	-
Erten-1953	13	5	6	-	14	3	-
Beşli-1944	5	3	9	17	7	-	-
Cevat-1932	6	2	4	24	3	1	1
TOTAL	203	123	118	71	178	41	4

Chart 1 THE STATISTICAL DISTRIBUTION OF THE METHODS USED IN ALL TRANSLATIONS UNDER STUDY

