

# **Reframing Folktales Through Translation: A Case Study Into Retelling of *Jack and the Beanstalk* Into Turkish**

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Folktales play an important role in moulding children's personality. However, they have a dual audience: children and adults. Suppressed fears, subconscious desires, taboos of every kind are presented through the fairy tales of any nation. However, for didactic and pedagogical grounds, fairy/folktales are exposed to ethnocentric translation approaches in the translation process. This study posits that folktales more than any other literary genre are exposed to ethnocentric and deforming tendencies. To test my hypothesis, I chose *Jack and the Beanstalk*, a well-known and the most translated English fairy tale into Turkish. I chose four translated versions on the internet. To test how it was exposed to ethnocentric and deforming tendencies, I employed some deforming tendencies sketched by Berman. I prepared a yes/no checklist based on the deforming tendencies in translation. I analysed the results quantitatively and qualitatively. The analyses showed that translators simplified, violently domesticated and deformed the source text to such an extent that it became unrecognizable, ignoring the fact that folk tales are for adults rather than children. The results proved my hypothesis that folktales are exposed to ethnocentric translation approaches. I, as a researcher, hope that the results could open up and invite discussions as to the translations of fairy tales as they are undervalued and yet deserve respect in every way.

*Keywords:* folktales, translation studies, ethnocentric translation, deforming tendencies in translation

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# 透過翻譯重新構建民間故事：將《傑克與豌豆》 改編成土耳其故事的案例研究

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民間故事在塑造兒童個性方面發揮著重要作用。然而，它們具有雙重受眾：兒童和成年人。透過任何國家的童話故事呈現出被抑制的恐懼、潛在的欲望和各種禁忌。然而，出於教育和教學的目的，童話故事在翻譯過程中常常受到民族中心主義的影響。本研究認為，相較於其他文學體裁，童話故事更容易受到民族中心主義和扭曲的傾向。為了驗證我的假設，我選擇了《傑克與豌豆》，這是一則眾所周知且最常被翻譯成土耳其語的英語童話。我選擇了網際網路上的四個翻譯版本。為了測試其是否受到民族中心主義和扭曲的影響，我採用了 Berman 所提出的一些扭曲傾向。我基於翻譯中的扭曲傾向制定了一個是／否的檢查表。我對結果進行了量性和質性分析。分析結果顯示，翻譯者對源文本進行了極端簡化、強烈本土化和扭曲，以至於變得面目全非，而忽視了民間故事更適合成年人而不是兒童的事實。結果證明了我的假設，即民間故事容易受到民族中心主義的影響。作為一名研究者，我希望這些結果能夠引發對童話翻譯的討論，因為它們在很大程度上被低估，然而在各個方面都值得受到重視。

關鍵詞：童話、翻譯研究、民族中心主義翻譯、翻譯中的扭曲傾向

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## Introduction

The main motive and rationale behind this paper emerged when my five-year-old daughter asked me why the characters in *Jack and the Beanstalk* (Jacobs, 1890, pp. 59-67) have foreign names, though the story is Turkish while I was reading it to her as she assumed that this folktale was originally written in Turkish. The translator domesticated, rewrote, and retold it. However, the translator remained faithful to the original names, which caused a confusion in the mind of my child.

This baffling issue constitutes the questions of the study: To what extent do translators exert deforming tendencies on the source text (ST), particularly in respect to folktales? In this study, I also seek an answer to the question: How do folktales undergo a spectrum of transformation as they pass through cross linguistic and cultural borders? In translation studies (TS), all translations signify a certain degree of manipulation for a certain purpose (Hermans, 1985) as a result of rewriting of the ST (Lefevere, 1992). Thus, all translations are ethnocentric (Venuti, 1995).

## Folktales and Translation

We all have grown up with fairy and folktales<sup>1</sup> and interchangeably they help us mature and understand the real world around us, thus playing an important role in shaping our personality and preparing us for life. They are mostly part of the oral literary tradition of a nation and are spread from one generation to another through repetition, transformation, reinterpretation and transcreation across cultures and nations with a certain degree of changes, adaptations, domestication, revision and

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<sup>1</sup> Although two terms, “fairy tale” and “folktale” are conflated and used interchangeably, they have striking differences. However, I used these terms interchangeably as the scope of this study is different.

even censorship. Translators act as intermediaries, introducing tales from the source culture to the target readers. Without translators' mediation, folktales could not have taken place (Joosen & Lathey, 2014).

The role of folktales is to express ideas that are excessively and genuinely troublesome or socially rebellious. From the parents' perspective, they serve as a perfect before-sleep activity for their children. As Nikolajeva (2016) points out, children's literature is concerned with pedagogics; and therefore, they serve to educate children mainly. However, they are told not to make children sleep early or shape children's characters according to the adults' moral codes but make children wake up to the cruelty of authorities, the vanity of upper classes, the hypocrisy of people, the importance of dignity, shattering the puffing-up egos of elites and so on. Suppressed fears, subconscious desires, taboos of every kind are the main themes of folktales. Mainly written for adults rather than children, these folktales offer salvations to common people only through defeating ogres, monsters and so on literally and metaphorically. By doing so, their cursed and bleak lives are turned into bright and hopeful.

In content, they “deal with secrets that all of us keep in common but are unable to tell” (Cech, 1987, p. 22). Folktales are thought to have been exclusive for children. On the other hand, they have a “dual audience” (Van Coillie, 2008, p. 550) in mind: children and adults equally. They are originally intended for adult audiences (Mazi-Leskovar, 2003) and were never created for an audience of children (Nikolajeva, 2016). The contents of many folktales prove this supposition. For example, Grimms' Cinderella's stepsisters' punishment of being blind for their wickedness is an example of egregious violence common in folktales. The themes “brutal violence, repellent scatology, and raw sex” (Bottigheimer, 2009, p. 46) are common in uncontaminated and unchanged folktales. English folktales *Nix Nought Nothing* and *Jack the Giant Killer* are other examples of how folktales can turn into

nightmares for children rather than sleep-seductive stories. Thus, for “pedagogical reasons with didactic purposes” (Soares, 2018, p. 164) to propose and to analyse the translation strategies of English Fairytales (EFT), folktales are mostly tailored to the needs and expectations of children. With the development of pedagogic sciences, and once child readers became the target audience, each country adopted and adapted folktales according to prevailing expectations of their cultural norms. Violence, reference to sexuality and religious materials are sanitized, toned down or deleted (Joosen & Lathey, 2014, p. 8). That is, folktales are manipulated and made readable for the target audience. Through translation and retelling, their rebellious powers are tamed and manipulated so that they are no longer pernicious to the target readers, especially to children.

Folktales are manipulated in certain ways. On macro scale, domestication operates mainly on two levels: (a) manipulating the ST linguistically and culturally for the sake of communication (Schäffner, 2005; Valdeón, 2006); (b) manipulation of the ST and produce a target text (TT) which is in line with the ideology of authorities (Orengo, 2005; Puurtinen, 2003; Tsai, 2005).

Fairy and folktales as a “subsystem of literature for children has proven to be an ideal field for research on issues related to censorship and manipulation” (Giugliano & Socas, 2019, p. 314). However, this kind of manipulation, censorship and appropriation can be deemed as textual imperialism and translation piracy even if the purpose is good.

Although folktales have two audiences: Children and adults, in translating them into another language the adult audience is usually ignored on many occasions and after the translation process what remains is “childish stuff.” On many occasions, the extreme manipulation results in a tamed ST in the disguise of protecting children for didactic, pedagogical, and moral grounds by appropriating the ST to the target culture expectations, world-perception as well as linguistic and

cognitive development of children. Dollerup (2003) justifies this extreme domestication as this kind of domestication is done to improve read-aloud qualities of folktales given that read-aloud qualities are pivotal to the survival of folk and fairy tales. However, no empirical research has proven this assumption.

It must be kept in mind that folktales are not in the peripheral sphere of the literary canon of the source culture and language, rather they are located at the very centre of the source language literary canon like other literary forms.

Through translation and retelling, folktales are being moved to a peripheral place in the literary canon of the target language and culture. Folktales have a well-knit mesh among the content, form, and language. As discussed above, they are domesticated and subjected to deforming forces for mainly pedagogic reasons. Is it worth exposing an original folktale, a work of nations bearing all traces of culture, to the deforming tendencies of translation and translators for pedagogical reasons?

To answer this question, I have selected a well-known English folktale: *Jack and the Beanstalk* compiled by Jacobs (1890). This folktale has been translated and retold in Turkish in different names and it is here hypothesized that it has been exposed to deforming tendencies during the process of retelling. To test my hypothesis, I have chosen some deforming tendencies outlined by Berman (2004). Instead of the print translation forms of this folktale, I analysed retold versions of it on the internet. The rationale for this decision lies in the fact that today many children and adults go online to read or watch them. Latest advances in technology have changed parents' and children's reading and listening habits. Today children and parents are making use of electronic medium for getting informed and entertained (Pungă, 2016), as online resources are less time-consuming and more accessible when parents want to read to them for any purposes.

The organization of the paper is as follows: I first survey the concept of folktales in general and the folktale *Jack and the Beanstalk* in particular, and

deforming tendencies outlined by Berman (2004) on a theoretical level. Next, I present my study methodology, followed by a discussion of my findings. I conclude the paper with a discussion of the results and point out some suggestions for future work.

## Conceptual Framework

### ***Analysis of Jack and the Beanstalk***

*Jack and the Beanstalk* is one of the best-known English-language folktales. Although it has many different versions, I analysed Joseph Jacobs' version (Jacobs, 1890), which is designated the number "AT 328 by Folklorists" (Goldberg, 2001, p. 11). The story begins with the poverty-stricken, lazy boy who barter his cow for seemingly worthless five beans. To his surprise, the beans serve as a ladder into the sky where an ogre resides with his wife. The ogre's wife helps him to hide. Jack steals, in three successive trips, a hen that lays golden eggs, a pair of money bags, and a self-playing harp. The giant, roused by the harp, pursues the thief. Jack arrives home and quickly cuts down the beanstalk, and the giant collapses and is killed.

On the surface it has a simple plot; however, on the deep inside the tale has a lot of metaphoric implications. To illustrate, in the folktale, the beanstalk serves as the main motif, through which Jack ascends to the sky. I liken it to the Babel Tower. It embodies both separation and interconnection between the upper world and the real world. Like other folktales, *Jack and the Beanstalk* encompasses common dichotomies such as "dependence" and "independence" on/of others as exemplified in Jack and his mother's decision to sell their cow—their only source of survival—rather than asking for help; "self-indulgence" and "self-denial" as

exemplified in Jack's ascending to the ogre's residence three times: The first one satisfies his curiosity and the other two missions are for the satisfaction of his pleasure and greediness; "self-interest" and social "interest" as exemplified in Jack's own decision to barter the cow for seemingly worthless beans; "suspicion" and "trust" as exemplified in Jack's confidence in a foreigner's offer and mother's doubt over others' goodwill; "pride" and "humility" as exemplified in Jack's potency to accomplish something and ogre's humiliation in not keeping what is precious to him; "indifference" and "care" as exemplified in the ogre wife's indifference to the fate of the ogre and the care of the mother for his child. For further insight into these dichotomies, Ren's (2019) article can be analysed as she elaborates on these dichotomies.

In *Jack and the Beanstalk* (Jacobs, 1890), the choice of words, the difficulty of words, frequency of words, length of words and sentences; dialogues, tense selection and so on serve to reflect the messages of the text. However, in the retelling process, the content of the folktales is conveyed rather than form and language and "the more specialised and idiosyncratic the language is, the harder it is to translate it faithfully into other languages without losing too much" (Lundskær-Nielsen, 2014, p. 111), and as in many folktales' translation, *Jack and the Beanstalk* suffers loses too much in translation. Folktales as distinct literary forms have their distinctive content, form and language intertwined. Thus, it is better to scrutinize the intertwined web among the content, language and form of *Jack and the Beanstalk*.

### ***Jack and the Beanstalk* as a Text**

In this section, I attend to qualitative and quantitative analysis of the text, based on content, form and language analysis. I employed some computerized systems to analyse it. First, I computed the readability of the folktale by using



Flesch readability ease analysis.<sup>2</sup> DuBay (2004) summarizes readability as “readability is what makes some texts easier to read than others” (p. 3). Readability formulas are based on principally two variables of text: Semantic factors which include: (a) semantic factors in which the difficulty of a word is attributed to its length in terms of character and syllables; (b) syntactic factors in which the difficulty or ease of word is attributed to their length in characters or syllables. The readability of a text is related to the comprehensibility of the text. Some quantitative analysis as to *Jack and the Beanstalk* are as Table 1 and Table 2.

**Table 1***Readability Score of Jack and the Beanstalk*

Flesch reading ease score	Readability level
93	very easy to read

**Table 2***Lexical Analysis of Jack and the Beanstalk*

Lexical analysis	Frequencies
Number of words	2,448.00
Number of sentences	171.00
Lexical density	44.61
The average number of characters per word	3.81
The average number of syllables per word	1.23
The average number of words per sentence	14.32

<sup>2</sup> “Flesch Reading Ease Readability Formula” was developed by Flesch, Rudolf in 1949/1974 for the English texts and the interpretation of the scores are given as follows:

$$RE = 206.835 - (1.015 \times ASL) - (84.6 \times ASW) = \text{Readability Ease}$$

ASL= Average Sentence Length (i.e., the number of words divided by the number of sentences)

ASW= Average number of syllables per word (i.e., the number of syllables divided by the number of words)

The output, i.e., RE is a number ranging from zero to 100. The higher the scorer is, the easier the text is to read.

As understood from the tables, *Jack and the Beanstalk* as text is very easy to read. From the lexical density,<sup>3</sup> we understand that complex sentences are not used; instead, easy-to-understood words are preferred. Some words are frequently repeated, and these words and their frequency of repetitions are as Table 3.

**Table 3***Words With the Highest Frequency*

Words	Frequency
Jack	46
climbed	24
ogre	24
said	24
beanstalk	16

The qualitative analysis shows that the text, as expected, is easy to follow. The main reason for it is that the sentences are relatively short, and similarly, each word is of average 1.23 syllables, which makes reading aloud and reading by an adult to children smooth and easy. Puurtinen (1998) confirmed in her study that the readability of a text is crucial to reading a text aloud fluently by not only adults but also by children themselves. Also, the frequency of words reveals that the plot is based on the web among the words “Jack,” “Ogre” and the “Beanstalk.” The high frequency of the word “said” is an indication that the tale is in a dialogue form. Also, the high percentage of the word “climb” is an evident display of how Jack aspires to go forward and to do achieve what he longs for.

<sup>3</sup> Lexical Density is defined as the number of lexical words (or content words) divided by the total number of words (Halliday, 1985). LD= (The number of lexical items/The total number of clauses) \*100.

## **The Web Among Content, Form and Language**

Readability, lexical density, the syntax of sentences, lexical choices, and punctuation choices are crucial to propagating the messages of any folktale. As the analyses show, the text is mainly in a dialogue form, which makes the text readable by both children and adults alike. While the syntax, lexical choices and grammatical forms of the folktale are relatively easy, it has a lot of implicit and deep messages such as male self-awakening, individualism, sexual awakening, and the pains in the transition from childhood to manhood. To illustrate, the mother decides to sell the cow on the grounds that it produces no milk anymore, which may point to maternity infertility. The mother is like the cow going through the post-menopause period. The mother has dried up. The cemented bond between the mother and the child is being severed. He is losing his bond to his childhood and the mother asks him to direct his attention on material things and other gleesome stuff other than her. By ignoring the advice of her mother, Jack barter the cow for invaluable things, which can imply that he can decide by himself, making his way in this world. Making his own decision is crucial and a sign of maturity as well as a sign of severing his ties with the mother symbolizing the external authority. Also, the unruly growing of beans from the soil is the display of liveliness and outburst of suppressed sexual desires of manhood. Jack's encounter with the giant, which symbolizes the adult world is another trial on the way to his transition to adulthood. He could compete with the giant and he could outsmart the other adults to get the attention of females. The females including the ogre's wife are kind to Jack as they are no competitors with him. To compete with other adults, he must steal what is precious to them. The moral here is that no one can give you anything. You must compete and take it. In the end, he cuts the beanstalk, which can be interpreted as the phallus. In fact, by cutting the beanstalk-the phallus-Jack proves that the phallus

belongs to him. It has no exterior bond. Jack has grown into sexual maturity and adulthood by severing his ties with his mother and letting his suppressed desires unleashed.

In Turkish, there are a lot of retold and sanitized adapted versions of *Jack and the Beanstalk*. In this study, the mesh among content, form and language are analysed to see how the deforming forces runs on this small-scale example.

### **The Deforming Tendencies Operating on Folktales**

Lefevere (1992), Stolze (2003) and Venuti (1995) deem translation practices as ethnocentric to a varying degree. Thus, many translators and adaptors consciously and unconsciously exert these deforming tendencies for many reasons and particularly for pedagogic and didactic grounds in respect to children's literature. However, as discussed before, folktales are not written for children only. They are mainly written for adults. Thus, the adult content of these folktales must be kept while translating and adapting to Turkish. To prove my before mentioned hypothesis, I have chosen the deforming tendencies in translation sketched out by Berman (2004). Berman (2004) believes that the deforming forces are freely exercised in especially "ethnocentric, annexationist and hypertextual translations" (p. 286) and almost every translator succumbs to these forces. The primary reason for it is that the work is uprooted from its soil; in other words, every translated work is in exile and survives in an utter hostile foreign environment. Probably, of all the translated works, folktales have been exposed to these deforming forces most for pragmatic reasons as they are exposed to adaptation. Wozniak (2014) backs up this assumption, pointing out that "as far as children's children are concerned, they are subject to retelling and transformations more than any other literary genre" (p. 45).

As the deforming tendencies outlined are comprehensive, I picked up six of

them that serve the purpose of the study. I briefly summarize the deforming tendencies as follows: Also, for my study, I prepared a yes/no checklist based on the deforming tendencies in translation to compare the STs and the TTs.

### ***Rationalization***

Includes the syntactical structures of the STs. Deformation occurs on changing punctuation, recomposing sentence, lengthen the sentences, conversion from concreteness to abstraction. It also shows itself as a tendency to generalize.

### ***Expansion***

Includes inflationist approach to translation. The addition adds nothing to the quality of translation. It causes over translation. Berman (2004) believes that TTs tend to be longer compared to the STs.

### ***Qualitative Impoverishment***

Refers to replacing terms with lacklustre terms and expressions, not truly encapsulating their richness of the ST.

### ***Quantitative Impoverishment***

Includes lexical loss. It occurs when translations contain fewer signifiers than the original, resulting in poor and longer texts. Through expansion, this quantitative loss can be masked.

### ***The Destruction of Underlying Networks of Signification***

Subtext is of significance for a text. The word itself may not have any significance, yet it can contribute a lot to the underlying network of a text. The author in the ST may not use some words on purpose. The made-up words by the translators may destruct the underlying effect of the translation.

### *Destruction of Expressions and Idioms*

Includes replacing images, expressions, figures metaphors, similes, and proverbs in the ST with relevantly cultured idioms in the TT. I have prepared a yes/no checklist to analyse the STs for simplicity. The checklist is as Table 4.

**Table 4**

*Yes/No Checklist Based on Berman's Deforming Tendencies*

Deforming tendencies	Sub-items of deforming tendencies	Yes / No
Rationalization	1) There has been a radical change in punctuation. 2) The sentences have been recomposed. 3) The sentences have been lengthened. 4) The sentences have been shortened. 5) There has been a conversion from concreteness to abstraction.	
Expansion	1) New words have been added. 2) There has been an over translation.	
Qualitative impoverishment	1) The terms in the ST have been replaced with lacklustre terms.	
Quantitative impoverishment	1) There has been a significant lexical loss. 2) There have been fewer signifiers. 3) The TT is poor and large. 4) There have been some omissions in the TT.	
Destruction of underlying networks of signification	1) The network of words has been broken in the TT.	
Destruction of the figure of speech	1) Images, expressions, figures, metaphors, and proverbs in the ST have been replaced with relevantly equivalent counterparts in the TT.	

## Research

### Method

I hypothesise that in folktales' translations, adaptations and retelling, the adult audience is usually ignored for pedagogic and didactic purposes on many occasions although folktales as part of oral literature are written for adults rather than children. More than any other literary genre, they are exposed to ethnocentric, annexationist and hypertextual deforming tendencies. To prove my hypothesis, I employed Berman's deforming tendencies in translation. I prepared a checklist based on his deforming forces. I put a cross on the Yes/No column when I encounter any deforming force.

### Corpus of the Study

As the data, I used the translated, adapted and re-told forms of *Jack and the Beanstalk* on the internet. As the translators are anonymous, I designate these translators or writers as story re-teller's hereafter.

The reason why I selected the sources on the net is that today children mainly read tales on the net. The folktale is in various names in Turkish. Thus, I searched for it as "Jack ve Fasulye Sırığı" which can be translated back as "Jack and the Beanstalk;" "Jack ve Mucize Fasulyeler," which can be translated back as "Jack and the Magical Beans;" and "Jack ve Sihirli Fasulse Sırığı" which can be translated back as "Jack and the Magical Beanstalk." In accordance with the principles of literary fidelity, the web pages were transferred to the word format for the purpose of analysis, with a view to examining the corresponding chunks. I numbered the corresponding translations and adaptations to the websites in Table 5.

**Table 5***Translations in Turkish*

Code name	Websites
JB 1	<a href="http://www.masalperisi.com/jack-ve-sihirli-fasulye-sirigi-masal/">http://www.masalperisi.com/jack-ve-sihirli-fasulye-sirigi-masal/</a> ( <i>Masal perisi</i> , 2012)
JB 2	<a href="https://masaloku.com.tr/sihirli-fasulye-masali/">https://masaloku.com.tr/sihirli-fasulye-masali/</a> ( <i>Sihirli fasulye hikayesi</i> , 2021)
JB 3	<a href="https://www.masaloku.net/sihirli-fasulye-masali/">https://www.masaloku.net/sihirli-fasulye-masali/</a> ( <i>Sihirli fasulye masalı</i> , n.d.)
JB 4	<a href="https://masallaroku.org/sihirli-fasulye-masali/">https://masallaroku.org/sihirli-fasulye-masali/</a> ( <i>Jack ve fasulye sırtığı</i> , n.d.)

As Hameršak (2014) points out anonymity is a common practice in the field of children's literature translations and the cited examples are no exception as the translators' or story re-tellers' names are anonymous. The texts have some paratexts, some of which are misleading and wrong. For example, the paratext reads as: "Ünlü Danimarkalı yazar Hans Christian Andersen tarafından yazılmıştır" (*Sihirli fasulye hikayesi*, 2021, para. 95). Back translation (BT) as: "It was written by the famous Danish author Hans Christian Anderson." The sentence has revealed that the folktale also suffers from misinformation as the original text has nothing to do with Hans Christian Anderson.

## Findings and Discussion

In this section, I present the findings in tables and figures. I analyse the findings quantitatively and qualitatively. In Table 6, the percentages of deforming tendencies are presented. The results of descriptive statistics are presented in Table 7.



**Table 6***The Percentages of Deforming Tendencies in the Four Translations*

Deforming tendencies	Sub-items of deforming tendencies	No		Yes	
		count	%	count	%
Rationalization	1-There has been a radical change in punctuation.	0	0%	4	100%
	2-The sentences have been recomposed.	0	0%	4	100%
	3-The sentences have been lengthened.	4	100%	0	0%
	4-The sentences have been shortened.	0	0%	4	100%
	5-There has been a conversion from concreteness to abstraction.	0	0%	4	100%
Expansion	1-New words have been added.	0	0%	4	100%
	2-There has been an over translation.	0	0%	4	100%
Qualitative impoverishment	1-The terms in the ST have been replaced with lacklustre terms.	0	0%	4	100%
Quantitative impoverishment	1-There has been a significant lexical loss.	0	0%	4	100%
	2-There have been fewer signifiers.	0	0%	4	100%
	3-The TT is poor compared to the TT	0	0%	4	100%
	4-There have been some omissions in the TT.	0	0%	4	100%
The destruction of underlying networks of signification	1-The network of words has been broken in the TT.	0	0%	4	100%
Destruction of the figure of speech	1- Images, expressions, figures, and proverbs in the ST have been replaced with relevantly equivalent counterparts in the TT.	0	0%	4	100%

**Table 7***Descriptive Statistics of the Results*

	Minimum	Maximum	Mean	Std. Deviation
Rationalization	80,00	80,00	80,0000	0,00000
Expansion	100,00	100,00	100,0000	0,00000
Qualitative impoverishment	100,00	100,00	100,0000	0,00000
Quantitative impoverishment	100,00	100,00	100,0000	0,00000
The destruction of underlying networks of signification	100,00	100,00	100,0000	0,00000
Destruction of figure of speech	100,00	100,00	100,0000	0,00000

As shown in Table 7, deforming tendencies have been evident, ranging from 80.00 points to 100.00. These tendencies are particularly pronounced in qualitative impoverishment, quantitative impoverishment, destruction of underlying networks of signification, and destruction of figures of speech, all scoring 100%. The data clearly demonstrates significant distortion of the folktale by the re-tellers.

### **Rationalization**

The quantitative data in Table 6 and 7 have revealed that the ST is primarily rationalized. The figures show that the translators embarked on the easiest and changeable options during the retelling process: changing punctuations. In parallel with the changing punctuations, the sentences are recomposed; shortened and thus making the text become more abstract. These changes have resulted in stylistic changes. To illustrate, the original text is basically in dialogue fashion between Jack and his mother; Jack and the stranger with whom Jack barter his cow for beans, Jack and the ogre's wife and the ogre and his wife. Quotations marks and

dashes are used in dialogues. These dialogues make the folktale more communicative and draw the readers' attention into the core of the folktale. However, in all re-told forms, the dialogues are not translated or adapted. For example, in the introduction of the folktale, the conversation between Jack and the mother is highly important as, through this dialogue, we have an insight into the boy and the mother's relationship and how they live on. The dialogue and the punctuations in the ST are as Table 8.

**Table 8***Excerpt One*

Excerpt one	Translations and back translations
<p>"What shall we do, what shall we do?" said the widow, wringing her hands.</p> <p>"Cheer up, mother, I'll go and get work somewhere," said Jack.</p> <p>"We've tried that before, and nobody would take you," said his mother. "We must sell Milky-White and with the money start a shop or something."</p> <p>"All right, mother," says Jack. "It's market day today, and I'll soon sell Milky-White, and then we'll see what we can do." (Jacobs, 1890, pp. 59-60)</p>	<p>Jack, gel. Tut şu ineği yularından, pazara götür ve sat" demiş. (<i>Masal perisi</i>, 2012, para. 1)</p> <p>The mother said that "Jack, hold the cow's halter, take it to the market and sell it." (BT)</p> <p>Annesi Jack'e, "Artık Rosi'den bize fayda yok, en iyisi onu kasabaya götür de sat." (<i>Sihirli fasulye hikayesi</i>, 2021, para. 5)</p> <p>The mother said to Jack "Rosi is no longer useful for us, you had better take it to the town and sell it." (BT)</p> <p>"Oğluna ineği götürüp iyi bir para karşılığında pazarda satmasını söylemiş." (<i>Sihirli fasulye masalı</i>, n.d., para. 1)</p> <p>She told her son to take and sell the cow at the market at a good price. (BT)</p> <p>"Evladım artık bu saatten sonra 'Rosi bize bir fayda sağlamaz o yüzden Rosiyi tez zamanda pazara götür de sat. O parayla da tarlayı ekebilecek buğday tohumunu da satın al.' demiş." (<i>Jack ve fasulye sırtığı</i>, n.d., para. 5)</p> <p>The mother said to Jack: Rosi is no longer useful for us. Then take Rosi to the market and sell it at once and buy some grain seeds to sow our field. (BT)</p>

As the excerpts in the retellings show, the sentences are recomposed, shortened, in turn, a radical change is observed in punctuations and style. The original text is mainly in dialogue. As Bakhtin (1975/1990) and Oittinen (2003) assert that word is always born in dialogue and as in a work of art, words become meaningful with other words. However, in the retold cases, the dialogues are deleted. Through dialogues, the characters are revealed and through them the folktale is concrete. By eliminating the dialogues, the readability of the texts decreases significantly.

Every translation bears a kind of domestication. And in children's literature, domestication can be justified to meet the expectation of linguistic and cultural features of the target's audience. However, as the cited examples have indicated, linguistic and cultural codes of the ST are completely eradicated through the re-tellings. Domestication can be justified as long as the linguistic and cultural codes of the ST are replaced with equal linguistic and cultural features of the target language and culture. The sentences are shortened, changed, and deleted. What remains is not domestication but annihilation.

## **Expansion**

As Berman (2004) puts out "every translation tends to be longer than the original" (p. 290) and this belief holds on many occasions in translation studies. However, in this study (see Table 6) the translated versions are shorter in length than the original. The re-tellers added or inserted something into the TT which is never mentioned or implied in the ST. The examples are as Table 9.

**Table 9***Excerpt Two*

Excerpt two	Translations and back translations
<p>There was once upon a time a poor widow who had an only son named Jack, and a cow named Milky-White. And all they had to live on was the milk the cow gave every morning, which they carried to the market and sold. But one-morning Milky-White gave no milk, and they didn't know what to do. (Jacobs, 1890, p. 59)</p>	<p>Jack, babasının ölümünden sonra dul kalan annesi ile birlikte yaşıyormuş. Oldukça fakir olan Jack ve annesi kış aylarını geçirebilmek için, ellerinde kalan tek inek hariç her şeylerini satmışlar. Jack, iyi bir çocuk olmasına rağmen, tembelmiş. (<i>Masal perisi</i>, 2012, para. 1)</p> <p>Jack was living with her mom, who became a widow after the death of her husband. Being extremely poor, Jack and his mother sold everything to weather out of the winter months except for the cow. Although Jack was a good boy, he was lazy. (BT)</p> <p>Evvel zaman içinde kimsenin pek bilmediği bir ülkenin uzak mı uzak bir köyünde, dul bir kadınla oğlu yaşarmış. Öylesine yoksullarmış ki paraları yok denecek kadar azmış. Rosi adını verdikleri bir inekten başka bir şeyleri de yokmuş. Kadın her sabah Rosi'nin sütünü sağar, sonra da kasabaya götürür satar, kazandığı parayla yiyecek bir şeyler alıp eve dönermiş. Oğlu Jack ise miskin miskin yatarmış. (<i>Sihirli fasulye hikayesi</i>, 2021, paras. 1-2)</p> <p>Once upon a time, a widow and his son lived in a remote village of a country. They were so poor that they had little money. They had nothing but a cow which they named Rosi. Every morning the women milked the cow, took the milk to the town, sold it and bought something with it. However, his son, being an indolent boy, did not do anything. (BT)</p> <p>Evvel zaman içinde, bir ülkede yaşayan yoksul ve dul bir kadın varmış. Kadının tembel mi tembel birde oğlu varmış. Birgün o kadar zor duruma düşmüşler ki kadıncağız elinde kalan tek mal varlığı olan ineğini satmaya mecbur kalmış. (<i>Sihirli fasulye masalı</i>, n.d., para. 1)</p> <p>Once upon a time, there lived a poor widow in a country. She had a lazy boy. One day they had such difficult times that they had to sell her only property: a cow. (BT)</p> <p>Günlerden bir gün o uzak diyarlarda bulunan bir ülkenin güney yamacındaki bir köyünde, çok fakir olan yaşlı bir kadın ile Jack adındaki tembel oğlu ile birlikte yaşarmış. Bu ailenin Rosi adını verdikleri tek bir inekleri olup, başkaca hiç bir şeyleri yokmuş. Yaşlı kadın her gün sabah erkenden kalkarak Rosi'nin sütünü sağar sonra da sütü kasabaya satmaya götürürmüş. Günlerden bir gün inekleri Rosi süttten kesilmiş artık süt vermez olmuştu. Bu durumda annesi ve Jack'ın yiyecek hiç parası kalmamıştı. (<i>Jack ve fasulye sırtığı</i>, n.d., paras. 1-4)</p> <p>One day, on the south of a hill of a village in a remote country, there lived a poor woman, and her lazy boy called Jack. They had nothing but a cow called Rosi. The old woman got up early milked it every day and took the milk to the market and sold it there. One day the cow stopped milking. Thus, they had no money to eat. (BT)</p>

When compared the original excerpts with the re-told versions, it has been revealed that the re-tellers employed expansion by adding new words into the tale. For example, in the JB 1 the phrases and sentences “who became a widow after the death of his husband; to weather out of the winter months; Although Jack was a good boy, he was lazy” (*Masal perisi*, 2012, para. 1) are added. Similarly, in the JB 2 and JB 3, the following expressions are added respectively: “A remote village of a country, and bought something with it; However, his son, being an indolent boy, did not do anything; She had a lazy boy; One day on the south of hill of a village in a remote country, lazy boy; they had no money to eat” (*Sihirli fasulye hikayesi*, 2021, paras. 1-2; *Sihirli fasulye masalı*, n.d., para. 1).

As the cited examples have revealed, many unfolded or implicit meanings are folded or made explicit through translation. Also, a lot of unnecessary explanations are provided. Thus, the re-telling got slackened and bloated. What is more, some wrong usages of Turkish have been introduced into Turkish as in the case of JB 4 “Bu durumda annesi ve Jack’ın yiyecek hiç parası kalmamıştı” (*Jack ve fasulye sırtığı*, n.d., paras. 1-4) (BT: They had no money to eat). In Turkish as in English, the word “money” is collocated with the verb “spend” not the verb “eat.” Thus, the wrong approach to translation resulted in a wrong neologism.

### **Qualitative Impoverishment**

In the original text, there are a lot of expressions which create a vivid image in readers’ mind while reading. I have chosen some expressions to test whether the re-telling could evoke the same or similar images in the TTs. These are as Table 10.

**Table 10***Excerpt Three*

Excerpt three
1. "What shall we do, what shall we do?" said the widow, wringing her hands. (Jacobs, 1890, p. 59)
2. Have you been such a fool, such a dolt, such an idiot, as to give away my Milky-White. (Jacobs, 1890, p. 61)
3. Jack climbed, and he climbed, and he climbed, and he climbed, and he climbed, and he climbed, and he climbed till at last, he reached the sky. (Jacobs, 1890, p. 62)
4. "Then, if it's that little rogue that stole your gold and the hen that laid the golden eggs, he's sure to have got into the oven." And they both rushed to the oven. (Jacobs, 1890, p. 66)

None of the re-telling includes the translation or an alternative expression of "wringing her hands." In the next sentence, the mother uses the adjectives "a fool," "such a dolt," "such an idiot" to describe how naïve her son is. In the JB 1, the sentence is not re-told; in the JB 2 it is re-told as "“Seni gibi düzenbaz, senin sadece tembel olduğunu sanıyordum. Ama sen akılsızmışsın da...’ diye bağırması” (*Sihirli fasulye hikayesi*, 2021, para. 21) (She shouted: you are such a crook; I was just supposing that you are lazy, but you also turned out to be a fool). In the JB 3 and JB 4, the sentence is not re-told.

As seen from the retellings, they neither include the translations of the original sentences nor replace them with similar equivalent expressions in the TT. Only the JB 2 includes it. As seen from the back translation, the mother is reproaching as in the original text. In the original text, the naivety of Jack is emphasized. However, in the retelling Jack is being blamed for being a "crook," "lazy" and "fool," none of which is implied in the ST. In this way the readers' feelings about him are manipulated in a different way.

In sentence 3, the word "climb" (Jacobs, 1890, p. 62) is repeated seven times. As known, repetition is a common form in folktales. Remember the repetition "Mirror,

mirror on the wall, who is the fairest of them all?” in *Snow White*. The important function of repetition lies in the fact that the rhyme it creates renders it memorable for the next generation as they are mainly a part of oral tradition. Also, repetition arouses expectations. The translated versions of the sentence are as Table 11.

**Table 11***Translation and Back Translation*

Translation	Back translation
Fasulye sırıǵına tırmanmaya başlamış. ( <i>Masal perisi</i> , 2012, para. 3)	He started climbing the beanstalk.
Tırmandıkça tırmanmış, yükseldikçe yükselmiş. ( <i>Sihirli fasulye hikayesi</i> , 2021, para. 26)	He climbed and climbed; rose and rose.
Delikanlı hemen pencereden sarkıp başlamış tırmanmaya. ( <i>Sihirli fasulye masalı</i> , n.d., para. 5)	The lad started to climb, dangling from the window.
Fasulyeye tırmanmaya başlamış. ( <i>Jack ve fasulye sırıǵı</i> , n.d., para. 23)	He started to climb the bean.

The back translations show that the repetitions are deleted in the TTs and thus the target readers are unable to feel effects created in the original texts. Similarly, the ogre’s wife uses “little rogue” to describe Jack in sentence (4). When this word is used, a playful and clever boy is illustrated in our minds as readers. The re-telling of these expressions are as follows:<sup>4</sup> “O çocuk burada” (JB 2), “That boy is here” (BT); “Çocuǵu” (JB 3), “The boy” (BT); “Çocuǵu” (JB 4), “The boy” (BT). None of the re-telling includes an equivalent adjective to describe Jack, which impoverishes the TTs substantially.

## Quantitative Impoverishment

The statistical data in Table 6 and 7 have revealed that the translated versions suffer from quantitative impoverishment a lot. The impoverishments are illustrated as Table 12.<sup>5</sup>

<sup>4</sup> No equivalent translation in the JB 1.

<sup>5</sup> No translation in the JB 2.



**Table 12***Excerpt Four*

Excerpt four	Translations and back translations
Milky-White, the best milker in the parish, and prime beef to boot, for a set of paltry beans? Take that! Take that! Take that! And as for your precious beans here they go out of the window. And now off with you to bed. Not a sup shall you drink, and not a bit shall you swallow this very night. (Jacobs, 1890, p. 61)	<p>Evladım, inek bizim tek varlığımızı. (<i>Masal perisi</i>, 2012, para. 3)</p> <p>My boy, the cow was our only property. (BT)</p> <p>Annesi ona çok kızmış, fasulye tanelerini oğlunun elinden alıp dışarı fırlatmış, oğluna o gün yemek vermeyip odasından dışarı çıkmama cezası vermiş. (<i>Sihirli fasulye masalı</i>, n.d., para. 3)</p> <p>The mother, being angry, took the beans from his hands and threw away them. She did not feed him and punished him by not letting him go out. (BT)</p> <p>Annesi o fasulyeyi aldığı gibi pencereden dışarı fırlatmış. (<i>Jack ve fasulye sığıcı</i>, n.d., para. 21)</p> <p>The mother threw the beans out of the window at once. (BT)</p>

As seen from the retellings, the lexical loss is evident. The expressions “prime beef to boot; paltry beans; Take that! Take that! Take that; precious beans; Not a sup shall you drink, not a bit shall you swallow this very night” (Jacobs, 1890, p. 61) are not retold or replaced with similar expressions. The chain between the signifiers and signifying seems to have broken in the TTs. The image that has been evoked through repetitions (That, that...) and adjectives (paltry, precious...) and some expressions that create rhyme (Not sup: Not a bit...) have been lost in the retellings of the tale.

This lyric below is the most memorable lines of the folktale. It also shows that the folktale is for adults as it contains some adult contents. It is retold as Table 13.

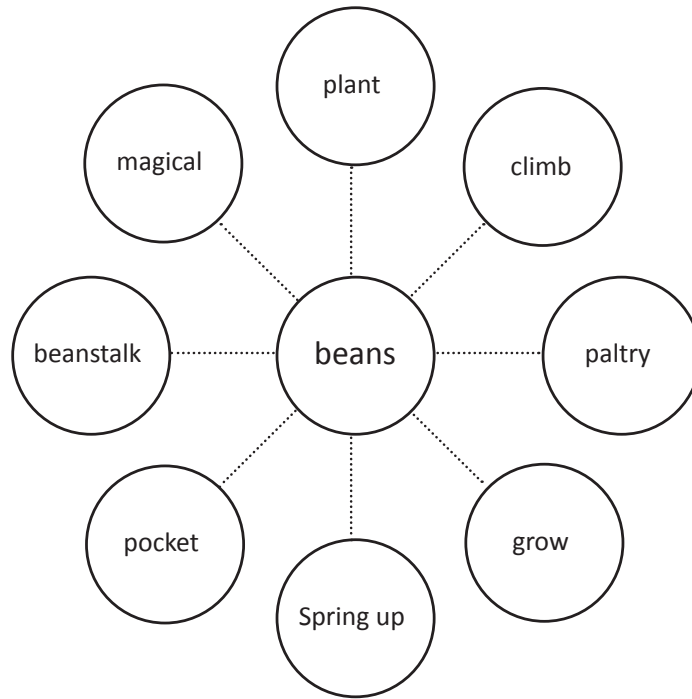
**Table 13***Excerpt Five*

Excerpt five	Translations and back translations
Fee-fi-fo-fum, I smell the blood of an Englishman, Be he alive, or be he dead, I'll have his bones to grind my bread. (Jacobs, 1890, p. 63)	Burada insan kokusu var. Yerim ben o insanı, ham yaparım. ( <i>Masal perisi</i> , 2012, para. 3) There is a smell of human here. I can devour this man. (BT)  İnsanları çok severim, kokularını alırım, nerede olduklarını hemen anlarım. Ben iyi bir devim. ( <i>Sihirli fasulye hikayesi</i> , 2021, para. 37) I love humans a lot, smell them, and understand where they are. I am a good ogre. (BT)  Fee-fi-fo-fun işte bir çocuk kokusu duydum, güzeldir onları yemek. ( <i>Sihirli fasulye masalı</i> , n.d., para. 6) Fee-fi-fo-fun, I have smelt a boy, it is nice to eat them. (BT)  Sanki burada bir çocuk var kokusunu alıyorum nerede hadi söyle bana. ( <i>Jack ve fasulye sığı</i> , n.d., para. 32) I think there is a boy here. I smell him. Tell me where he is? (BT)

As understood from the back translations, the retellings are shoddy, and the retellers do not seem to have created an equivalent or near-equivalent effect on the target audience. The translating results are poor and impoverished.

### **The Destruction of Underlying Networks of Signification**

Any folktale, like any other literary work, has a hidden underlying text called subtext. There are certain networks between and among the words. The author uses certain verbs, adjectives, adverbs and substantives in the ST. In *Jack and the Beanstalk*, there are a variety of underlying networks. I have taken the following underlying networks to analyse:

**Figure 1***Underlying Network Among the Bean and Bean-Related Words*

In Figure 1, the words create an underlying subtext. If/when this network is not reflected in the TT, the chain among the words can be broken. In the JB 1, we have the retelling the words “beans” and “beanstalk;” in the JB 2 we do not have the retellings of “paltry,” “spring up,” “pocket;” in the JB 3, we have the retellings of “beans,” “climb” and “magical” and in the JB 4, we have the retellings of “beans,” “climb,” “beanstalk” and “magical.” The analysis shows that in the retold versions, the underlying networks between the words are broken.

### **Destruction of the Figure of Speech**

Metaphors are pervasive in our daily life and our thought processes are mainly metaphorical (Lakoff & Johnson, 1980). Folktales usually resort to metaphors and

similes to reveal the real characters of protagonists. The main function of metaphors and similes is to provide a system of uniting which otherwise would be fragmented. The original text abounds figures of speech; notably, metaphors and similes. The following similes and metaphors are provided as Table 14.

**Table 14**

*Similes and Metaphors*

Similes and metaphors in *Jack and the Beanstalk*

1. "Good morning, mum," says Jack, as bold as brass. (Jacobs, 1890, p. 64)
2. And it went on singing till the ogre fell asleep and commenced to snore like thunder. (Jacobs, 1890, p. 66)
3. For he hadn't had anything to eat, you know, the night before, and was as hungry as a hunter. (Jacobs, 1890, p. 62)
4. But that was all Jack heard, for he rushed off to the beanstalk and climbed down like a house on fire. (Jacobs, 1890, p. 65)

None of the translations includes the retelling of these examples of figurative language. In translation, one expects to find a parallel image in the TTs. However, we are unable to find an equivalent expression in the retold versions.

## Concluding Remarks

The purpose of this paper was to demonstrate the extent to which folktales have been subject to distortion through internet translation, predominantly conducted by anonymous translators. The comparative analysis has shown that *Jack and the Beanstalk* was deformed considerably by anonymous internet translators. In fact this finding is expected when we approach translation as kind of rewriting (Lefevere, 1992). This finding also fits in with ideas of some seminal translation scholar who favour the rewriting approach in translation especially in

the case of children's literature (Asalet, 2011; Oittinen, 2003; Stolze, 2003). The study has shown that the anonymous translators retold the folktales in line with the target language, culture, readers' expectations and even readers' socio-cultural positions. The findings fit in with the statements of Lathey (2016), who paints out that "abridgements, adaptations, retellings and multimedia versions of well-known children's stories are common" (p. 113). It is fair to conclude that manipulations of the STs were justified to keep children away from the so-called pernicious content. As the present study into *Jack and the Beanstalk* showed, during the process of rewriting in Turkish, destructive forces have acted on it for pragmatic and didactic purposes. *Jack and the Beanstalk*, a masterpiece of the English oral folktales' tradition was exposed to deforming tendencies: rationalization, expansion, qualitative impoverishment, quantitative impoverishment, the destruction of underlying networks of signification and destruction of the figure of speech. The dialogic nature of language, repetitions, descriptive and rich adjectives, underlying networks of signification, evocative language, readability of the ST are lost through the retellings.

The quantitative and qualitative analyses show that *Jack and the Beanstalk* were exposed to scorching and destructive forces of the retellings. It should be kept in mind that folktales are part of the literary genre and while being translated or retold, the content and language features should be kept as much as possible. While I analysed the re-telling, I realized that the concepts of domestications and adaptations are misunderstood. I noticed that folktales are subject to violent and extreme form of domestication and adaptations. Domestication and adaptation do not mean deleting, eliminating, or sanitizing the content and language of the ST. Rather, it means replacing them with equivalent or near equivalent expressions in the target language. However, the translators or re-tellers seem to have taken the easy way out and deleted, omitted, and added lacklustre terms to their accounts,

which resulted in slackened and bloated texts. What is saddening about folktale translation/re-telling is that anonymous translations, indirect translations, simplistic, sanitizing ethnocentric and manipulated translation are freely exercised. While translating, the semantic strength of the folktale has been lost as in the common dichotomies such as “dependence” and “independence” on/of others and “self-indulgence” and “self-denial.” Similar losses have been reported by Pungă (2016), who pointed that manipulation in translation of *Jack and the Beanstalk* from English to Romanian reduce the propositional meaning of the original texts.

I believe that this study, although it is limited to only one text and its four different retellings, can open up and invite new discussions into translations of folktales. I reject simplistic, sanitizing ethnocentric translation approaches to folktales’ translation as they are common product of a nation, and they deserve the same respect as any other literary genre from translators and re-tellers. It should be kept in mind that folktale translation and re-telling in Turkey needs an overhaul insight as this small-scale study showed folktales are not treated as part of literary genre.

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