T.C.

İSTANBUL YENİ YÜZYIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

EXAMINING THEMES OF TRAUMA AND DISCRIMINATION IN ROALD DAHL'S WORKS FROM THE VIEWPOINT OF SEMIOTICS OF TRANSLATION

MASTER'S THESIS

SEMA DİLARA YANYA

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İSTANBUL, JUNE 2020

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Assoc. Prof. Dr. Didem TUNA

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İSTANBUL YENİ YÜZYIL ÜNİVERSİTESİ
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28 / 05 / 2020

Sema Dilara YANYA

FOREWORD

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ABSTRACT

EXAMINING THEMES OF TRAUMA AND DISCRIMINATION IN ROALD DAHL'S WORKS FROM THE VIEWPOINT OF SEMIOTICS OF TRANSLATION

This study aims to verify any connection between the author Roald Dahl and his works *Charlie and the Chocolate Factory* (2001b) and *Matilda* (2001c). It also examines how the themes of discrimination can be fictionalized in a children's book by using fantastic elements. Moreover, the study focuses on a review of Dahl's life and his previous trauma experiences and an evaluation of whether his works are related to these traumas. Dahl's life and his two books are concurrently read in the context of intertextuality. These works are investigated by using the operations of literary text analysis developed by Paris School of Semiotics and compiled by Sündüz Öztürk Kasar (2009a, pp. 166-172) within the context of semiotics of translation. As a result, some implicit signs that are considered to match with the traumatic events that Dahl experienced are found in both books and trauma reading is thus performed through these signs. In addition to the original texts used in this study, two Turkish translations of both books are dealt with and translations are evaluated within the framework of semiotics of translation. Consequently, trauma signs in the Turkish translations of these books confirm some meaning transformations. One may construe that Dahl may have reacted to his real-life traumas in his books as well as to two types of discrimination, namely disability and gender discrimination. Overall, Dahl constructed these texts as a reaction and surrounded them with fanciful elements in accordance with the characteristics of children's books, and that he intended to express a message to the readers: people who adopt the standard view of using "beauty perception" as a social criterion and unfairly judge the so-called different individuals are the ones who should be judged.

Sema Dilara YANYA, 2020

Key Words: Trauma Theory, Discrimination, Roald Dahl, Semiotics of Translation.

ÖZET

ROALD DAHL'IN ESERLERİNDEKİ TRAVMA VE AYRIMCILIK TEMALARINI ÇEVİRİ GÖSTERGEBİLİMİ BAKIŞ AÇISIYLA İNCELEMEK

Bu çalışma yazar Roald Dahl ve yazarın *Charlie and the Chocolate Factory* (2001b) ve *Matilda* (2001c) adı iki eseri üzerine odaklanmıştır. Bu doğrultuda, çocuk kitaplarında bulunabilecek ayrımcılık temalarının fantastik öğeler çevresinde nasıl ele alınabildiği incelenmekte ve yazarın geçmişinde yaşadığı travmalar ile eserleri arasında bir bağlantı olup olmadığı araştırılmaktadır. Öncelikle yazarın hayatı ve iki eseri, metinlerarasılık bağlamında eş zamanlı olarak okunmaktadır. Bu eserler Paris Göstergebilim Okulu tarafından geliştirilen ve Sündüz Öztürk Kasar'ın çeviri göstergebilimi bağlamında derlediği edebi metinlere yönelik çözümleme işlemlerinden yararlanılarak incelenmektedir (2009a, pp. 166-172). Çözümlemenin sonucunda, Dahl'ın geçmişinde yaşadığı travmatik olaylara ilişkin olarak açığa çıkarılan örtük göstergeler üzerinden travma okuması gerçekleştirilmektedir. Özgün metinlerin çözümlenmesinin yanı sıra, bu metinlerin ikişer Türkçe çevirisi ele alınarak çeviri göstergebilimi doğrultusunda çeviri değerlendirmesi yapılmakta ve sonuç olarak özgün metinlerdeki travma göstergelerinin erek metinlere aktarımında anlam dönüşümlerinin oluştuğu açığa çıkarılmaktadır. Yazarın kendi hayatında maruz kaldığı travmalara, engelli ayrımcılığına ve cinsiyet ayrımcılığına yazdığı bu kitaplar ile tepki göstermiş olabileceği düşünülebilir. Sonuç olarak, yazarın bu metinleri bir tepki niteliğinde kurguladığı ve çocuk metnine uygun bir şekilde fantastik öğelerle donattığı düşünülebilir. Buna ek olarak, güzellik algısını sosyal bir kriter olarak benimseyenlerin ve sözde farklı bireyleri haksızca yargılayanların asıl yargılanması gereken kişiler olduğunu okurlara anlatmak istediği sonucuna varılabilir.

Sema Dilara YANYA, 2020

Anahtar Kelimeler: Travma Teorisi, Ayrımcılık, Roald Dahl, Çeviri Göstergebilimi.

INTRODUCTION

This study seeks to verify any connection between authors and their works through the tragic events that they may have experienced. It also examines how discrimination as a theme can be treated in a children's book by using fantastic elements. In this regard, author Roald Dahl (who experienced traumatic events in his life) and his two important works, *Charlie and the Chocolate Factory* (2001b) and *Matilda* (2001c), are discussed in this thesis, and these works are investigated by using the operations of literary text analysis developed and used by Paris School of Semiotics and compiled by Sündüz Öztürk Kasar (2009a, p. 166-172)[1]. In this manner, the implicit signs in the books that may refer to traumatic events experienced by Dahl are revealed. With the help of these signs, similarities between people in Dahl's life affected by traumatic events and characters in the books are explained. As the final phase of the analysis, a critical perspective is applied through trauma signs detected in the evaluation processes. Trauma signs are thereby related to the events that Dahl experienced. In addition to the original texts used in the study, two translations of both books are dealt with and translations are evaluated within the framework of semiotics of translation.

This study consists of five chapters. The first chapter, "Theoretical Framework," presents the theories that provide the progress and conduct of this study. First, it discusses the theme of discrimination in children's texts and provides the definition and history of semiotics. Second, this chapter explains semiotic analysis processes and semiotics of translation and then outlines the evaluation criteria for translations. Finally, this chapter expounds the concept of intertextuality and trauma theory.

The second chapter, "Analysis of the Elements that Surround the Texts," initially examines Dahl's life that has an important place in this study, with a special focus on its milestones. It subsequently discusses the charitable foundation, Marvellous Children's Charity, which was established in Dahl's name, to contribute

[1] Unless otherwise stated, English translations of conceptual and theoretical framework of our study from Turkish and French sources are taken from Assoc. Prof. Didem Tuna's ELL 586 (Literary Translation and Semiotics) lecture notes within the scope of Istanbul Yeni Yüzyıl University English Language and Literature MA Program.

to the idea suggested at the end of this study. Finally, the second chapter presents an assessment of the relationship between the texts (*Charlie and the Chocolate Factory* and *Matilda*) and the elements surrounding them. Before proceeding to the analysis phase, the chapter describes paratextual elements and their effects on the texts.

The third chapter, "Analysis of Source Texts," simultaneously examines the titles of both books to explain the information they provide about the content of the texts. The texts are then separately discussed and the findings are collected under a single heading. First, *Charlie and the Chocolate Factory* (2001b) is summarized in a way that highlights the traits that enable readers to understand essential signs. Through the step titled "evaluation of the proper names" (Tuna & Kuleli, 2017: 35), which is one of the operations of analysis compiled by Sündüz Öztürk Kasar (2009a, p. 166-172) for translation-oriented literary analysis purposes, proper names that may affect the analysis of the text and their potential meanings are examined. Proper names are subsequently compared with their Turkish equivalents and evaluated within the framework of semiotics of translation. Based on the results of this analysis, an idea about the traits of the characters is obtained. The traits of characters and their discourses are then investigated through the analysis of the "role of the receiver of discourse in the production of the meaning" (Öztürk Kasar, 2009a, p. 171). Through the analysis of characters and their discourse, the meanings attributed to the characters are determined. Furthermore, through the "isotopies in the text" (Öztürk Kasar, 2009a, p. 169), which is another operation of literary text analysis, the specific characters in the book formed by Dahl probably with an inspiration from the people in his life and the similarities between these characters and people are explained. As the second source text, *Matilda* (2001c) is examined and the same procedures applied to *Charlie and the Chocolate Factory* are used to ensure consistency between these books. *Matilda* is summarized in detail, proper names and their translations are assessed, and character and discourse analyses are performed. In the final stage, the traces of Dahl's life, which are considered to be present within the text, are identified through isotopies. Following the operations of literary text analysis applied to both chapters of the thesis, the fourth chapter, "Trauma Reading," offers clues and implicit sings about Dahl's life in both texts. Moreover, the signs obtained in the analysis and the traumatic events experienced by Dahl are correlated.

Finally, the fifth chapter, "Evaluation of the Target Texts in the Light of Semiotics of Translation," focuses on how the signs identified in the source texts are transferred to target texts. This chapter includes an examination of the translations of *Charlie and the Chocolate Factory*, *Çarli'nin Çikolata Fabrikası* by Makbel Oytay (1998), and *Charlie'nin Cikolata Fabrikası* by Celal Üster (2018), and two translations by Lale-Cüneyt Akalın (1994) and Lale Akalın (2018), both titled *Matilda*. During this evaluation, the main subject ascertains whether the signs of trauma thought to be related to Dahl's life are conveyed to the target texts and whether the way these signs are conveyed transforms the reception of the text in the target culture.

Through all these stages, implicit signs in texts – considered as simple children's books with their fantastic elements, interesting characters, and creative plot – are revealed. In addition, how these implicit signs reflect the traumatic events in Dahl's life is assessed. The results of all these analyses allow for confirming that the children's books can be handled in a way that makes children aware of signs and themes of marginalization and discrimination. Therefore, children's books should not be considered as simply innocent books that do not contain any discriminatory discourses. The reason is that an author can construct her/his text in a way that provides awareness of other people as a reflection and consequence of the events she/he has experienced. In the final stage, the goal is to evaluate the translations of the texts. Hence, the discussion focuses on how Dahl's reactions in the original texts, which are considered to be his aim, are reflected in the target texts.

1. THEORETICAL FRAMEWORK

The chapter "Theoretical Framework" describes the hypotheses and theories that form the basis of and allow for methodologies to be conducted in this study. It initially examines the method through which the theme of discrimination can be tackled in children's texts and then discusses the awareness of discrimination gained through these signs. The chapter then details semiotics, which contains the basic principles that this study is based on and allows for the disclosure of implicit signs in the text.

This chapter also explains semiotics of translation, and the procedures of both semiotics and translation studies that are significant for the study. Furthermore, it describes the concept of intertextuality, which serves to combine Dahl's life with the text. Finally, the chapter details the trauma reading and its definitions, which constitute the last stage of the analysis. It also specifies the questions that aim to associate the text with Dahl's tragic life.

1.1. Children's Texts and Themes of Discrimination[2]

"Despite humanity's protracted understanding of equity and liberty, in almost every society today, there exist groups that are relatively more privileged, advantaged or dominant than others" (Çayır, 2012a, p. 8). The reason is that individuals in a society possess their own mentalities, ethos, and background knowledge, and their own judgement devices are based on this knowledge. People may use this knowledge and device to ostracize weaker individuals who think differently, thus resulting in an inegalitarian environment. The rationale behind this situation is the prejudice that causes individuals to discriminate against others. "Prejudice, and thus discrimination, aside from unpleasant thoughts toward a group or its members, also leads to emotional demeanors containing dislike, disdain, avoidance, and even hate" (Göregenli, 2012, p. 21). The social meaning of discrimination indicates an "[…] observable behavior separate from a phenomenon of a mental stance. The different or unequal treatment of a person or group of persons due to a specific trait is discrimination" (Paker, 2012, p. 42). Discrimination

[2] These quotations in this section are originally in Turkish and translated into English by us.

is not done without cause, and it contains specific focal points. These points can include discrimination based on gender, class, race, and religious differences as well as an individual's physical or mental differences. The theme of discrimination that is a common sight in society can also be seen in literary texts. The most important of the said texts, which is also the subject of this study, are children's books.

Biologically determining a child's age category is possible. However, societally categorizing children can be impossible; at the same time, determining the specific books that they should read is difficult. To explain this point, Çayır states that:

> [T]he question of 'what age group does the children's category pertain to?' has no constantly valid answer in every society and period. In the pre-industrial era, in agricultural societies, as persons would join production work and marry at an early age, the youth period was a short-lived one (Çayır, 2012b, p. 164).

Therefore, any attempt to force to read basic template themes onto children belonging to the same age group is not worthwhile. Most importantly, children are individuals who are separate from one another. Like any other individual, children have the right to read and most notably learn by reading. Some children have a higher capacity for understanding than their elders, and they are capable of reading more complicated works. Some of these works may include themes of discrimination. The critical role of these themes in children's character development necessitates the analysis – through different reading methods – of how these themes are practiced and presented to children. On the one hand, the misuse of the theme of discrimination can create issues in children's self-confidence regarding the social, economic, physical, and mental aspects; similarly, it can prompt them to adopt discriminatory perspectives and prejudices. Furthermore, children may gain a habit of ostracizing others due to the misuse of themes of discrimination. On the other hand, the correct usage of themes of discrimination can be highly beneficial for children who learn by reading. This may enable children to discuss themes such as difference, ostracization, and discrimination at early ages, and display conscious behavior against injustices.

Learning about the topic of discrimination can positively affect a child's social development and provide a basis for preventing discriminatory mentality because "[…] as discriminatory mentality is passed down from one generation to

another, discrimination becomes established. After a while, discrimination and its consequences become ordinary and unnoticeable elements of daily life for both sides" (Gül, 2012, p. 271). With the correct usage of the themes of discrimination, ostracization, and avoidance, children who read such books are inclined to reject discrimination and gain awareness of it.

To serve as an example of the correct usage of the theme of discrimination in children's books, *Charlie and the Chocolate Factory* and *Matilda* are specifically selected for this thesis. As the basis of this study, certain events that Dahl experienced during his life – which can be examined under the term "trauma" – and their effects on *Charlie and the Chocolate Factory* and *Matilda* are analyzed. The author of this thesis believes that Dahl was affected by the events that had occurred over the period of writing these works and subsequently expressed them through his writing, resulting in similarities between his life and the books. Additionally, the author of this thesis acknowledges that the theme of discrimination exists within the framework of the fictional elements of the stories. Hence, Dahl is assumed to have implemented the theme of discrimination at a level that children would be able to read and from which to gain awareness. To disclose this toward Dahl's life, the similarities between his life and the books *Charlie and the Chocolate Factory* and *Matilda* – and how the events in Dahl's life that could be considered traumatic – are examined. The operations of literary text analysis developed and used by Paris School of Semiotics and compiled by Sündüz Öztürk Kasar (2009a, p. 166-172) are initially applied.

1.2. Assigning Meaning to Signs: Semiotics

Before performing an extensive textual analysis through semiotics, the examination of semiotics and its history is vital for understanding its importance. Regardless of whether the message is written or orally transmitted, semiotics serves to explore meaning and signification. These messages are received and sent in every aspect of life. Even if their transmission is conducted unconsciously, messages are assessed using the receiver's background knowledge. During the signification stage, the more thorough the analysis, the closer one approaches the message's universe of meaning. Thus, semiotics functions as a guide in the process of signification.

Aside from the examination of daily messages, semiotics guides textual analysis in literature. A detailed textual analysis and evaluation of translations are possible through the methods provided by semiotics. In other words, semiotics deepens the significations, details, implicit signs, and hints of a text, which are not easily accessible through ordinary reading.

1.2.1. Definition and History of Semiotics

> The term semiotics is used in different meanings, depending on whether it designates (A) any manifested entity under study; (B) an object of knowledge, as it appears during and after its description; and (C) the set of ways that make knowledge about this object possible (Greimas & Courtes, 1982, p. 287).

Semiotics, which was initially used in medicine, has slowly changed and evolved, thus resulting in its use in studies pertaining to interpretation.

> The English philosopher John Locke (1632–1704) in his study *Essay Concerning Humane Understanding*, named the discipline of analyzing signs as *semeiotike*. Later, the American philosopher Charles Sanders Peirce (1839–1914) used the term *semeiotic*. The Swiss linguist Ferdinande de Saussure (1857–1913), who lived during the same period as Peirce and is considered to be the founder of 20th-century linguistics, preferred to use the term *semeologie* when discussing the science of signs that was later founded (Akerson, 2016, p. 49-50).[3]

An examination of the history of this important science reveals the existence of signs for many years, and these signs constitute the topic of various studies in different forms for the same period. Many studies have been conducted in and multiple views have been introduced to semiotics; however, from the perspective of modern semiotics, the most important ones are presented by the American philosopher Charles Peirce and the Swiss linguist Ferdinand de Saussure. Until the 20th century, semiotics had never been mentioned as a term or as a field of study but at the start of the 20th century, the Swiss linguist Ferdinand de Saussure "independently proposed a science that he called "semiology" (Abrams & Harpham, 2011, p. 357) as both a term and a field of study in his classes at Geneva University. Hereby, he partially separated semiotics from the field of linguistics. He " […] offered a 'dyadic' or two-part model of sign. He defined a sign as being composed of: a 'signifier' (*significant*) – the form which the sigh takes; and the 'signified'

[3] This quotation with reference to Akerson (2016) are originally in Turkish and translated into English by us.

(*signifié*) – the concept it represents" (Chandler, http://visualmemory.co.uk/daniel/Documents/S4B/index.html, 20.10.2019). Also, according to Saussure, "the linguistic sign united, not a thing and a name, but a concept and a sound-image. […] The two elements are intimately united, and each recalls the other" (Saussure, 2011, p. 66). Saussure never published these ideas in a book form; however, after his death, two of his students shared those ideas with the world by combining their course notes to form *Cours de Linguistique Generale* (Courses in General Lingustics), which was published in 1916. Besides Saussure, an examination of Peirce's work reveals that he carried out worthwhile studies that are similar with Saussure's in the US.

> […] Charles Sanders Peirce formulated his own model of the sign, of 'semiotic' and of the taxonomies of signs. In contrast to Saussure's model of the sign in the form of a 'self-contained dyad', Peirce offered a triadic model: The Representamen: the form which the sign takes (not necessarily material); An Interpretant: not an interpreter but rather the sense made of the sign; An Object: to which the sign refers (Chandler, http://visual- memory.co.uk/daniel/Documents/S4B/index.html 20.10.2019).

A review of Saussure and Peirce's most contributory studies and perspectives in semiotics suggests that both individuals disregarded semiotics as a subfield of study but recognized semiotics as a major, meritable field of study that allows for the analysis of signs in both society and in other fields of study. Thus, semiotics began to gain traction in the second half of the 20th century and today is continuing its existence as an important field of study. Aside from Saussure and Peirce, Algirdas Julien Greimas is one of the most distinguished French semioticians.

> […] Greimas developed a formal method of analyzing semiotic productions, and narratives in particular. We are indebt to Greimas for the following concepts, among others: isotopy (the repetition of a single element of meaning), the semiotic square (the elementary structure of signification, built on an opposition), the actantial model (which breaks an action down into six actants), the narrative program (which represents an action as two opposite states in succession), and the semiotics of the natural world (the world is a sigh, and as such, is made up of signifiers and signifieds) (http://www.signosemio.com/greimas/index-en.asp, 20.06.2019).

Furthermore, Greimas is the founder of Paris School of Semiotics. With the foundation of the school, semiotic approaches of literary text analysis escalated to another level.

1.2.2. Paris School of Semiotics and Literary Text Analysis

Paris School of Semiotics is a society comprising well-known scientists and philosophers who conduct research in the field of semiotics. This school was founded under the leadership of Greimas and also Jean-Claude Coquet, Michel Arrivé, Jacques Geninasca, François Rastier, Claude Zilberberg, Felix Thürlemann, Jean-Marie Floch and Joseph Courtés were among the most prominent members of the school. For this school, Greimas' ideas constitute an important aspect and are pivotal to the development of semiotics.

A set of operations of literary text analysis was launched in the context of the studies conducted by the Paris School of Semiotics in pursuit of meaning and signification. The usage of these methods reveals the implicit signs and allows for understanding the deep messages and ideas hidden within the text. Thus, both explicit and implicit signs are considered, further enriching the analysis of the text. This analysis process also enhances the understanding of the source text and transference of the implicit signs into the target text. At this point of the study, the following part describes Sündüz Öztürk Kasar's contributions to translation through her approach of semiotics of translation. In her article "Pour une Semiotique de la Traduction" (Towards Semiotics of Translation), Öztürk Kasar compiled several operations of literary text analysis from the studies of Paris School of Semiotics for translation-oriented textual analysis purposes (Öztürk Kasar, 2009a, p. 166-172). This thesis also utilizes semiotics and these operations of literary text analysis consisting of 19 items, all of which may not always be applicable for every text. For this reason, to analyze the texts and their translations, the suitable operations for the source texts are selected and applied. Some of the 19 operations, which are used in the context of this thesis, are detailed below.

- **The relationship between the text and the elements that surround it: The relationship of the text with the editorial paratext and peritext**

When a literary text is in question, taking into account every single word that constitutes it is imperative. As important as the content of the text is, the factors that lead to or affect the creation of the text, as well as the ensuing factors that result in the publication of the text that may have a relation to it. A semiotic analysis covers

not only the signs within the text alone but also the factors that surround a text. Within the factors that surround a text, many signs that can prove to be helpful to the textual analysis can be mentioned, as these factors and the text could contain important bonds. Examining these bonds and their contributions to the text benefits the semiotic analysis of the text. Based on these explanations, the editorial peritext and paratexts' relation with the text can be mentioned in the scrutiny of the bonds between the text and the factors surrounding it.

> The peritext is everything that could possibly surround a text: the foreword or the afterword written by its author or somebody else, the dedication written by the author and also elements that s/he adds to the text such as drawings, pictures, photographs, mappings, etc. The editorial paratext, on the other hand, includes everything that is inserted in the work during its publication such as the preface or notes added by the editor. The editorial paratext also includes the design of the book as a commercial product; that is, its cover, the collection in which it is presented, the posters to announce its publication, etc. (Öztürk Kasar, 2009a, p. 172).

As equally important as the investigation of the relationship between the factors surrounding the source text and the text itself is the assessment of how such relationships are reflected in the translations of the text and how the signs written in the source text are transferred into the target text. The reason is that these factors can affect key points in the translation of the text. To analyze the factors that occur from the moment the text is written to the moment it is published, the traits of the text, and the circumstances of the period at the time of writing as factors surrounding the text can assist the evaluation of the text and its translation.

- **Interpretation of the title and the subheadings of the text**

One of the critical aspects that form the contents of a text is its title. The title of a work "constitutes its gateway to the semiotic universe projected in the work and it invites the reader to discover this universe" (Öztürk Kasar, 2009a, p.166). In addition, the title may positively or negatively affect the reader before the action of reading begins, thereby determining the interaction between the reader and the text at the outset. In general, "the title [...] of a work is not innocent" (Öztürk Kasar, 2009a, p.166) because an author has likely selected the title with a particular goal in mind. Depending on this goal, the title may offer hints to the reader regarding the contents of the text, may misdirect the reader with contrary textual content, or may be intentionally vague to maintain the mystery surrounding the content of the text and

prevent it from being understood before being read. Whatever the case may be, the title of a text is may be intriguing to gain the interest of the reader, as a reader is likely to decide to read or leave aside a book due to its title. Furthermore, the manner of transferring the title into the target language is as equally important as the source text's title itself.

Similarly, the translator may have a particular goal in mind when translating the title, whether consciously or unconsciously, by changing the title during the translation process, by not translating it, or if possible, by translating it in a manner that precisely reflects the source title. At this point, determining the translator's goals or the rationale behind any adaptation decisions, if any, or ascertaining whether the translator has ever confronted with lingual difficulties are all possible through semiotic analysis and the elucidation of key points to understand the text. The interpretation of crucial points relative to titles is possible through the semiotic analysis of titles and subheadings and their translations.

- **Evaluation of proper names in the text**

Several proper names may be used in the fictionalizing of the plot of a story. A proper name pertains to a "name used for an individual person, place, or organization, spelled with an initial capital letter" (https://www.lexico.com/en/definition/proper_ noun, 12.05.2019). These proper names are capable of influencing the meaning in the text in several ways. An equally vital process in terms of the contribution to the analysis as the examination of the proper names in the source text and their meanings is the translation of proper names into the target text. The examination of the proper names in the source text and the analysis of how they have been translated into the target language both contribute to the semiotic analysis of the text. They also help to disclose in detail the implicit signs, references, and meanings upon which the text may be based.

- **Role of the receiver of discourse in the production of the meaning**

In every form of communication, a producer and a receiver both exist. Additionally, in the "*Theory of Instances of Enunciation* developed by Jean-Claude Coquet, **you** is as important as **I** in a discourse" (Öztürk Kasar, 2009a, p. 171). When considering the fact that "you" is the "producer" or "author" and "I" is the "receiver"

or “reader”, what the producer says and wishes to communicate is important; an equally significant aspect is that “what is understood from what is said is as important as what is said” (Tuna, 2016b, p. 34). If a producer wishes for her/his discourse to gain significance, she/he must create the discourse for a receiver to receive, as failing to do so results in the disappearance of the discourse. Notably, the discourse continues its existence through receivers, and a discourse without a receiver is insignificant. The receiver, who is as equally important as the producer, interprets the discourse of the producer according to her/his own background knowledge and reception. The way a discourse is received may be different from the way it is produced. As a result, it may be over or underinterpreted by its receiver. In other words, when a producer finishes producing the discourse and the discourse is received by a receiver, the discourse is removed from the authority of the producer and enters a new universe of meaning. At this juncture, the relationship between receiver-and-producer or author-and-reader gains importance. Also, the “translator” who holds an important position as a producer of meaning is not in a position of single-directional transference from producer to receiver; the translator should also be mentioned to be at a mid-point as both a producer and a receiver. More specifically, “We can think of the author as the producer of the discourse and the translator as the receiver of discourse. After receiving the author’s text, the translator changes her/his role form being the receiver of discourse to the reproducer of discourse” (Tuna, 2016b, p. 34). In conclusion, production and reception can be viewed as “an outcome of action and reaction in the connection between **I** and **You**” (Tuna & Kuleli, 2017, p. 40).[4] This continues between the author-and-reader, the author-and-translator, or the translator-and-reader.

In this study, the author of the source texts in the corpus is assumed to be the producer of discourse, and the author of this thesis is considered to be the receiver in the analysis of the characters and their features.

- **Isotopies in the text**

  A.J. Greimas has borrowed the term isotopy from the fields of physics and chemistry and has transferred it to semantic analysis by giving it a specific

[4] All quotations with reference to Tuna & Kuleli (2017) are originally in Turkish and translated into English by us.

> signification in view of its new field of application. As an operational concept, isotopy at first designated iterativity along a syntagmatic chain of classemes which assure the homogeneity of the utterance-discourse (Greimas & Courtes, 1982, 163).

The isotopy caused by shared meanings could be formed through the repetition of words, ideas, events, or continuous emphasis on specific signs constituting the story. Furthermore, "isotopies in a text can be achieved through the repetition of synonymous words that possess shared meanings, through the repetition of words that are only related to one another to a certain extent, or even through the repetition of words of opposite meaning." (Tuna & Kuleli, 2017, p. 37) For example, the contrariness between the words fat–thin, poor–rich, and well–behaved in the text can cause isotopies to emerge. If a text contains isotopies based on specific words with shared meanings, opposite meanings, or constant repetition of character traits and situations that occur to them, the author may be thought to attempt to convey the importance of specific thoughts and key points in the text. Thus, performing a semiotic analysis through isotopies to both uncover and understand them may assist in disclosing the key points that the author could have hidden throughout the text. Assuming that the key points of the text are disclosed, rather than an ordinary reading of the text, a more detailed reading can transpire.

In the source texts of this study, *Charlie and the Chocolate Factory* and *Matilda*, the traits and circumstances of specific characters are repeatedly stated. Based on the aforementioned aspects, certain events that author Dahl suffered could be referred to as traumatic experiences. Those experiences may be thought to have prompted Dahl to create characters who resemble individuals of importance to him from his life, and his repetition of their situations may be an attempt to relay specific ideas to the readers. In line with this thought, the repetition of these traits and situations in the text is hypothesized to create isotopies and that through these isotopies, to define the relationship between the individuals in Dahl's life. However, the isotopies that are analyzed in this study are not word-based. Instead, they are thematic isotopies borne from the repetition of character traits and the ensuing situations that are related to them. The relationship between the individuals in Dahl's life and the characters in the story, as well as the meanings imposed to the characters by Dahl, are examined and explained through these isotopies.

- **Multiple readings of the text**

"Depending on its richness a text may actualize more than one virtual meaning and be interpreted from several aspects" (Öztürk Kasar, 2009a, p. 170). By this way, the reader can read the text from several aspects by analyzing the implicit signs in it. For example;

> […] George Orwell's Animal Farm is read as a fable as well as a criticism of the Russian Revolution of 1917 and the subsequent events. The book is also read as a text that illustrates different techniques of propaganda and persuasion used in politics as well as in daily life (Tuna, 2016a, p. 87).

When a literary text is in question, determining and analyzing the implicit signs in the text, which leads to multiple readings of the text, allows for the interpretation of the text to adopt different aspects based on critical approaches. Moreover, this operation can be considered as a vital step for semiotic analysis of the text.

1.2.3. Understanding Signs in Translation Studies: Semiotics of Translation

Translation studies was viewed as a sub-branch of linguistics like semiotics for many years; however, "James S. Holmes' article 'The Name and Nature of Translation Studies' published in 1972 caused a paradigm shift leading to its separation from linguistics" (Tuna & Kuleli, 2017, p.14). Thus, translation studies began to be approached in its own field. An assessment of the traits of both semiotics and translation studies indicates that both sciences emerged at different periods of time, and they have their own set of theoretical backgrounds. Nevertheless, as translation studies is capable of working in tandem with other areas and is characterized by a constantly evolving dynamic, its relationship with semiotics is inevitable.

The determination and analysis of signs in a text affect its translation and thereby the reception of its implicit signs and messages. Therefore, the separation of semiotics and translation studies is unfeasible. How well a text can be analyzed through methods provided by semiotics affects how well a translation is produced. In this manner, the meaning that the author produces in the source text can be appropriately transferred in the target text. Dinda L. Gorlée, a pioneer of the

association between translation studies and semiotics, concurrently approached translation studies and semiotics and used the term semiotranslation:

> [T]ranslation is a translator's particular concretization in a different language of the thematic, spatio-temporal, and conceptual fabric of the source text into the target text. In general terms, translation is characterized as a sophisticated adaptation of general semiotics, which I follow in my semiotic work of translation and is called semiotranslation. Semiotranslation concerns a unidirectional, future-oriented, cumulative, and irreversible process, a growing network of directing ideas of different values (that means, including both "good" and "bad" translations) (Gorlée, 2012, pp. 18-19).

Meanwhile, Öztürk Kasar produced studies by concurrently using translation studies and semiotics, thus providing important contributions to the field. Öztürk Kasar developed her approach to semiotics of translation relative to literary texts.

> The primary concern of semiotics is at the same time one of the primary concerns of translation studies, which also deals with understanding and reproducing meaning. Under these circumstances, the duty of the semiotician is identified with that of the translator faced with a text to be read, analysed and understood. Both seek to understand the meaning of the text; but when literature is in question, the meaning is not given right away; the production of meaning is a process where the author's discursive and narrative strategies come into play (Öztürk Kasar, 2009a, p. 165).[5]

The various explicit and implicit signs in the text can be analyzed through semiotics of translation, thus allowing for a better understanding of the meaning within the text.

1.2.4. Criterion in Translation Process: Systematics of Designificative Tendencies

In the field of semiotics of translation, the first step is the analysis of the text according to the predetermined methods, and this step brings the implicit signs to the forefront. The second step involves the translation of the source text into a target text and the evaluation of that translation. In this step, how a translator understood the signs in the text during the text analysis and how the translation was performed can be clearly detailed. At this point, Systematics of Designificative Tendencies (Öztürk Kasar & Tuna, 2017, p. 172) propounded by Öztürk Kasar who launched a semiotic approach to translation comes into play.

[5] This quotation, originally in French, translated into Turkish by Sündüz Öztürk Kasar and translated into English by us.

> Systematics of Designificative Tendencies helps to see how competently the translators achieve to transmit to the target language the signs that constitute the universe of the meaning of the original text and it aims to provide a more objective basis for the process of evaluating translations, which is often rather observational and subjective in nature. […] It illustrates a process of semantic degradation through nine steps, which goes from the fullness of meaning to its total emptiness. This process includes translator tendencies, going from adding to the translation a sign that does not exist in the source text or making explicit an implicit meaning in the original text to making the meaning ambiguous or insufficient; producing connotative, false, opposing or anti-meanings; or meaninglessness and even to non-translation (Öztürk Kasar & Tuna, 2017, p. 172).

In this thesis, translations of *Charlie and the Chocolate Factory* and *Matilda* are treated within the framework of Systematics of Designificative Tendencies to see how important signs constituting the source text, including the trauma signs, are reflected.

Table 1: Systematics of Designificative Tendencies

	DESIGNIFICATIVE TENDENCIES	OPERATIONS	RESULTS	FIELD OF SIGNIFICATION
1	**Over-interpretation of the meaning**	Producing an excessive commentary on the meaning of the original text or making explicit a meaning that is implicit in the original text	Excessive translation Excessive meaning	MEANING (Within the field of meaning of the sign)
2	**Darkening of the meaning**	Making ambiguous or obscure a meaning that is clear in the original text	Ambiguous meaning	
3	**Under-interpretation of the meaning**	Providing incomplete information, producing insufficient meaning	Incomplete translation Insufficient meaning	
4	**Sliding of the meaning**	Producing a possible meaning that is potential but not actualized in the context of the original text or creating a connotation not evoked by the original text	Other meaning	PERI-MEANING (At the limits of the field of meaning of the sign)
5	**Alteration of the meaning**	Producing a false meaning that is not completely irrelevant to the meaning in the original text	False meaning	
6	**Opposition of the meaning**	Producing a meaning that is contrary to the meaning in the original text	Opposing meaning	
7	**Perversion of the meaning**	Producing a meaning that is totally irrelevant to the meaning in the original text	Anti-meaning	MEANINGLESSNESS (Outside the field of meaning of the sign)
8	**Destruction of the meaning**	Producing an utterance that is devoid of meaning; in this case, meaning is out of the question, but there is some residue of the intended translation material.	Meaninglessness	
9	**Wiping-out of the meaning**	Wiping out of the significative unit. This tendency leads to the absence of translation. This is the complete elimination of the formation of sign and meaning, where no traces of the meaning remain and the sign is completely wiped out.	Non-translation Absence of sign	

Systematics of Designificative Tendencies, propounded by Sündüz Öztürk Kasar, was first published in French (Öztürk Kasar, 2009b, p. 193). Its updated version was then published in Turkish (Öztürk Kasar & Tuna, 2015, p. 463), in French (Öztürk Kasar & Tuna, 2016b, p. 89-91) and in English (Öztürk Kasar, & Tuna, 2017, p. 172).

1.3. A Critical Approach to Literary Text: Reading Trauma Signs

Literary texts can be read with different critical approaches, depending on the richness of their contents and the level of content that can allow multiple readings. Therefore, many critical perspectives have been developed, and literary texts can be read with these different perspectives according to these approaches. One of these perspectives is Trauma Theory, which has become a method of analysis for literary texts.

In Merriam-Webster, the first meaning of "trauma" is "injury" (https://www.merriam-webster.com/dictionary/trauma?src=search-dict-box,10.06.2019). However, evaluating trauma only from a physical standpoint is unfeasible because trauma is not only viable in the field of medicine. Today many definitions of trauma have been asserted based on this understanding. One of these definitions is "severe emotional shock and pain caused by an extremely upsetting experience" (https://dictionary.cambridge.org/tr/sözlük/ingilizce/trauma, 10.06.2019), according to Cambridge Dictionary. This definition depicts trauma not only from a physical but also an emotional perspective. Nonetheless, the dictionary should not be the sole source of the definition of trauma. Trauma is a scientific field that needs to be analyzed with capaciousness.

> Trauma can be defined, in general terms, as an emotional collapse resulting from a disagreeable, disquieting, or depressing event or series of events; gloomy and mournful experiences; a loss, an absence, or a deprivation; a severe, unexpected, and undesired transformation in life; or a physical injury that may have short- or long-term, implicit or explicit impacts on people experiencing it (Tuna, 2017, p. 113).

As it is understood, the word "trauma" has multiple meanings, and it may be one of the most significant examples of the fact that a single and definitive opinion cannot be proposed for it. Trauma can be addressed not only in terms of medicine but also in terms of social, economic, political, ethical, and even cultural and social aspects. Especially in recent years, trauma has gained a central place in literature, in which interdisciplinary studies are conducted. In addition, it has started to be used in as a critical approach. Notably, Cathy Caruth has conducted essential studies about trauma as a reading perspective. Caruth wrote the introduction of and edited the book *Trauma: Explorations in Memory* (1995). In the introduction part of the book, Caruth treats trauma as an interdisciplinary study. She clarifies that the scope of this book is

to analyze " […] the impact of the experience, and the notion, of trauma on psychoanalytic practice and theory, as well as on other aspects of culture such as literature and pedagogy, the construction of history in writing and film, and social or political activism" (Caruth, 1995, p. 4). Caruth, who associates trauma with other disciplines, also wrote her highly acclaimed book, *Unclaimed Experience: Trauma, Narrative, and History* (1996). In this work, she describes trauma as follows:

> In its most general definition, trauma describes an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena (Caruth, 1996, p. 11).

With these books, Caruth brought a different perspective to the opinions on trauma and eventually became one of the pioneers of trauma theory. Aside from Caruth, Shoshana Felman is also a prominent figure in this field. In 1992, Felman presented a critical work (*Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*) that links literature and trauma theory. Furthermore, she addresses trials and traumas in *The Juridical Unconscious: Trials and Traumas in the Twentieth Century* (2002). According to Felman, this book takes notice of " […] the hidden link between trials and traumas: two topics that in previous generations have existed as two separate phenomena, but that have begun to be to be linked […] in the second half of the twentieth century (Felman, 2002, p. 1).

For Felman, trauma as a concept can be addressed alone. Furthermore, her discussion of trauma focuses not only on the medical field but also on other fields, while revealing essential connections. Apart from Felman, Sandra May Adams similarly analyzed the traumatic elements in literary texts. She wrote an article titled "Incitement in the University Classroom: Enacting Trauma for Intercultural Discourse" (2017) and presented a study on the textual analysis of factors about trauma and othering in the field of drama. In this study, Adams developed 13 questions for trauma reading, inspired by the question models created by Purdue's OWL English Laboratory.[6] These questions are detailed below.

> 1. What specific traumas are addressed in the work? Are they physical, psychological, both?
> 2. Who are the characters suffering the 'primary' trauma?

[6] "Literary Theory and Schools of Criticism". *Purdue University Online Writing Lab*. https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/index.html [10.08.2019].

3. Are ‘secondary’ traumas suffered by other characters as a result of the primary traumatised characters’ behaviors?

4. Are ‘secondary’ traumas suffered by other characters although the primary traumatised character seems unscathed by events?

5. Did the trauma occur within the action of the work or in the past (backstory) of the primary traumatised character/s?

6. Did the trauma occur in the past/backstory of character/s surrounding a main protagonist who has not him/herself suffered trauma from specified events?

7. Was the trauma caused by family/friends/ relationships, strangers, or, external institutions?

8. Was the trauma a result of random chance and the fault of nobody?

9. Was the trauma result of the random ‘malfunction’ of others or was it systematic, e.g. sexual abuse in the home, prison, war/terrorism?

10. How are the symptoms of the trauma manifested in the character/s involved or affected?

11. How are the traumas presented/interpreted in the text?

12. How might the biography of the author influence the traumatic events portrayed?

13. How might the presentation/interpretation of the events represent the attitude of the writer (Adams, 2017, p. 732-733)?

Adams indicates trauma as primary and secondary and shapes analysis questions for trauma reading according to these indicators. Adams uses “primary” to indicate the original/initial recipient of trauma and “secondary” to indicate trauma caused to characters as a result of the trauma of the primary recipient of trauma (Adams, 2017, p. 732). In the same article, Adams also propounds questions relating to othering and perceptions of normality.

Nine questions relating to othering and perceptions of normality:

1. Who is being othered?

2. Which groups or individuals are doing the othering? E.g. random characters, specific groups, institutions.

3. What are the perceived differences being criticised?

4. What form does the othering take?

5. What is the response of characters not involved in the othering, (if any)?

6. What may be perceived as the attitude of the author (politician, or director in a film)?

7. What behavior/s seen as abnormal (what is perceived as ‘normal’)?

8. What reactive behavior takes place on the part of the ‘normal’ groups or individuals?

9. Is there any way in which the ‘reactive’ behaviors may be perceived as against normal values? E.g. vigilantism, which is against the law in most countries (Adams, 2017, p. 739).

Adams provides a perspective for trauma reading through the questions she devised. In parallel with these studies, trauma reading is used to determine the influence of Dahl’s tragic life on his books *Charlie and the Chocolate Factory* and

Matilda in this thesis. Moreover, the study examines these books in the light of trauma, while ascertaining whether the traumatized characters have been marginalized. The analysis of trauma involves the use of Adams' questions, and these questions are re-adapted into 10 queries that directly relate Dahl's life and his books in the context of intertextuality. The questions below are compatible to the purpose of this study, and they offer an understanding of how the traumatic elements in Dahl's life are reflected in his books.

1. What kinds of traumas are experienced in Dahl's life? What kinds of traumas are experienced in his books? Are they physical, psychological or both?
2. Who are the characters suffering the primary or secondary trauma? What is the connection between the characters' experience with trauma and the author's own?
3. How are the traumatized characters described (i.e., as a man-woman, or child-adult)? What are their positions in the text?
4. How are the characters in the books associated with the ones in Dahl's life? What is the connection between the characters and the author?
5. When did the trauma of the characters associated with Dahl's life occur (i.e., in the storyline or the former)? Is the time of trauma concurrent with the author's life?
6. Who caused the trauma? Are the factors that cause trauma in Dahl's life identifiable to the ones in the book?
7. What are the effects of trauma on the characters and on Dahl himself?
8. Are there any characters that have not experienced trauma? What are their positions in the story (forefront or background)? Are they being marginalized?
9. Are the traumatized characters conscious? Did Dahl consciously fictionalize the texts?

10. What form of discrimination/otherization is present in Dahl's traumas, and how is his reaction reflected in his books? What is the connection between trauma and othering?

In the "Trauma Reading" section of this study, the trauma signs in *Charlie and the Chocolate Factory* and *Matilda* are analyzed in the light of the general idea derived from trauma theory, the questions based Adams's study as well as semiotics.

1.4. Intertextuality

Performing a text analysis entails that the text being examined does not consist of totally original ideas or concepts. In this world, where various discourses have been produced by different cultures and individuals for thousands of years, and given that every utterance must have been articulated before, discourses within texts may bear traces of other written or oral sources. In line with this idea, the examination of the parts of a text that refer to the prior discourses, sources, or experiences, is indispensable for analysis. At this point, the concept of intertextuality, which allows the texts to be associated with the preceding written or oral discourses, subsequently comes to the fore.

> Intertextuality, as a term, was first coined by Julia Kristeva (1980 [1969]), however it was through Mikhail Bakhtin (1973 [1929]; 1981) that intertextuality came to the attention of literary scholars all over the world. Michael Riffaterre (1990), a French structuralist literary critic, adopted this literary term and developed his own intertextuality theory, placing a premium on the reader with the proposition that intertextual signs and references can only be validated in a literary text if the reader can grasp those signs and references (Kuleli, 2018, p. 318).

The term "intertextuality" defined by Kristeva is currently used in literary theories and in the context of intertextuality, "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva, 1986, p. 37). As the texts are transformations of each other, the power of the links between the texts also surfaces. The texts evidently have features and discourses that intersect at specific points. In this case, each new text may contain intertextual relations with other texts, and these relationships can be examined through semiotics. From this perspective, the books *Charlie and the Chocolate Factory* and *Matilda*, which are discussed in this thesis, have features that can be examined through the concept of intertextuality. In this study, the intertextual relationships between two or more

written texts are not discussed; instead, the intertextual relationships between the life of author Dahl as an unwritten text and his books are examined and discussed.

A text to be analyzed does not necessarily need to be a written text. Experiences, events, and traumas can also be read as a text. In this case, life of an author is also significant in terms of her/his books. In line with a "basic rule of semiotics that every discourse should be evaluated together with its producer" (Tuna & Kuleli, 2017, p. 41), this study examines Dahl's life and his discourses in the context of intertextuality. In this manner, the implicit signs that are thought to refer to Dahl's life are analyzed and Dahl's life is thus examined in detail before the source texts are assessed. In this way, the intertextual links between Dahl and his texts are identified.

2. ANALYSIS OF THE ELEMENTS THAT SURROUND THE TEXTS

A literary text analysis that merely examines the text and the elements therein may result in the incomplete interpretation of the critical findings that are intended to be revealed during the analysis. Therefore, considering the elements that surround the text and determining their relationship with the text can provide a vast amount of material for text analysis. The books *Charlie and the Chocolate Factory* and *Matilda*, which are discussed in this study, are believed to have a close relationship with the elements that surround the text. In this part of the study, starting from Dahl's life, the elements surrounding the text are examined and thus are expected to contribute to semiotic analysis of the text.

2.1. Roald Dahl and the Turning Points in His Life

To reiterate, solely basing the search for an intertextual context in a study on "written" texts is not mandatory. The author's life itself can also be read as a text. In this part of the study, the author of the books *Charlie and the Chocolate Factory* and *Matilda* and the turning points that may have profoundly affected his life are examined in the context of intertextuality, thereby contributing to the semiotic analysis part of the study.

Both books, *Charlie and the Chocolate Factory* and *Matilda*, are solely written by Roald Dahl. Dahl was born in Wales on September 13, 1919. His experiences of some events from his birth until his death can be described as quite tragic and traumatic. The worst of these incidents are the deaths that he had experienced. Dahl first witnessed the death of his own sister Astri. After his sister's demise, Dahl's father Harald literally fell ill at heart and eventually died of pneumonia. This is how Dahl expressed his thoughts about his father's death: "My father refused to fight. He was thinking, I am quite sure, of his beloved daughter, and he was wanting to join her in heaven. So he died. He was fifty-seven years old" (Dahl, 1986, p. 20).

Dahl then found himself in an uphill life struggle with his mother and siblings. His father had always wanted his children to study in British schools; as

Dahl stated, “He [Harald Dahl] maintained that there was some kind of magic about English schooling and that the education it provided has caused the inhabitants of a small island to become a great nation and a great Empire and to produce the world’s greatest literature” (Dahl, 1986, pp. 21-22). As much as Dahl’s mother wanted to fulfill her husband’s wish, their economic situation proved to be a deterrent. Hence, Dahl started his education at Elmtree House kindergarten in Llandaff. He later studied at Llandaff Cathedral School, where he was subjected to violence. His mother eventually moved him to St. Peter’s Boarding School and afterwards to Repton Public School, a renowned private school. Dahl felt a family longing in these schools, explaining, “Homesickness is a bit like seasickness. You don’t know how awful it is till you get it, and when you do, it hits you right in the top of the stomach and you want to die” (Dahl, 1986, p. 93). Dahl was subjected to violence in all the schools he attended, which prompted his refusal to go to college after graduating from Repton. Instead he decided to obtain a head start in business and stated this situation with the following words:

> During my last year at Repton, my mother said to me, “Would you like to go to Oxford or Cambridge when you leave school?” [...] “No, thank you,” I said. “I want to go straight from school to work for a company that will send me to wonderful faraway places like Africa or China (Dahl, 1986, p. 166).

However, the unfortunate events in Dahl’s personal life did not bring peace to his business life. He primarily worked as a civil servant at the Shell Oil Company in Africa. Dahl joined the British Royal Air Force as a fighter pilot during the outbreak of the Second World War in 1939. One time Dahl was provided with false location information, which caused his plane to crash and resulted in his serious injury. Dahl explained this situation with the words below:

> My injuries in that bust-up came from my head being thrown forward violently against the reflector-sight when the plane hit the ground (in spite of the fact that I was strapped tightly, as always, into the cockpit), and apart from the skull fracture, the blow pushed my nose in and knocked out a few teeth and blinded me completely for days to come (Dahl, 2001a, pp. 284–285).

Dahl was eventually terminated as a pilot due to health problems. Afterwards in his private life, Dahl married film actress Patricia Neal in 1953, and later Felicity Crosland in 1983. He had five children from his first marriage but tragically lost his first child; meanwhile, his son struggled with neurological problems for a long period. A foundation called The Marvellous Children’s Charity was later established

for Dahl, who contributed to the design of a neurological device. Dahl wrote 19 children's books during his authorship and left behind books worth reading and studying. He died in Oxford, England on November 23, 1990.

In Dahl's children's books, the themes are ostensibly joyful and laughable, lined only with fantastic elements. However, an examination of Dahl's life in the context of intertextuality and a comparison of the books covered in this study indicate that these themes could actually be full of traumatic aspects. Therefore, the findings from Dahl's life throughout the study and the traumatic elements thought to be in the texts are simultaneously analyzed in the context of intertextuality.

2.2. Marvellous Children's Charity

Marvellous Children's Charity illustrates Dahl's inclination to help seriously ill children. The charity particularly funds "Roald Dahl Specialist Children's Nurses in communities across the UK. They provide expert care and support to children with serious illnesses, and their families" (http://www.roalddahl.com/charity, 28.06.2019).

Dahl's wife Felicity Crosland founded the Marvellous Children's Charity after his death. The idea of a charity was "not Dahl's but, appropriately enough, came to Felicity from an old letter to her husband about Charles Marsh's Public Welfare Foundation, which she found in the writing hut after his death" (Treglown, 2016, chapter 15, p.10). Crosland's establishment of such a charitable foundation and its dedication to her husband can be regarded as evidence for Dahl's sensibility and helpfulness to seriously ill children and his desire to raise awareness of children who can be considered disabled because they are seriously ill.

Ten percent of the proceeds from Dahl's purchased books are donated to this foundation, thus contributing to the recovery of seriously ill children. *Charlie and the Chocolate Factory* and *Matilda* are among the books that provide income to the foundation. No explanation of the foundation is provided in the editions of the books covered in this study. However, the back covers of the Turkish versions of the books issued by Can Publishing include the following statement: "by buying this book, you have helped another child. 10% of the proceeds from Dahl's books are donated to Roald Dahl charities." Thus, the target readership is believed to have an awareness of

the functional aspects of these books. This charity foundation is essential for these books that are assessed in this study and have aspects that can provide awareness. Therefore, for the analysis phase of the study, the effects of this charitable foundation on the books and their contribution to the thought that is identified at the end of this study are taken into consideration.

2.3. Relationship of *Charlie and the Chocolate Factory* and *Matilda* with the Editorial Paratext and Peritext

As previously mentioned, where literary texts are concerned, texts should not be considered as a whole consisting of words; thus, the sole analysis of the content of the text should not be regarded as sufficient. The elements that occur during the writing of the text until its publishing, the editorial processes, and the designs of the text's covers and its traits may be as equally as important as the content of the text. The reason is that these elements aid in the shaping of the content of the text, thereby developing the wealth of information in the semiotic analysis of the text.

The source texts of this study, *Charlie and the Chocolate Factory* and *Matilda*, underwent both several changes from their writing to their publishing and extensive editorial work. The editorial paratext and peritexts of the texts are hence described and these elements' effects on the analysis are separately explained for each text. In the final step, the covers of the texts in the target language are examined and the issue of whether the significant elements of the source text's culture have been subject to adaptation is ascertained.

The first text that is addressed in this study is ***Charlie and the Chocolate Factory***. Authored by Dahl, *Charlie and the Chocolate Factory* was published in 1964; its plot, the theme of chocolate, and the detailed and humorous character portrayals immediately resulted in its success as one of the best-selling children's books in the world. One of the most noteworthy aspects of this book is that its preliminary drafts had been changed several times. The book was written over a long period, during which Dahl's son, Theo, had fallen ill after an accident. After his son regained his health, Dahl finished writing the book and made it ready for publishing. The first complete version of the book relates the tale of a child who falls into a vat of chocolate while exploring the factory and, unable to escape, becomes

encapsulated in chocolate. The child is later accidentally placed in a display window to be sold for the Easter holiday. A woman who sees this rather large chocolate buys it for her daughter, who realizes a person is inside when she begins to eat it. However, Dahl, driven by his desire for perfection, did not find this story adequate and subsequently continued to work on the book. In the first completed version of the book, Dahl created 10 characters, and each child character embodied different flaws. The characters from the first version of the book include;

> Augustus Pottle who falls in the chocolate river, Miranda Grope who also falls in after him, Wilbur Rice and Tommy Troutbeck who climb in wagons running from the vanilla fudge mountain and end up in the Pounding and Cutting Room, Violet Strabismus who turns purple after chewing the three-course-meal gum, Clarence Crump, Bertie Upside and Terence Roper who each cram a whole mouthful of warming candies and end up overheating, Elvira Entwhistle who falls foul of the squirrels in the Nut Room, and Charlie Bucket who gets stuck inside a chocolate factory statue and witnesses a burglary – and receives a very unusual reward (Dahl, 2010, chapter 4, p. 1).

In the later versions of the book, Dahl reduced the number of children and made some adjustments, until he decided on including seven children who eventually find the golden tickets. Charlie remained the main character. The rest of child characters are described as follows:

> Augustus Gloop (previously Augustus Pottle), a greedy boy; Marvin Prune, a conceited boy (we never find out what happens to him); Herpes Trout, a television-crazy boy (he became Mike Teavee in the final version!); Veruca Salt, a girl who is allowed to HAVE anything she wants; Violet Beauregarde, a girl who chews gum all day long; [and] Miranda Mary Piker, a girl who is allowed to DO anything she wants (Dahl, 2010, chapter 4, pp. 2-6).

The number of children was further decreased to five; Charlie became both the main child character who endures difficulties and the recipient of the reward in the final version of the book, *Charlie and the Chocolate Factory*, the subject of this study. Dahl's frequent changes to both the drafts of the story and the characters are notable. He justified these changes by emphasizing, "I got so wrapped up in all those nasty children, and they made me giggle so much that I couldn't stop inventing them" (Dahl, 2010, chapter 1, p. 3). In the context of Dahl's statement, his multiple modifications to the draft until he arrived at the final version of the book, and the protracted process of writing the book, he may have been affected by the events that occurred during and even before the writing of the book, resulting in some changes in the story. Furthermore, Dahl intended to introduce a specific idea through the

book, notwithstanding his claim that he found delight in the creation of the characters yet decided to reduce the number of characters after some contemplation.

Another important aspect of this book is the strong focus on the theme of chocolate. An examination of Dahl's life indicates that he experienced difficulties at school; however, the most positive moment in this period of his life involved the Cadbury Chocolate Factory during his time at Repton School, or more specifically the chocolates that the factory sent to the children, and each chocolate was absolutely scrumptious. This factory would request the children to try and rate its newest chocolates. True to this intention, the factory would sometimes send each child packages with 12 pieces of chocolate inside. Dahl had always imagined the factory as follows:

> I used to picture a long white room like a laboratory with pots of chocolate and fudge and all sorts of other delicious fillings bubbling away on the stoves, while men and women in white coats moved between the bubbling pots, tasting and mixing and concocting their wonderful new inventions. I used to imagine myself working in one of these labs and suddenly I would come up with something so absolutely unbearably delicious (Dahl, 2001a, p. 148).

When one considers this image, the factory that Dahl imagined and Wonka's chocolate factory from the book seem to exhibit a fair amount of similarity. Dahl continued to remember this single wonderful moment in his student life as an adult and described his thoughts on the matter as follows:

> It was lovely dreaming those dreams, and I have no doubt at all that, thirty-five years later, when I was looking for a plot for my second book for children, I remembered those little cardboard boxes and the newly invented chocolates inside them, and I began to write a book called *Charlie and the Chocolate Factory* (Dahl, 2001a, p.149).

As Dahl held on to this happy memory, he reflected this love for chocolate in his book and in fact stated that he used this memory in his book. Thus, the book also reflects parts of Dahl's life. Putting aside the importance of the factory in the book, Dahl's affection and fondness for chocolate are also essential connections between Dahl and the book in question. As Dahl stated in his book *Spotty Powder and Other Splendiferous Secrets* (2010), he would take detailed notes regarding the release date of new chocolates and would keep "a ball made from silver chocolate wrappers" (chapter 12, pp. 3-5) on his table. Thus, Dahl substantially cared for chocolate and continued to do so even during his adult life. This book underwent several drafts and quickly gained fame due to its curious plot being adapted to film first in 1971 and

later in 2005. Although *Charlie and the Chocolate Factory* may seem like a children's story, it also contains serious messages aimed toward adults and implicit signs regarding Dahl himself, which are analyzed in detail in this study.

Aside from these elements that surround the text, the book's cover design is an equally noteworthy aspect to examine. The front and back covers of the version of the book that is the subject of this study, published in 2001 by Puffin Books and illustrated by Quentin Blake (see Appendix-1). The design of the covers of the book features images of Willy Wonka and Charlie and some hints related to the text in the form of signs. In particular, the design includes explanations describing Wonka's creativity and Charlie's misfortune that serve as a summary on the back cover, together with drawings that depict Wonka's extraordinary inventions. On the one hand, the source text's audience that sees this version of the book can easily grasp that Wonka is a character who makes odd yet creative inventions. On the other hand, the source text's audience can gain an understanding of Charlie's character trait of misfortune. Such cover design could lead one to believe that Dahl desired to emphasize particular signs. Meanwhile, the results of the examination of the book's editorial process, traits, and cover designs reveal that the multiple changes to the text's manuscript constitute the most striking facet. The reason could be the events that Dahl had experienced, which might be considered as traumatic, and the influence that these events had on him, leading to an inability to write a text that fit his needs and repeated changes to the manuscript. Furthermore, the events that Dahl had experienced might have compelled him to alter his ideas, causing him to approach the text in a different manner and relay various messages to the readers, thereby resulting in several modifications to the manuscript. Dahl's intended messages could be relayed through the illustration and text present on the covers. Thus, the contribution that these signs offer to the textual analysis adds value to these elements.

The editorial process that the book undergoes during its translation into the target text, the manner of designing the book, and the message that it wishes to express are as important as the book's design is to the source text. The editorial processes of both cultures can be compared through these modes. In this study, two of the book's translations into Turkish are examined. The first is the third-edition

print of the book, published by Can Publishing in 1998 (see Appendix-2). The illustrations were designed by Joseph Schindelman and the translation was by Makbel Oytay.

A comparison of the book's designs to the source text indicates the occurrence of an ample amount of adaptation. First, the front cover depicts an image of a destitute boy with a Wonka's chocolate bar in his hands. A reading of the content of the target text clearly denotes that the illustrated character is Charlie. However, the image of Wonka found in the source text's cover is not present in the target text's cover. Thus, the relationship between Charlie and Wonka, potentially leading readers of the target text to initially surmise that the text is related only to a destitute boy, doesn't exactly match with the cover of source text. An examination of the back cover indicates that neither the signs related to Wonka's inventions and his creative personality nor the signs related to Charlie's misfortunate characteristic are present. In place of these signs is a mention of the book detailing that the story is about Charlie, and the remainder of the cover contains information about Dahl and his other works. Under these circumstances, the readers of the target text may believe that the text is only about Charlie, whereas in reality Willy Wonka's importance that is equal to Charlie's is overlooked. As a result, the signs that Dahl may have emphasized intentionally and the information that is relayed through the said signs have been wiped out during the transition into the target language.

The second Turkish version of the book is the 60th edition published by Can Publishing in 2018 (see Appendix-3). The illustrations are obtained from the source text, and they belong to Quentin Blake. The translation is by Celal Üster. The second Turkish version of the book may appear to resemble the source text more closely, but some changes are still noticeable. Illustrations of Willy Wonka and Charlie are present on the cover, which complies with the cover of the source text. However, the back cover includes a text serving as a summary primarily describing Charlie's story. Most importantly, the signs present on the cover of source text, which signify Wonka's odd inventions, do not appear on the cover of target text, and no mention of his creativity as an inventor is visible. These messages that are specifically designed to be relayed are wiped out, whereas the explanation within the text essentially describes the end of the story to the reader. The target text's back cover includes the

following serving as a summary: Wonka initially designs a contest to find five lucky children to tour his factory, later announces that the reward consists of not only chocolates and sweets but the factory itself, and eventually declares the winner of the contest. The situation is explicitly stated in this summary on the target text's back cover, disclosing an implicit sign from the source text. However, in the source text, the readers are consciously told that surprises await them and that the factory itself is the reward. These signs that are believed to have been intentionally used in the design of the covers are consequently erased and replaced with an explanatory sign that is absent in the source text's cover.

An examination of the source text's covers and the target texts' covers imply that both target texts' covers feature adaptations from the source text's design, thus resulting in the lack of capacity to transfer particular signs. In the source text, Wonka's creativity and the odd yet extraordinary nature of his inventions together with Charlie's misfortune characteristic are described; however, these signs are missing in the target text's cover. As further examined in the study, these signs that are present in the source text hold an importance that is related to Dahl's desire to relay specific messages to the readers. However, these signs don't exactly match with the cover of the source text. Thus, it can cause the readers of the target text to be unable to or partially receive these messages.

Matilda, the second source text of this study, was published in 1988, and it immediately gained fame; it later won the Children's Book Award. Similar to *Charlie and the Chocolate Factory*, an evaluation of the elements that surround *Matilda* clearly suggests that it also underwent multiple editorial changes before finally being completed.

> Roald Dahl had always been fascinated by children with extraordinary talents, such as Mozart. While Matilda Wormwood had amazing powers, interestingly, early drafts show that he had intended her to be a bad child, playing horrible tricks on her kind and unsuspecting parents. This early draft has a surprising end, as after ultimately deciding to use her talents for good, Matilda dies after using her powers to save a bus full of children involved in an accident. But Roald Dahl wasn't happy with this first draft. It wasn't until he swapped the characteristics around, making Matilda a good character, giving her hateful parents and introducing Miss Trunchbull that the story began to take shape (http s://www.roalddahl.com/blog/2015/june/top-ten-archive-treasures, 01.08.2019).

One of the most notable changes is that Matilda was originally an ill-intentioned, chaotic girl, but was transformed into a good-natured, likeable one. The next modification involved Matilda's family and headmistress becoming cruel and wicked characters, despite Matilda's transformation into the exact opposite. The book drew considerable criticism due to its harsh narration of and accusing tone toward adults.

> […] There was too much both of Miss Trunchbull and, now, of Matilda's parents. The antique school-story idiom ("New scum," "We've seen her at prayers," "'Steady on,' the boy said. 'I mean, dash it all, Headmistress'"), however reassuring to middle-class British parents, was incongruous in the setting of a contemporary day school and wouldn't make much sense to American kids (Treglown, 2016, chapter 14, p. 15).

Dahl decided to pursue his intent for the book amid these criticisms. Despite the various changes in the manuscripts, Dahl effectively relayed the plot in a fanciful and amusing manner and took responsibility for his writing by believing that children had the necessary sense of humour to read the text. In this sense, Dahl decided to continue writing children's books in a way that was heavily criticized to be too harsh in terms of language for children and considered out of the ordinary. Dahl described his belief about the form that the books he wrote for children should take: "I have a passion for teaching kids to become readers, to become comfortable with a book, not daunted. Books shouldn't be daunting, they should be funny, exciting and wonderful; and learning to be a reader gives a terrific advantage" (Dahl, 2010, chapter 27, p. 2). Aside from Dahl's conviction about his books, his views of British society, perspective on the issues related to the education system, and most importantly, the reflections of his own experiences as a child are all evident in the implicit signs within the source text.

Matilda, which was such a point of interest to many readers and critics alike, was adapted into a screenplay in 1996, taking its place on screens: "Directed by Danny DeVito – who also starred as Mr Wormwood, alongside Mara Wilson as Matilda and Pam Ferris as Miss Trunchbull – the film went on to become a cult classic" (https://www.roalddahl.com/roald-dahl/stories/k-o/matilda, 02.07.2019). Similar to the book, the movie was relatively well-received, which was later adapted into a theatre stage in 2010.

> The Royal Shakespeare Company's production of Matilda The Musical, written by Dennis Kelly and with music and lyrics by Tim Minchin, opened in Stratford-upon-Avon, UK, to great critical acclaim. The production transferred to London's West End a year later, and in spring 2013 the show opened on Broadway (https://www.roalddahl.com/roald-dahl/stories/k-o/matilda, 02.07. 2019).

Matilda, which holds an important place in the hearts of its readers, is successful enough to be adapted to both screens and theatre stage. Despite its success, this book was subject to multiple changes due to its plot and callous tone toward adults, drawing heavy criticism. Nonetheless, *Matilda* remains a subject of conversations and academic studies and a favourite reading fare of children and adults alike.

Putting aside these traits that are important for and surround the text, the cover designs of the book contain relevant signs for the analysis of the book. The version of the source text that is the subject of this study was published by Puffin Books in 2001 and illustrated by Quentin Blake (see Appendix-4). As depicted in the design of the front cover of the source text, a young girl is reading a book, and one is led to believe that this character is Matilda, given the title of the book. In addition, as can be understood from the content of the text, the mean-spirited headmistress Trunchbull and Matilda's friends, who are positioned behind her, are also present. This aspect conveys that Matilda is not alone and that she has her friends to support her. However, Matilda's position in the foreground of the cover in contrast to her friends who are situated at the back, as well as her high positioning atop several books, prompts the reader to conclude that the story revolves around Matilda and that she is the main character of the story. Meanwhile, the back cover displays rather serious signs for children's book and explicitly presents the insults that are found in the contents of the book. Matilda's father's invectives toward her in the form of the words "liar, cheat and stupid" are illustrated at the top of the back cover as an important sign; however, an assessment of the summarizing text on the cover indicates that Matilda's alienation from her family and the realization of her powers are brought to the forefront. One of the most noteworthy elements of the results of the review of the book's editorial process, traits, and cover designs is Matilda's original fictionalization as an evil girl and, in the final manuscript, her fictionalization as a virtuous child.

As mentioned in the section on his life, Dahl experienced several events that could be considered traumatic. His multiple changes to the manuscript could be due to the influence of these events on him, thereby prompting him to reflect these events in his writing in the form of a particular message that caused him to rewrite the text until he was certain about the transferability of the message. Based on this thought, a cover design of a book can have consciously placed messages therein. Hence, the signs examined in the cover designs substantially affect the evaluation of the content of the text. An evaluation of how these signs are translated into the target text also aids in the analyses performed according to semiotics of translation. The editorial processes of the two separate cultures can be compared through these analyses. Two different Turkish versions of the book *Matilda* are reviewed in this study. The first is the initial edition of the story published by Yapı Kredi Publications in 1994 (see Appendix-5). The illustrations are derived from Quentin Blake's work from the source text, and the translation is done by Lale Akalın-Cüneyt Akalın.

The cover designs in the target text confirm the occurrence of a serious amount of adaptations and changes in signs. In the front cover, Matilda is alone and seated between several books. Matilda's fondness for books and her main character position in the story are correctly relayed due to her being illustrated alone, but this image may create a false impression that she has no friends. However, the source text reveals that Matilda is not alone and despite the difficulties she faces, she has friends who give her strength. In this cover design, Matilda is portrayed in isolation. Meanwhile, the signs of alienation and insults that may have been specifically included in the source text are non-existent in the design of the back cover. In place of these signs, a text that serves as a summary and contains Matilda's traits and experiences yet makes no mention of insults is included together with a comment about Dahl. The author of this thesis contends that this situation is an under-interpretation of the text and is indicative of the destruction of signs that hold significance for the text.

The second Turkish version of the book is the 31st edition of the book published by Can Publishing in 2018 (see Appendix-6). The illustrations are from the source text and created by Quentin Blake, and the translation is by Lale Akalın. This edition of the book also contains some adaptation. First, the front cover of the book

once again illustrates Matilda in the foreground, and the aforementioned signs that Matilda is not alone but in fact has the support of her friends despite the difficulties of her situation don't exactly match with the cover of source text. Second, the back cover not only excludes any signs of insults but also includes a text that serves as a summary. However, the text only contains partial information regarding the content of the source text. The text only mentions Matilda's continuous conflict with her parents, but it covers neither the discord between Matilda and school headmistress Trunchbull nor Trunchbull's alienation of Matilda, which causes the latter's suffering throughout the second half of the text. The signs containing insults are evidently wiped out and information about the content of the text is missing.

In conclusion, the evaluation of the designs of both the source and target texts' covers of the editions in our corpus reveals that the covers of target texts do not exactly match with the cover of source text, and important signs from the source text's cover aren't used on target texts' covers. In the source text, Matilda is viewed as a strong, magical character with a fondness for reading and with several friends, while concurrently is subject to insults from her family and Trunchbull. In the target texts' covers, Matilda is illustrated as an isolated girl. In addition, the existent signs in the source text's cover and the signs containing insults, both of which hold significance in the analysis of the content of the text, are omitted from both target texts. A possible reason may be the fact that as the text is categorized as a children's book, the insults may be considered to be excessive for children, thus prompting parents to conclude that the texts are unsuitable for children. The readers of the source text are able to see and gain a better understanding of the text through the cover, whereas the readers of the target texts can be subject to a lack of information.

The assessment of the overall results of the elements surrounding both *Charlie and the Chocolate Factory* and *Matilda* implies that the source texts' traits and cover designs contain several significant signs about the storyline. The reason could be Dahl's intent to convey specific messages leading to a conscious reflection of the said messages in the design of the source text's covers. On the contrary, these elements are not transferred to the target text's covers. A possible justification could be the lack of examination of Dahl's life and the tragic events that he experienced, as well as the editorial process of the text, together with neglect of observing the

messages that were specifically designed to be reflected in the text. Given the extensive analysis of the significant signs within the text and those signs that are reflected on the covers of the text, the author of this thesis concludes that the said signs that the target texts' covers are devoid of these signs. The messages that Dahl desired to relay to the readers in the source text cannot be comprehended in the same manner for the readers of the target texts. This situation confirms once again the importance of examining the elements surrounding a text.

3. ANALYSIS OF SOURCE TEXTS

After examining the elements surrounding the text and identifying the major signs, the source texts are discussed in this part of the study. Additionally, implicit signs that can prepare the ground for and guide trauma reading are evaluated through in-text analyzes.

3.1. Interpretation of the Titles and the Subheadings of the Text

As previously mentioned, the title of a text provides the readers with their first impression of the text and allows them to form a positive or negative idea of it. Just as authors are able to inform the readers through the title of the text, they are also able to misinform and surprise them by utilizing a title that is in direct contrast to the content of the text. Studying the title is therefore significant due to its importance in understanding the rationale behind the author's choice of title and the messages hidden in it.

In this part of the thesis, *Charlie and the Chocolate Factory* and *Matilda* written by the same author, Roald Dahl, are used as the source texts. Both books contain a title and several subtitles; however, as the subtitles are closely related to the contents of the chapters, and do not provide any further information relative to this study; the titles alone are considered within the scope of this study. First, before providing information about the texts' traits and analyses, their titles are examined. Much like a reader who picks up a book for the first time, the titles' meanings at first glance are evaluated. Second, these elements' real connection with the contents of the texts is identified and the messages intended to be relayed by the titles selected by Dahl are reviewed. Finally, Turkish equivalents of these titles and how the signs that are believed to have been consciously chosen by Dahl have been translated into the target texts are both examined.

The first text for analysis in this study is ***Charlie and the Chocolate Factory***. An initial examination of the title, with no prior knowledge of the contents of the text, indicates that the story revolves around Charlie and a random chocolate factory. In the title of the source text, signs signifying that the chocolate factory belongs to Charlie are lacking. The reader is thus able to consider Charlie and the chocolate

factory as two separate entities. However, an assessment of the contents of the text reveals that the text contains a description of the events that Charlie experiences and relates the story of five children visiting a chocolate factory, who are in competition to win the ultimate prize: ownership of the chocolate factory; Charlie eventually garners the prize. Charlie's ownership of the chocolate factory is ascertained only in the final portion of the text and is thus reflected in the title. Based on the aforementioned points, Dahl evidently did not produce any misleading information about the content of the text in the title. By contrast, the content of the text is not apparent in the title, which creates certain vagueness. This situation may have been caused by Dahl's conscious desire to prevent readers from knowing the winner of the competition until the very end of the story. Furthermore, the ownership of the factory as a reward is also conveyed at the end of the story. Although Dahl does imply throughout the text that Charlie is going to be the winner of the competition, Charlie's exact prize is unclear. As a result, the function of the title could be to create suspense and entice the readers to proceed with reading the text instead of misleading them. The readers are then able to concurrently learn the winner of the competition and to whom the ownership of the factory belongs. After providing an examination of the source text's title, the analysis presents an assessment of how the source text's title has been translated into the target texts and whether any transformation in the meaning has occurred.

Table 2: Titles' Equivalents of *Charlie and the Chocolate Factory*

ST	Charlie and the Chocolate Factory
T1[7]	Çarli'nin Çikolata Fabrikası
T2[8]	Charlie'nin Çikolata Fabrikası

In the preceding table, both translators preferred to translate the title differently. The translators' preferences can be examined through Jan Van Coillie's (2014) classification of 10 strategies concerning the translation of character names in children's literature. This classification is as follow:

1) Non-translation, reproduction, copying
2) Non-translation plus additional explanation

[7] T1 was published in 1998 and belongs to Makbel Oytay.
[8] T2 was published in 2018 and belongs to Celal Üster.

3) Replacement of personal name by a common noun
4) Phonetic or morphological adaptation to the target language
5) Replacement by a counterpart in the target language (exonym)
6) Replacement by a more widely known name from the source culture or an internationally known name with the same function
7) Replacing a name by another name from the target language (substitution)
8) Translation (of names with a particular connotation)
9) Replacement by a name with another or additional connotation
10) Deletion (Coillie, 2014, pp. 125-129).

In accordance with these strategies, the examination of the first translation indicates that the translator preferred domestication, leading to the translation of the title to include the pronunciation of the name. The translator used the proper name "Charlie" throughout the text; however, the use of its pronunciation as "Çarli" was preferred in the title. Thus, Coillie's "phonetic adaptation to the target language" (2014) strategy was selected to make the cover of the book for the target reader more understandable. Nevertheless, this type of translation concurrently destroys the cultural aspects and serves as an adaptation of the text. In the second translation, Coillie's strategy of "non-translation, reproduction, copying" (2014) is applied.

The evaluation of the title in terms of its meaning denotes a considerable transformation in the connotation in both translations. As previously mentioned, a first impression of the source text does not lead the reader to believe that the chocolate factory belongs to Charlie; nevertheless, the opposite case is true in both translations. This situation can be referred to as an over-interpretation of the meaning (Öztürk Kasar, & Tuna, 2017, p. 172). These titles are over-interpreted in the target texts, thereby disclosing an implicit sign found at the end of the text before the reader has the opportunity to read it. The meaning that Dahl may have consciously made implicit is consequently destroyed through this over-interpretation.

The second source text in this study is ***Matilda***. Once more, an examination of the title without any prior knowledge impresses upon the reader the idea that the story is about a girl named Matilda. However, this title is extremely open-ended, and it can potentially impress upon the reader that the story regales anything and everything that Matilda experiences. The proper name used in the title, which is analyzed in detail later in the study, does not appear to be an ordinary character's name. In accordance with these explanations, Dahl may have consciously decided to

explicitly state that the story is about Matilda, while simultaneously avoiding any hint about the plot of the story, thus increasing the sense of intrigue. Besides the analysis of the title in *Matilda*, how the source text's title has been translated into the target texts and whether any transformation in the meaning has also presented.

Table 3: Titles' Equivalents of *Matilda*

ST	Matilda
T1[9]	Matilda
T2[10]	Matilda

As the preceding table indicates, both translators decided to directly transfer the title in their translations, without making any changes, opting to use the first strategy, "non-translation, reproduction, copying" (2014) classified by Coillie. On the one hand, as the title is a proper name, the translators might have decided to not translate proper names. On the other hand, they might have intended to transfer the cultural aspects of the source text without losing any of them into the target text. Hence, no transformation in the meaning transpired in this situation. Although the decision to translate has some disadvantages, the choice to do otherwise has certain drawbacks as well. The reason is that for the majority of readers consisting of children who have neither the knowledge of the cultural aspects of the source text's culture, and in this circumstance, nor awareness that the name Matilda signifies a magical girl, this meaning cannot be obtained.

Another point that is of utmost importance for the titles of *both Charlie and the Chocolate Factory* and *Matilda* is a situation that cannot be understood simply by reading the titles without a detailed reading of the text. As examined in detail later in this study, Dahl experienced several traumatic situations and the author of this thesis believes that these books can reflect Dahl's reactions to these situations that he found to be unfair. However, this reception cannot be gleaned from the texts' titles, but it can be disclosed after a thorough semiotic analysis of the texts. During the fictionalization of the children's texts, Dahl may have chosen titles that would intrigue children, thereby obtaining a larger readership and relaying his message, if

[9] T1 was published in 1994 and belongs to Lale-Cüneyt Akalın.
[10] T2 was published in 2018 and belongs to Lale Akalın.

only partially, through the titles. On the contrary, due to the lingual difficulties related to the translation of the titles and the differences in cultural receptions, the signs that serve as key points about Dahl's traumas have been transformed.

A review of the titles of both texts, even without a comprehensive understanding of the contents of the texts, offers a glimpse into the universe contained within the pages of the books. Thus, the thoughts the readers of both the source text and target texts have toward the books, as well as Dahl's intended messages for the readers embedded into the titles, are both analyzed in this study. Following this step, details regarding the contents of the texts are provided and the analyses are accordingly further detailed.

3.2. Plot: *Charlie and the Chocolate Factory*

Charlie and the Chocolate Factory is about an impoverished yet sympathetic and well-behaved young boy and his extraordinary life and experiences. Charlie Bucket lives with his mother, father, and both sets of grandparents in a small wooden house in the middle of England. Charlie and his family are so destitute that they are unable to make any money for buying food. They can only afford cabbage and the meals that they can make with cabbage; however, such food is insufficient for a growing boy like Charlie. Despite his family's hunger and destitution, Charlie never complains and even manages to find contentment in whatever he has.

Amid these difficult and exhausting days, only one occasion makes Charlie happy: his birthday. During his birthday, his family buys him a piece of chocolate as a gift. This chocolate is not an ordinary one: it is made by the world's greatest and most creative chocolate expert, Willy Wonka. The taste of Wonka chocolates is so wonderful that Charlie, who can only obtain chocolate once a year, eats his chocolate little by little to avoid finishing it in one sitting. Chocolate is ordinarily an easily obtainable item for a child; however, for Charlie, eating chocolate is a rare occurrence, yet he never once complains about this state of affairs.

One matter upsets Charlie more than being unable to eat chocolate: the enormous chocolate factory he sees on his way to school. The factory belongs to Willy Wonka, and all of the delicious Wonka chocolates are made there. During the

earlier periods of the factory, Wonka's unique recipes are stolen by spies, forcing Wonka to close down the factory and release all his employees. Despite this series of events, the factory resumes production years later. As the production proceeds at a rapid pace, not a single employee is seen entering or leaving the premises. The truth about who works at the factory is a well-hidden secret that makes everyone wonder.

One day Wonka decides to let five children visit his factory and hides five golden tickets in five separate and random chocolate bars. The few lucky children who find the tickets would have the opportunity to tour the factory and leave with gifts. The first to find the ticket is an overweight child named Augustus Gloop. In contrast to Charlie, Augustus is a rather gluttonous child who constantly eats candies and chocolates yet never becomes satisfied with the amount he eats. Augustus is so insatiable and he has adequate money to buy as much chocolate as he pleases. Therefore, Augustus finding the golden ticket is not at all surprising. The second of the lucky children is a spoiled girl named Veruca Salt, whose family gives her anything that she desires. Veruca comes from such an extremely affluent family that her father makes his own employees open package after package of chocolates to find a golden ticket for her. Despite being able to obtain anything that she desires, Veruca is insatiable and never content with what she has. The third child, Violet Beauregarde, is fond of chewing gum. She happens to be a chewing gum champion. For Violet, chewing gum has become an obsession, and she has become fixated on being renowned around the world. To find the golden ticket, Violet purchases as much chocolate as she pleases; however, what she truly wishes to see is Wonka's array of chewing gum varieties. The fourth child to find a ticket is Mike Teavee, who constantly watches television (TV) and plays with his toy guns. He does not wish to do anything else outside of these two activities. The final lucky recipient of the ticket is destitute little Charlie. Charlie, who had previously tried his luck twice to no avail, buys two more bars of chocolate with some money he spots lying on the ground and eventually finds the ticket in the second of the bars.

All five children enter the factory. They bring their parents with them, save for Charlie, who brings his grandfather Joe to join him on the tour of the factory. Over the course of the tour, unfortunate events consecutively occur to the gluttonous, spoiled, rich, and naughty children. At the factory, the children meet the prankster

employees, the Oompa-Loompas. The Oompa-Loompas sing songs and teach a lesson to the naughty children as they experience inopportune events. Augustus is sucked into the chocolate drain as he had jumped into the chocolate river in a fit of gluttony. Veruca asks for one of Wonka's squirrels from her father; when Wonka rejects her request, she forcefully tries to take one, and she is subsequently thrown into a garbage hole due to her greed and pride. As for Violet, she ignores all the warnings to do otherwise and starts to chew gum that is not yet ready for consumption, and she later inflates into a purple blackberry due to her lust and envy. Meanwhile, Mike wishes to use a device for teleporting chocolates due to his sloth and anger, but the apparatus is not yet ready to teleport humans. His attempt to use the machine causes him to shrink. The remaining child is clever Charlie. Wonka rewards Charlie with all sorts of gifts, and even his chocolate factory. Using Wonka's glass elevator, Wonka and Charlie head to the small wooden house and convince his family to move into the factory. In the end, Charlie gains the life he deserves and begins to happily live together with his family in the factory.

3.2.1. Evaluation of the Proper Names in *Charlie and the Chocolate Factory*

As previously mentioned, the text may contain proper names belonging to individuals, places, institutions, and organizations that have special meanings. On the one hand, these proper names could be references to the individuals themselves and their characteristics, or to other stories or places. On the other hand, these proper names may have been selected to influence or reinforce the meaning of the text and at times promote irony. Determining the meanings of these names allows for a detailed analysis of the text. However, the translation of these proper names into other languages is also essential. If a proper name has been translated into the target text in different form(s), then examining the meanings similarly contributes to the text analysis.

In *Charlie and the Chocolate Factory*, five child characters and one adult character are at the forefront of the story. Dahl thought of different names for each character in the story. The examination of these names creates a first impression of these characters' traits. Following the analysis of whether these names are suitable to their character traits and the meanings of the said names, the author of this thesis

evaluates how they are translated into the target text and determines any transformation in the meaning. Thus, before proceeding to the character analysis part of the study, the signs regarding the character traits are disclosed.

The children at the forefront of the story are Charlie Bucket, Augustus Gloop, Mike Teavee, Veruca Salt, and Violet Beauregarde. These character names are examined both according to their etymologies and their meanings; the relationship between the characters traits and names is also explained.

- **Charlie Bucket**

On the one hand, the origin of the name Charlie is derived from the description of the "diminutive or feminine form of Charles" (https:// www.behindthename.com/name/charlie, 18.08.2019). On the other hand, the name Charlie means "a fool" (https://www.lexico.com/en/definition/charlie, 18.08.2019). As for his surname, Bucket, its origin is described as follows: "middle English from Anglo-Norman French *buquet*, 'tub, pail', perhaps from Old English *būc* 'belly, pitcher'" (https://www.lexico.com/en/definition/bucket, 18.08.2019), and the word signifies "a roughly cylindrical open container with a handle, made of metal or plastic and used to hold and carry liquids" (https://www.lexico.com/en/definition /bucket, 18.08.2019).

As the main character, Charlie is described throughout the story as a shy, destitute, and scrawny boy. The other characters in the story ostracize him due to his indigence, thus resulting in a different approach to Charlie's character compared to the other children. By giving the character Charlie a name that means "a fool," Dahl might have attempted to relay to the reader Charlie's extreme purity and well-intentioned behavior. However, Charlie's surname Bucket, which means "an empty container," could have been derived from and associated with Charlie and his family's empty pockets, thus depicting their impoverishment. Dahl's choice of the name Charlie Bucket may thus be a direct reference to the character's traits themselves.

- **Augustus Gloop**

The name Augustus means "'exalted, venerable', derived from [the] Latin [term] *augere*, 'to increase'" (https://www.behindthename.com/name/augustus, 18.08.2019), whereas Gloop denotes a "sloppy or sticky semi-fluid matter, typically something unpleasant" (https://www.lexico.com/en/definition/gloop, 18.08.2019). Also, Augustus Gloop is described throughout the story as an overweight, gluttonous character who does not know how to be satisfied. He consumes sweets and chocolates restlessly throughout the day.

An examination of the character's name indicates that the character's first name is used with the meaning "to increase," implying a situation that continuously grows or flourishes. Given the fact that Augustus constantly consumes unhealthy foods, resulting in his weight gain, Dahl seems to have created an equivalence in terms of increase. Moreover, Augustus' surname Gloop, which denotes "unpleasant" and "sticky," implies that the character incessantly eats sweets and sticky foods and behaves unpleasantly, thereby creating a connection between the character and his name's connotation. Another notable aspect of the character's surname is that it is reminiscent of gluttony, one of the seven deadly sins. As detailed in the character analysis part of the study regarding gluttony, the surname describes misbehavior caused by gluttony. Considering that Augustus Gloop is predisposed to gluttony, the first impression of his character offers a hint of gluttony. The word "gloop" concurrently exhibits a similarity with the word "gobble," which is commonly used to describe gluttonous eating. Thus, Dahl created the name in a manner that fits with the character's traits.

- **Mike Teavee**

The name Mike is the "short form of Michael" (https://www.behindthename.com/name/mike, 18.08.2019). In the Book of Revelation in the New Testament, Michael is portrayed as "the leader of heaven's armies in the war against Satan, and is thus considered the patron saint of soldiers in Christianity" (https://www.behindthename.com/name/michael, 18.08.2019). However, the surname Teavee does not have any known meaning, prompting the belief that Dahl formed the name through imitation.

Mike Teavee is described as a boy who is addicted to watching TV, in particular gangster-related programs throughout the entirety of the day, holding a gun in the process. The equivalence of the spirit of leadership from the meaning of his name can be seen in Mike's constant waging of war on others with his gun-toting and soldier-like behavior. However, an analysis of the surname Teavee suggests a similarity to the word television; more particularly, the surname is an anagram of TV, the pronunciation of which is nearly identical to the surname. Given that Mike sits in front of the TV all day, the name that Dahl has given him matches with and is relevant to the boy's characteristics and traits.

- **Veruca Salt**

The name Veruca does not have any meaning. Nonetheless, the results of due research suggest the name's similarity to the word "verruca," and the author of this thesis believes that the name is derived from verruca. Verruca means "a contagious and usually painful wart on the sole of the foot; a plantar wart" (https://www.lexico.com/en/definition/verruca, 19.08.2019). Meanwhile, a sole examination of the surname's origin yields the following definition: "metonymic occupational name for a producer or seller of salt, from Middle English salt, or a habitational name from a place in Staffordshire, so-called for a salt pit there" (The Dictionary of American Family Names, 2003, p. 258).

Veruca Salt is described as an extremely affluent and spoiled girl, whose parents raised her with privilege. Even as her parents provide her with everything that she wishes, Veruca continuously desires more. On the one hand, an assessment of the origin and meaning of the name Veruca Salt clearly indicates that the name is reflective of her character traits. The name Veruca is derived from the word "verruca", meaning an uncomfortable and painful wart that appears on a person's foot. In the text, the narrator distinctly depicts Veruca as a desirous, obtrusive, and vociferous girl, constantly bringing disturbance and agony to others; when everything is well, Veruca suddenly appears to make others' lives difficult. On the other hand, an evaluation of the surname Salt reveals its deep roots in salt traders and manufacturers. Veruca's father owns a factory, and he is often preoccupied with peanut-related work. He requires his employees to unshell the peanuts that are to be

roasted and salted. Considering that the Salt family comes from a rich and deep-rooted lineage, and it is engaged in the peanut-salting business, the equivalence of the surname becomes apparent.

- **Violet Beauregarde**

The name Violet originates from "the English word violet for the purple flower, ultimately derived from Latin *viola*. It was common in Scotland from the 16th century, and it came into general use as an English given name during the 19th century" (https://www.behindthename.com/name/violet, 19.08.2019). The surname Beauregarde does not have any equivalent meaning, but the author of this thesis believes that the surname is derived from the name Beauregard. An examination of the origin of the surname Beauregard yields the following description: "habitational name from any of various places in France named Beauregard for their fine view or fine aspect, for example in Ain, Dordogne, Drôme, Lot, and Puy-de-Dôme, from beau 'fair', 'lovely' + regard 'aspect', 'outlook'" (The Dictionary of American Family Names, 2003, p. 122).

Violet Beauregarde is described as a girl who is constantly chewing gum and is obsessed with the thought of becoming the chewing gum champion. After entering the factory, Violet chews gum that is not yet ready for consumption, and she eventually inflates into a purple blackberry. Violet's transformation into a purple object coincides with the purple flower meaning of her name. Not long after, Violet is deflated back to her normal size through the use of a machine in the factory. However, as the deflation process is conducted too long, Violet becomes excessively thin and gains an elastic quality in her appearance, while retaining her purple hue. Considering the fact that surnames are given for their fine view or delicate aspects, Violet's surname and the changes in her appearance suggest that they are written for the sake of irony.

Aside from these children who are at the forefront of the story, Dahl includes an adult character whose position is treated differently than the other characters. This character's name is examined in terms of both origin and meaning, and the relationship between his name and characteristics is explained as well.

- **Willy Wonka**

The following definition is derived from the examination of the origin of the name Willy: “diminutive of William, Wilhelm or Williem. It is both masculine and feminine in Dutch” (https://www.behindthename.com/name/willy, 19.08.2019). As these names are drawn from one another, this explication underlies the selection of the name William and the analysis of its meaning: “from the Germanic name Willahelm, which was composed of the elements wil ‘will, desire’ and helm ‘helmet, protection” (https://www.behindthename.com/name/william, 19.08.2019). Meanwhile, the surname Wonka does not have a meaning, but the results of some research imply that Wonka may have been derived from the word “wonk.” Wonk denotes “a studious or hardworking individual” (https://www.lexico.com/en /definition/wonk, 19.08.2019).

Willy Wonka is one of the main characters of the story. An examination of the meanings of his name and surname suggests that they coincide with his characteristics. Willy Wonka is a character with a particular goal, and he brings his desires to fruition in accordance with this goal; hence, the meanings of “will” and “desire” from his name are notable. As for the children who visit his factory, Willy Wonka constantly warns them not to make mistakes and attempts to protect them; thus, the meaning of “protection” of his name is significant as well. Willy Wonka is also a hardworking character, becoming the owner of a factory through effort and perseverance. Thus, the meanings of his surname, derived from the word “wonk,” are noteworthy. Another striking aspect of the character Willy Wonka is the possibility of Dahl being inspired to create this character based on an individual from his own life whom he had never forgotten. During the early period of the war between Germany and England, Dahl mentions the presence of multiple Germans in his vicinity. He describes this situation as follows: “The owner of the soda-water bottling-plant in Dar es Salaam was a German and so was Willy Hink, the watchmaker” (Dahl, 2001a, p. 236). The noteworthy name from this description is Willy Hink. Although Dahl does not name any other individuals, perhaps due to his inability to remember their names, he clearly states Willy Hink’s. From this aspect, a theoretical explanation could be that Dahl did not forget this name; moreover, due to the name’s effect on him, Dahl eventually created the name Willy Wonka. In

addition, he could have created an auditory harmony with the name Willy Wonka, thus creating some affinity for this children's book character.

In examining the overall results of the analysis of the proper names in the text, the author of this thesis believes that Dahl intentionally chose these names, intending for the readers to catch hints from their names that would help in the formation of a first impression of the characters. Every name that Dahl has created makes a reference to the respective characters' traits. For this reason, no opposite or irrelevant meanings are determined.

Aside from the evaluation of the proper names in the source text, in which books written for children are concerned, the translation of these proper names into the target language is also of significance. As previously mentioned, Coillie (2014) classified 10 strategies concerning the translation of character names in children's literature. After the examination of the proper names' origins and meanings and their relationship with their respective characters' traits, based on these strategies, the assessment of how these proper names are transferred to the target text contributes to the analysis.

Table 4: Proper Names' Equivalents of *Charlie and the Chocolate Factory*

ST	**T1**[11]	**T2**[12]
Charlie Bucket	Charlie Bucket (Çarli Bakıt okunur) [It is read as Çarli Bakıt]	Charlie Bucket
Augustus Gloop	Augustus Gloop (Ogustıs Glup okunur) [It is read as Ogustıs Glup]	Augustus Gloop
Veruca Salt	Veruca Salt (Veruka Salt okunur) [It is read as Veruka Salt]	Veruca Salt
Violet Beauregarde	Violet Beauregarde (Vayılet Borögard okunur) [It is read as Vayılet Borögard]	Violet Beauregarde
Mike Teavee	Mike Teavee (Mayk Tiyvi okunur) [It is read as Mayk Tiyvi]	Mike Teavee
Willy Wonka	Bay Willy Wonka	Bay Willy Wonka

[11] T1 was published in 1998 and belongs to Makbel Oytay.
[12] T2 was published in 2018 and belongs to Celal Üster.

As depicted in the table, the translators used the first of Coillie's strategies, "non-translation, reproduction, copying" (2014). As the translation contains neither an adaptation nor a Turkish writing of the names, a transformation in meaning is not present. The translators, with their decision not to translate, adapt, or create Turkish names, probably did not desire to interfere with Dahl's chosen names, written with a specific aim, or that they intended that the readers assist their familiarity with elements from the source text's culture. On the other hand, the translator of T1 gave a place for the pronunciations of the names; furthermore, remembering that the readers are primarily children, the translator of T1 may have aimed to have the said readers gain an awareness of English pronunciations without causing them any difficulty while reading, such as interrupting the reading flow. Considering that the translation of proper names and the correct transferring of Dahl's intended meaning are difficult processes, the translators seem to have made an appropriate decision. Nevertheless, these decisions and situations present some disadvantages. The results of the evaluation of the proper names indicate that Dahl intentionally created those names to reflect their respective characteristics. Thus, although the readers of the source text's culture are able to understand the references made in these names, the readers of the target culture are unable to do so, as they can merely glean their characteristics from the descriptions in the text. Regarding this point, specific signs that Dahl wished to relay to the reader are not transferable due to the lingual difficulties between the languages, such as Turkish being an agglutinative language.

3.2.2. Character and Discourse Analyses of *Charlie and the Chocolate Factory* in the Context of Subjects and Reception

In the previous stage of the study, the implicit and explicit signs regarding the messages that Dahl wished to convey together with the character names were disclosed through the evaluation of the proper names in the text. After this phase, based on these implicit and explicit signs belong to characters' names, the author of this thesis presumes that when *Charlie and the Chocolate Factory* and the life of Dahl are jointly considered in an intertextual context, a close relationship may emerge between the two. To uncover the relationships that exist between the properties of the book and Dahl, book characters who are believed to be reflections

of the people in Dahl's life and their discourses are both analyzed in further detail in this chapter.

Before proceeding to the analysis stage of this study, a key point needs to be highlighted, that is, the character and discourse analyses are based on "the role of the receiver of discourse in the production of the meaning" (Öztürk Kasar, 2009a, p. 171), which is one of the operations of literary text analysis. To reiterate, every discourse has a producer and a receiver. The producer (author), who creates the text, produces the meaning for receivers (readers), who receive the text. In the virtue of this relationship, the text regains its significance. In the light of the relationship between the producer and the receiver, this part of the study focuses on the author of *Charlie and the Chocolate Factory*, Roald Dahl, as the producer of the text, and the author of this thesis as the receiver. Thus, where Dahl's discourse ends, the thesis author's reception begins and the discourse analyses are conducted according to this reception. Following the analyses, the author of this thesis is once again considered as the producer, while the semiotic analysis of the texts are presented to the receivers (the readers of this text).

As mentioned in the section, "Paratextual Analysis of Roald Dahl and the Turning Points in His Life," in addition to enduring the sight of several family members' illnesses, Dahl experienced some difficulties with his nuclear family: "[...] But his first big challenge was the accident to the four-month-old Theo, to whom Dahl was unambiguously devoted. Whomever else Dahl bullied, Theo wasn't among them" (Treglown, 2016, chapter 8, p. 2). Dahl's son, Theo, whom Dahl was incredibly fond of, suffered a serious accident when a taxi hit his son's pram. As specified in *Roald Dahl's Marvellous Medicine* (2016), one day, the family's babysitter fetched Dahl's daughter, Tessa, from school for lunch and started to head home. During this excursion, little Theo was with them in his pram. On the corner of 85th Street and Madison Avenue, as the babysitter pushed the pram onto the pavement with the intention of crossing the road, a speeding taxi crashed into the pram, sending it hurling toward the side of a bus. The victim of the crash, Theo, who was in the stroller at the moment of the crash, broke his skull and sustained severe injuries (Solomon, 2016, pp. 79-80). Although Theo survived the accident, the

aftermath was detrimental to Theo; at the same time, the family experienced several tragic situations.

> One result of Theo's injuries was that he developed hydrocephalus, a buildup of cerebrospinal fluid which puts pressure on the brain. To drain it, a neurosurgeon used a relatively new technique, which involved running a thin tube from his head into a vein, where the fluid would be dispersed into the bloodstream (Treglown, 2016, chapter 8, p. 2).

However, this technique was insufficient for preventing further medical issues. For instance, the single directional tube often became obstructed. As stated in *The Real Roald Dahl* (2018), such obstruction caused an excessively high fever, ultimately resulting in Theo's temporary blindness. A better solution could not be found, as the tube had been made according to the newest innovations in medicine at the time; better alternatives in medicinal literature were also unavailable (Cohen, 2018, p. 69). Even as Theo's health began to improve, Dahl wished to aid his son, contemplating ways to make him better and doing everything in his power to achieve this wish.

> [...] He [Roald Dahl] studied the problem incessantly and came up with two ideas: One was simple but frightening: that since the draining system seemed to be harmful to Theo, perhaps they should try just taking it out and see what happened. The other was to devise a better valve. Then he remembered his aircraft-modelling acquaintance Stanley Wade and put the problem to him (Treglown, 2016, chapter 8, p. 5).

Thus, Stanley Wade, Kenneth Till, and Dahl subsequently set out to create a new valve and "[…] by May that year the Dahl-Wade-Till (DWT) Valve was ready to be fitted on a child with the same life-threatening condition as Theo" (Cohen, 2018, p. 70). Their efforts resulted in a new brain valve; in contrast to the tube used on Theo, the trio's invention presented no obstruction problem. A new, functional tube capable of helping children with problems akin to Theo's had since become a part of medicinal literature: "As it happened, there was no need to use it on Theo, who unexpectedly but steadily began to get better" (Treglown, 2016, chapter 8, p. 8). Although Theo never had a need for the valve, it "[…] was used successfully on almost 3,000 children around the world before it was replaced by a new version" (Cohen, 2018, p. 70).

The serious accident that Theo suffered combined with the subsequent painful surgeries, naturally affected Dahl and his family. Dahl went above and beyond what an average parent would do by not simply waiting for the doctors to improve

Theo's condition but proactively making an effort to aid and save his son via the design of an innovative brain valve. Dahl certainly did everything in his power to create a healthy life for his son. However, these events as well as the ensuing trials and tribulations brought incontrovertible consequences to all of the family members, especially Dahl.

A joint analysis of *Charlie and the Chocolate Factory*, one of the source texts of this study, and the traumatic events in Dahl's life, as well as the narrator's use of language and descriptions of the characters in the book under the lens of intertextuality, indicates that Dahl reflected some of his experiences and traumas in his book and characters alike. The author of this thesis believes that Dahl was clearly affected by this series of tragic events while writing *Charlie and the Chocolate Factory*, and that he reflected these experiences in the book's story in the form of references and comparisons. Of these beliefs, the most notable includes the similarities between the two persons most influenced by these traumatic situations, Dahl and his son Theo, and the characters in the story. This belief is substantiated through the discourse analysis of the characters that prove most similar to the two as well as other characters' discourses toward them. Thus, the method in which Dahl presented the characters and the meanings attributed to them is clarified.

To reiterate, the four child characters in *Charlie and the Chocolate Factory* are Augustus Gloop, Veruca Salt, Violet Beauregarde, and Mike Teavee. They have their own behavioral issues and odd families. By contrast, another child character, Charlie Bucket, has no behavioral issues. Furthermore, adult character Willy Wonka is a creative protagonist who compares the children and teaches them lessons as a result of their behaviors. The story clearly defines the characters and separates them into good and bad; additionally, it relates that despite all of the warnings given to these children, they fail to adhere to rules and eventually suffer the consequences. The consequences are in fact educational for the children, but the forms of these consequences depend on the characteristics and habits of the respective children.

The author of this thesis believes that when Dahl considered the dispositions of the children toward undesirable habits and the mistakes they make due to these dispositions and the results of those mistakes, he created each child in association

with the seven deadly sins that are internalized in Christianity. In fact, Wonka teaches these children some lessons when they are close to committing a sin related to the one with which they are associated. In this part of the study, the associations between the sins and the characters are examined according to the behavioral issues that Dahl displayed relative to the said characters, followed by the analysis of their discourses. Throughout the study, the children are neither identified nor considered to have "committed sins" or to be "sinners," notwithstanding their association with the seven deadly sins. As children, not adults capable of rational thought, these young ones are not directly responsible for their actions. Thus, the matching between the seven deadly sins and the children is performed based on the association and the characters' dispositions (i.e., taking the mistaken actions and the lessons given to them to prevent these mistakes), and it constitutes the highlight of that part of the study.

- **Seven Deadly Sins**

In this part of the study, before the character and discourse analyses and the matching of the seven deadly sins are performed, the author of this thesis presents the definitions of the sins and their origins and properties.

As stated in *From Deadly Sin To Divine Virtue: The Quest for Holiness* (2016), the seven deadly sins pertain to a set of seven behaviors that are recognized as forbidden by Christian society due to the belief that these behaviors are detrimental to humans. Although these seven forbidden behaviors are termed "deadly," they do not signify death. Instead, this expression denotes the "deathly degree of sin," which is attributed to these forbidden behaviors. However, these behaviors are not specifically stated in any passage or under any title of the Bible, the book of Christianity. Instead they are merely viewed as ethical guidelines for society to deter detrimental behavior. Despite the lack of clear references to the seven deadly sins, many expressions regarding the sins are evident in the biblical book of Proverbs. These expressions were discovered by European priests in the early Middle Ages, prompting them to consider these sins and outline them in a list. The list of seven sins came to fruition in this manner:

> The seven deadly sins received concentrated attention during the fourth century AD. They were preserved for those outside the deserts of Egypt by John

> Cassian, a monk of European background. Cassian originally developed a list of eight deadly sins that was adapted, combined, and reduced by Pope Gregory I in the sixth century. The eventual result was the list we know today: pride, greed, lust, anger, gluttony, envy, and sloth (Long, 2016, p. 9).

The phrase "seven deadly sins" is originally based on Latin, specifically the term *saligia*. *Saligia* is a Latin acronym for the seven deadly sins, namely "*superbia, avaritia, luxuria, invidia, gula, ira, acedia*" (Dale & Puttick, 1999, p. 145). *Superbia* represents pride, *avaritia* signifies greed, *luxuria* denotes lust, *invidia* stands for envy, *gula* connotes gluttony, *ira* represents anger, and *acedia* signifies sloth.

Seven good behaviors are proposed to allow people to overcome the desire to commit one of these seven sins. These behaviors are called the seven virtues: "The vices are examined as a means of knowing their cure. Their cure, identified in the seven virtues, is sought as a means to a transformed heart through which we enjoy a deeper, more intimate relationship with God" (Long, 2016, p. 12). The virtue of chastity counters the sin of lust; the virtue of temperance counters the sin of gluttony; the virtue of charity counters the sin of greed; the virtue of diligence counters the sin of sloth; the virtue of patience counters the sin of wrath; the virtue of kindness counters the sin of envy; and the virtue of humility counters the sin of pride. The sins and their corresponding virtues are listed below, along with the definitions and biblical quotes relative to each sin.

1. **Pride:** Several meanings emerge in the examination of the definition of the term "pride." These meanings include "a feeling or deep pleasure or satisfaction derived from one's own achievements, the achievements of those with whom one is closely associated, or from qualities or possessions that are widely admired," "consciousness of one's own dignity," and "the quality of having an excessively high opinion of oneself or one's importance" (https://www.lexico.com/en/definition/pride, 10.05.2019). Pride is viewed as a great sin, and people who succumb to it are considered as egoistic. As stated in 1:1 the Book of Psalms 10:4, "The wicked, through the pride of his countenance, will not seek after God: God is not in all his thoughts" (The King James Bible, 1611, p. 11). A passage in the Bible claims that humans are made equal and that God does not judge any human differently from another, but the sin of pride can be overcome with the virtue of humility. Thus, regardless

of the grandness of their achievements, the quality of their living conditions, or the vastness of their possessions, and in comparison to others, individuals can keep their pride under control through humility, aiding others and thereby avoiding the deadliest and most dangerous of the seven sins.

2. **Greed:** Greed is defined as an "intense and selfish desire for something, especially wealth, power or food" (https://www.lexico.com/en/definition/greed, 10.05.2019). Persons who succumb to greed are never satisfied regardless of the context, and they constantly desire more. As stated in the Second Epistle of Paul 13:5, "Let your conversation be without covetousness; and be content with such things as ye have: for he hath said, I will never leave thee, nor forsake thee" (The King James Bible, 1611, p. 49). The sin of greed can be overcome with the virtue of charity. Thus, individuals can understand the value of what they have; moreover, by aiding others, they can be thankful for the lives they lead.

3. **Lust:** Several entries in dictionaries emerge regarding the definition of desire. However, as the associations of the sins are related to children, this study uses the following definition for lust: "a passionate desire for something" (https://www.lexico.com/en/definition/lust, 10.05.2019). Individuals commit lust when they express an extreme desire toward an object that they wish to possess and disregard anyone or anything to possess the object. The Bible has several references to lust. For instance, the Second Epistle of Paul 2:16 highlights, "For all that is in the World, the lust of the flesh, and the lust of the eyes, and the pride of life, is not of the Father, but is of the world" (The King James Bible, 1611, p. 76). In this passage, lust is described as worldly and harmful, while also referencing the greatest sin, pride. With the virtue of chastity, individuals can overcome their extreme negative desires and continue down the right path.

4. **Wrath:** This term pertains to "a strong feeling or annoyance, displeasure, or hostility" (https://www.lexico.com/en/definition/wrath, 10.05.2019). People overcome by wrath may become blinded; additionally, they may unconsciously cause harm to those around themselves in a fit of anger. The

consequences of such a fit can be devastating for anyone involved. Individuals who are incapable of patience and are wont to get angry easily are likely to hurt those around them and to be unsuccessful in life. Several references to wrath appear in the Bible; for instance, 1:1 The Book of Esther 19:29 says, “Be ye afraid of the sword: for wrath bringeth the punishments of the sword, that ye may know there is a judgement.” (The King James Bible, 1611, p. 84). For people to distance themselves from the sin of wrath, they must understand the virtue of patience. With patience, individuals can keep their anger in check and realize how dangerous a sin of wrath is.

5. **Gluttony:** Gluttony refers to “habitual greed or excess in eating” (https://www.lexico.com/en/definition/gluttony, 10.05.2019). People who eat excessively consequently gain weight and bring harm to their bodies. Bodies should be protected and cared for, but individuals who do otherwise commit a sin. However, this sin not only involves an immoderate consumption but also denotes the lack of awareness of the value of possessions, wasteful use of possessions, or selfishness toward others with regard to sharing. As indicated in 1:1 Proverbs 23:21, “For the drunkard and the glutton shall come to poverty: and drowsiness shall clothe a man with rags.” (The King James Bible, 1611, p. 44). The preceding biblical passage is a message to avoid this sin; nonetheless, gluttony can be overcome by exercising temperance. Thus, a person can learn to cease eating to the point of self-harm, refrain from excessive consumption, and share.

6. **Envy:** This term is defined as “a feeling of discontented or resentful longing aroused by someone else’s possessions, qualities, or luck” (https://www.lexico.com/en/definition/envy, 10.05.2019). Individuals who are envious neither appreciate nor admire other people’s achievements and possessions; instead they wish for the others’ loss and only desire their own wellbeing and gratification. As 1:1 Proverbs 14:30 states, “A sound heart is the life of the flesh: but envy the rottenness of the bones” (The King James Bible, 1611, p. 45). Envy can be overcome with the virtue of kindness. A person can conquer this sin by being polite and thoughtful toward others. Thus, people can avoid

envy by being happy for others' achievements and content with their own possessions, rather than envying others'.

7. **Sloth:** Sloth denotes a "reluctance to work or make an effort; laziness (https://www.lexico.com/en/definition/sloth, 10.05.2019). Sloth is also one of the greatest sins, as individuals intentionally benefit neither themselves nor others due to a desire not to do anything. A person who does nothing gradually becomes lazy and withdrawn. People who are not lazy or who must work to make a living must put in more effort, thereby adding to their burden. The Bible speaks about sloth in 1:1 Proverbs 12:24: "The hand of the diligent shall bear rule: but the slothful shall be under tribute" (The King James Bible, 1611, p. 38). Sloth can be overcome with the virtue of diligence. Individuals can avoid the sin of sloth by persevering to achieve something instead of being idle.

Concerning the four child characters in the story, aside from Charlie, along with the sins detailed above, the author of this thesis believes that Dahl has made resemblances to the sins in the characters' inclined toward mischief and ill behavior. In her examination of initial studies on the association of the seven deadly sins with the characters in the story, Cassandra Pierce underscored that:

> Augustus Gloop, 'A greedy boy,' is gluttonous; Veruca Salt, 'A girl who is spoiled by her parents,' is avaricious. Violet Beauregarde, 'A girl who chews gum all day long,' is prideful, because she displays a piece of gum to reporters which she has been chewing for three months in an attempt for the world record and global recognition. Mike Teavee, 'A boy who does nothing but watch television,' is slothful; television 'rots the senses in the head' and 'kills imagination dead.' In contrast, Charlie displays a complete lack of any of these characteristics (Pierce, https://www.roalddahlfans.com/about-dahl/criticism-and-analysis/charlie-and-the-political-correctness-factory/, 12.06.2019).

Aside from Charlie, Pierce directly matched the remaining four children to the seven deadly sins, entirely excluding Charlie from the category. However, according to Melissa Guerrero:

> Augustus Gloop is obviously gluttony. That boy can eat, and eat, and eat… Violet Beauregard is pride. She flaunts the fact that she is the current record holder for longest time spent chewing a single piece of gum…Veruca Salt is greed… She doesn't care how she gets what she wants as long as she gets it… Mike Teevee is the representation of sloth… All he wants to do is watch television instead of doing anything else… Charlie Bucket represents lust. He wants that golden ticket more than anything; absolutely lusts over it… We'll find representatives of wrath and envy in the characters of Willy Wonka and

> Grandpa Joe (Guerrero, https://epicpew.com/charlie-chocolate-factory-deadly sins/, 12.06.2019).

Similar to Pierce, Guerrero directly matched the children to some of the sins. However, contrary to Pierce, Guerrero did involve Charlie, matching him to lust due to his desire for the golden ticket despite his poor financial status. In addition, Guerrero did not categorize the sins by children, but she added Grandpa Joe and Wonka to the list, ignoring the former's altruism toward Charlie and the latter's desire to teach children important lessons, and given both their own respective sins to represent. Finally, according to India Kushner:

> Augustus Gloop is gluttony: He's either eating or thinking about eating. And his name rhymes with poop. Veruca Salt is greed: She's a spoiled brat who always wants more. Violet Beauregarde is pride: She's always boasting. Mike Teavee is sloth: He sits and watches TV all the time. Grandpa Joe is envy: He wants what Wonka has (the factory) and Charlie has (the ticket). Charlie is lust: Not the sexual kind, but the intense desire […] and Wonka is wrath: He punishes everyone for their flaws (Kushner, http://archives.hypervocal.com/ entertainment/2012/wonka-7-deadly-sins/, 12.06.2019).

Kushner, similar to Guerrero, collectively considered adults and children and directly matched them to the seven deadly sins through several explanations. Guerrero added the two adults to the sin matchup list, ignoring the fact that Grandpa Joe consistently assisted Charlie and that he was a former employee at the factory, and that Wonka did not punish the children himself, but that they suffered the consequences of not abiding by the rules.

However, the following points can be considered: disregarding these three studies, based on the reasoning that the children are young individuals who are in the process of learning right from wrong and are thus innocent and not entirely conscious and incapable of intentionally committing sins;, no sins should be directly attributed to any child, who in this case is only dispositioned to make mistakes. Learning to avoid unpleasant behaviors and orient oneself toward desirable ones is a quality that is taught and learned over the course of childhood; at the same time, as children may be incapable of separating right from wrong, they cannot be judged as sinners. Proceeding from this series of thoughts, a key aspect is worth emphasizing: the matching of sins is based on the children in question rather than the adults; hence, the behaviors that children should avoid – not the children themselves – are matched to their respective sins by the author of this thesis.

In this part of the study, four children are examined in the context of seven sins. Dahl's intent to highlight the negative aspects of the children and explain why they are described with their misbehavior tendencies in the manner they are portrayed in the story is detailed as follows: Augustus Gloop is predisposed to gluttony, Veruca Salt is predisposed to greed and pride, Violet Beauregarde is predisposed to lust and envy, and Mike Teavee is predisposed to sloth and wrath. However, Charlie, his family, and Willy Wonka are not categorized in this manner because Dahl may have attributed a particular significance to Charlie and Wonka. The characters are examined under the context of the seven deadly sins, whereas Charlie and Wonka are separately evaluated afterwards in this thesis. Finally, the discourses and the significance attributed to the characters are analyzed. The sins and their respective matchings are performed according to the development of *Charlie and the Chocolate Factory*'s plot.

Disposition Toward Gluttony: Augustus Gloop

In the source text, Augustus Gloop is a child who eats an excessive amount of chocolate and is thus extremely overweight for his age. In the story, he suffers the consequences of his voracity. After entering Wonka's factory, Augustus is unable to control himself at the sight of the chocolates therein and begins to consume everything he can. This behavior continues until he finally starts to drink from the chocolate river, defying Wonka's warnings. Ignoring his voracity and hunger as well as the warnings, Augustus eventually falls into the river and gets stuck in its pipes. In addition to these events, he is described on the first page of the book as a "greedy boy" (Dahl, 2001b, p. 9). Considering the actions and descriptions of the character, the disposition of the mistake that Augustus makes can be theorized as disposition toward gluttony. Over the course of events in the plot, Augustus' defiance of the warnings due to his voracity, becoming stuck in the chocolate river pipes, resulting in his becoming thinner relative to his previous size, and even standards, could be viewed as the consequences of his disposition toward gluttony. In the following examples, discourses regarding the character of Augustus Gloop are extracted from the text and separately analyzed in their own contexts.

Example 1: Narrator

> The picture showed a nine-year-old boy who was so enormously fat he looked as though he had been blown up with a powerful pump. Great flabby folds of fat bulged out from every part of his body, and his face was like a monstrous ball of dough with two small greedy currant eyes peering out upon the world (Dahl, 2001b, p. 36).

An examination of the first example indicates the narrator's description of Augustus' physical characteristics. This description implies that his appearance is unhealthy for a nine-year-old child. The narrator details how Augustus' voracity has caused harm to his body and appearance, and the boy's physical characteristics inform a disposition toward gluttony in a harsh manner. Additionally, the narrator's use of words such as "flabby folds," "fat bulged," and "monstrous" (Dahl, 2001b, p. 36) denotes his attribution of particular meaning to the ironic and negative aspects of the character, making them stand out further.

Example 2: Augustus' Mother

> He eats so many bars of chocolate a day that it was almost impossible for him not to find one. Eating his hobby, you know. That's all he's interested in. But still, that's better than being a hooligan and shooting off zip guns and things like that in his spare time, isn't it? And what I always say is, he wouldn't go on eating like he does unless he needed nourishment, would he? It's all vitamins, anyway (Dahl, 2001b, pp. 36-37).

In this example, Augustus' mother clearly attempts to pardon her son's voracity-fueled behavior and invents excuses for him. Furthermore, the mother's belief that her son consuming chocolate is better than him being a hooligan, or her belief that he is nourishing himself through the consumption of chocolate – in other words, her desire to accept this behavior as ordinary, despite it being unethical – merely intensifies her son's inclination to mistakenly behave.

Example 3: Grandma Josephine & Grandma Georgina

> "'What a revolting woman', said Grandma Josephine" (Dahl, 2001b, p. 37).
> "'What a repulsive boy', said Grandma Georgina" (Dahl, 2001b, p. 38).

These examples constitute two sets of discourses from Charlie's grandmothers regarding Augustus and his mother. An examination of both examples suggests that both grandmothers notice the peculiarity of the situation. The narrator's use of phrases such as "revolting woman" and "repulsive boy" (Dahl, 2001b, pp. 37-

38) connotes that the narrator seeks to emphasize that the compatibility of the phrasing is synonymous with the compatibility between the mother and son. Augustus' mother pardons her son's inclination toward gluttony, further encouraging the said inclination, but the only individuals capable of comprehending this mistake in behavior are the members of Charlie's family. This type of behavior is non-existent in their family because they live penuriously. Thus, voracity is an entirely alien concept to them, and they are able to distinguish between right and wrong.

Disposition Toward Lust and Envy: Violet Beauregarde

In the source text, the character Violet is initially described as a "girl who chews gum all day long" (Dahl, 2001b, p. 9). Violet's favourite item in life is chewing gum, and her only dream for the future is to break the world record for chewing gum. Chewing gum can be considered harmless at first glance, but Violet's fixation on the act makes her inclined to do anything necessary to continue the said action, bordering on the extreme. Her fixation on chewing gum thus becomes an addiction or obsession that can put a child in jeopardy. Additionally, Violet is similarly jealous of her friend, who also desires to be the chewing gum champion; as Violet herself has an extreme desire to become champion, she wishes for the failure of her friend. With the following examples from the text, this dangerous situation is analyzed through Violet Beauregarde's discourse.

Example 1: Violet

> "[…] This piece of gum I'm chewing right at this moment is one I've been working on for over three months solid. That's record, that is" (Dahl, 2001b, p. 48).

As seen in the example, Violet desires to break the record to such a degree that she continues to chew the same piece of gum every day. Chewing the same piece of gum for three months is not an ordinary situation, but Violet is far too fixated on breaking the record to realize this case. Her goal of breaking the record sets her on an unhealthy path, yet her desire to achieve it grows to the extreme day by day.

Example 2: Violet

> 'I'm a gum chewer, normally', she shouted, 'but when I heard about these tickets things of Mr Wonka's, I gave up gum and started on chocolate bars in

> the hope of striking lucky. Now, of course, I'm back on gum. I just adore gum. I can't do without it. I munch it all day long except for a few minutes at mealtimes when I take it out and stick it behind my ear for safekeeping (Dahl, 2001b, p. 47).

This example demonstrates that nothing can hinder Violet from chewing and trying new kinds and tastes of gum. To gain access to Wonka's factory and taste new gums, Violet ceases to chew gum to find the ticket from a chocolate bar. Her desire to taste new gums is so strong that as a girl who does not particularly like chocolate, she puts in a great deal of effort to obtain a ticket, doing children who do enjoy eating chocolate an injustice. Violet's longing for gum is indeed excessive. In the factory, Violet defies Wonka's warnings and tries a gum that is not yet ready for consumption. The quality of the gum in question is the capacity to taste like different foods the more one chews it. Violet desires to be the first one to taste the gum, ahead of everyone else, to such a degree that she disregards Wonka's warning to immediately remove the gum from her mouth. Violet has become so fixated on being the first to taste the gum and getting ahead of everyone else in this endeavor, as well as making the other children jealous of her, that she does not even realize her transformation into a large, purple blueberry. Violet's intense longing for gum, failure to take into account anything except this desire, and attempts to make the other children jealous of her could correspond to lust and envy. Violet is in a constant state of jealousy toward those who are better than her; additionally, she is quick to find flaws in the said individuals and wishes to constantly be the best. Becoming a victim of her lust and envy, Violet becomes bloated to the point where she is incapable of walking. To return Violet to her normal state, the Oompa-Loompas juice her through a machine in the factory. As stated in the source text, Violet gains a healthier demeanor, but she is still tinged purple. Violet's defiance of the warnings and disposition toward mistaken behaviors generate the consequences of being juiced and continuing her life in a purple state, thus learning an important lesson.

Example 3: Narrator

> "She was talking very fast and very loudly to everyone, but it was not easy to hear all that she said because she was chewing so ferociously upon a piece of gum at the same time" (Dahl, 2001b, p. 47).

According to the discourse of the character describing Violet above, she is portrayed as a person who endlessly chews gum, without pause. Dahl's usage of the word "ferociously" (Dahl, 2001b, p.47) illustrates his emphasis on how unpleasant and disturbing this act is through the conscious use of a particularly sharp choice of words, and that this type of behavior is in fact wrong.

Example 4: Violet

> "My mother says it's not ladylike and it looks ugly to see a girl's jaws going up and down like mine do all the time, but I don't agree" (Dahl, 2001b, p. 48).

This example indicates that as an adult, Violet's mother disapproves of how fast Violet chews gum. Notwithstanding her disapproval of the action, Violet's mother is incapable of directing Violet toward proper behavior, and she thus ignores the issue. If Violet had not explained the situation herself, her mother would not vocalize these warnings. Although the mother is aware of the incorrect nature of this behavior, she is incapable of accepting that she has raised a child like Violet. Also, an examination of the word "ladylike" (Dahl, 2001b, p.48) implies that the narrator has used a gendered language, claiming that this type of behavior is only unsuitable for women. When the same behavior is examined in a man, such demeanor can be also viewed as inappropriate; however, Dahl may have argued that in British culture, a woman is expected to behave properly. Despite the lack of any references to women or girls' chewing gum being perceived as unattractive, Violet's disregard for this depiction can be observed from her discourse: "I don't agree" (Dahl, 2001b, p. 48). Regardless of her status as a child, Violet clearly disregards the opinions of both society and her mother, who has been molded by society.

Example 5: Violet

> "[…] I'd say that her jaws are going up and down almost as much as mine are just from yelling at me every minute of the day" (Dahl, 2001b, p. 48).

In a manner similar to how she disregards gendered discourses, Violet describes her mother to the press in the above example, criticizing her mother's behavior. An initial assessment of the phrasing suggests that a child humiliating her or his mother in such a manner is wrong. Violet's persistence in speaking to her mother in this fashion denotes that her disposition toward mistaken behavior also

persists. A discord between the two individuals is also apparent. Violet judges her mother's behavior, but her mother states that she disapproves of Violet's behavior during their private conversations, which is not reflected.

Example 6: Grandma Josephine & Grandma Georgina

> "'Beasty girl,' said Grandma Josephine. 'Despicable!' said Grandma Georgina" (Dahl, 2001b, p. 49).

As Charlie is a child who never feels jealous or expresses an extreme desire, he and his family do not approve of this kind of behavior. This thought can be observed through the preceding discourse provided by the characters Grandma Josephine and Georgina. Furthermore, there is no gendered language in this discourse. Thus, Charlie and his family do not judge anyone according to a gendered bias. The problem with Violet's behavior is not that a girl is the one who is chewing gum; instead the issue lies in her extreme jealousy and her desire to chew gum to the point of disobedience. These characters are distinctly aware of Violet's disposition toward lust and envy, and they decide to speak about this issue rather than remaining quiet.

Disposition Toward Greed and Pride: Veruca Salt

Veruca Salt is described on the first page of the book as a "girl who is spoiled by her parents" (Dahl, 2001b, p.9), and her spoiled behavior is brought to the forefront of the story at the outset. Veruca is the second child to find the golden ticket, and this act is entirely accomplished through her family's wealth and luck. Veruca's family constantly provides Veruca with whatever she desires, yet she is never satisfied with whatever she has. Veruca also never considers herself to be equal to others but always views herself as superior to them. When Veruca, who consistently longs for more than what she has at any given moment, hears about the five golden tickets to Wonka's factory, she yearns to obtain one, as not doing so is unthinkable for her. For this reason alone, her father orders all of his employees to open countless packages of chocolate bars until they find the golden ticket. Thus, Veruca is able to join the factory tour in an unfair fashion. During the tour, Veruca begins to desire everything she sees, much like in her daily life. Veruca's father, in turn, offers Wonka large amounts of money to purchase the objects of Veruca's

desire to no avail, as not everything has a monetary value attributed to it, contrary to the family's belief. As a result of being unable to use its monetary strength, the family is incapable of overcoming this sudden blow to its pride. Veruca, despite already owning several animals at home, desires one of Wonka's specially trained nut-cracking squirrels. Notwithstanding Wonka's refusal of the family's offers to purchase one such squirrel, and warnings toward Veruca to refrain from attempting to take one at the risk of harm, Veruca falls victim to her greed and pride and attempts to steal one of the squirrels. She is subsequently pushed into the trash disposal by the squirrels, followed by her family. Veruca and her parents, are forced to suffer the consequences of their mistakes, and they end up being entirely covered by trash. From the above context, Veruca can be considered as inclined toward behaviors that are related to greed and pride. With the following examples, Veruca Salt's character traits and disposition toward making mistakes are analyzed through discourses from the text.

Example 1: Narrator

> "The lucky person was a small girl called Veruca Salt who lived with her rich parents in a great city far away" (Dahl, 2001b, p. 39).
>
> "She was sitting between her beaming father and mother in the living room of their house, waving the Golden Ticket above her head, and grinning from ear to ear" (Dahl, 2001b, p. 40).

In the first part of the story, Veruca is described as a lucky young girl who lives with an affluent and happy family. According to several descriptions, she appears to be exultant upon obtaining a golden ticket. However, as the story unfolds, the fact that this happiness is only a temporary one gained through wealth, and that Veruca is constantly wanting for more, is conveyed to the readers.

Example 2: Veruca's Father

> My little Veruca got more and more upset each day, and every time I went home she would scream at me, 'Where's my Golden Ticket! I want my Golden Ticket!' and she would lie for hours on the floor, kicking and yelling in the most disturbing way (Dahl, 2001b, p. 40).

The above example describes the interactions between Veruca and her father. Veruca cries and throws tantrums daily until she obtains the golden ticket. Instead of warning his daughter of her mistaken behavior, her father humours her and continues

the search for the golden ticket. A review of the phrasing of the above example, judging from the use of the phrase "kicking, yelling, in the most disturbing way" (Dahl, 2001b, p. 40), implies that Veruca's father is clearly aware of her misbehavior and is disturbed by it. However, he gives Veruca sovereignty over their household by accepting and normalizing the situation. In a similar fashion to Veruca, her father falls victim to his pride, allowing his daughter's greedy behavior to continue and thus her disposition to misbehave in a manner related to greed and pride by attempting to normalize this behavior.

Example 3: Veruca

> 'Daddy!' shouted Veruca Salt (the girl who got everything she wanted). 'Daddy! I want an Oompa-Loompa! I want you to get me an Oompa-Loompa! I want an Oompa-Loompa right away! I want to take it home with me! Go on, Daddy! Get me an Oompa-Loompa' (Dahl, 2001b, p. 96)!

As illustrated in the example, Veruca desires to purchase the Oompa-Loompas who are employed in the factory. This type of longing is a regular occurrence for Veruca and her family. Veruca only desires an Oompa-Loompa at first but later desires more and more upon seeing Wonka's ferry. This situation occurs in the text in the following manner, in the discourse belonging to Veruca: "'Daddy', said Veruca Salt, 'I want a boat like this! I want you to buy me a big pink boiled-sweet boat exactly like Mr Wonka's! And I want lots of Oompa-Loompas to row me about, and I want a chocolate river and I want… I want…'" (Dahl, 2001b, p. 107). Even in this excerpt from the source text, Veruca uses the words "I want" (Dahl, 2001b, p.107) 10 times, a phrase depicting her strong desire for something. An analysis of the phrasing in the above examples demonstrates that Veruca's spoiled nature is emphasized by the imperative sentences she uses toward her father as well as her constant elevated volume when speaking, similar to a shout. Dahl also underscores through the text that she is a girl who is able to obtain what she desires and that her desires are ceaseless, as apparent in the use of ellipses in the above example. However, when Veruca and her family tour the factory, she is unable to obtain the objects she desires. Veruca's cheerful façade subsequently crumbles, and she becomes an excessively unhappy person.

Example 4: Grandma Josephine & Grandma Georgina

> "'That's even worse than the fat boy', said Grandma Josephine'
> 'She needs a really good spanking', said Grandma Georgina" (Dahl, 2001b, p. 41).

Charlie's grandmothers are once more aware of how wrong this state of affairs is and are critical of Veruca's behavior. The grandmothers find Veruca's disposition toward spoiled, proud, and greedy behavior to be even worse than Augustus Gloop's disposition toward gluttonous behavior, and they believe that Veruca deserves to be punished. As adults, the grandmothers are able to distinguish Veruca's inappropriate behavior, unlike her mother and father, and her mother and father lack a proper attitude toward Veruca.

Example 5: Charlie & Grandpa Joe

> "'I don't think the girl's father played it quite fair, Grandpa, do you?' Charlie murmured" (Dahl, 2001b, p. 41).
>
> "'He spoils her', Grandpa Joe said. 'And no good can ever come from spoiling a child like that Charlie, you mark my words'" (Dahl, 2001b, p. 41).

Grandpa Joe and Charlie believe that Veruca and her family do injustice to all other children by wastefully buying large amounts of chocolate simply to get ahead in the search for the ticket. As Charlie and his family are destitute, they are incapable of understanding such thriftlessness. This contrast further emphasizes the inappropriateness of the behavior of this family that believes that such acts are normal due to the family's pride and greed. From the preceding example, the author of this thesis believes that Charlie's family raised the boy to be aware of such negatively inclined behavior, thus preventing him from acting in such a manner when he is older. When considering the consequences that Veruca experiences, pride and money are deemed to be not vital to success.

Disposition Toward Sloth and Anger: Mike Teavee

The character named Mike Teavee is described in the source text as a "boy who does nothing but watch television" (Dahl, 2001b, p. 9), thus clearly signifying his fondness for TV. After obtaining a golden ticket, reporters find Mike watching TV, making a few comments on the subject of his luck in finding a ticket, and listless

despite the achievement, only displaying emotion in the form of anger when the reporters interrupt his TV watching.

The analysis of Mike's character reveals that the remarkable aspects about him are his anger and his unwillingness to do anything aside from watching TV. With the following examples, this situation is evaluated through various discourses regarding the character.

Example 1: Narrator

> The nine-year old boy was seated before an enormous television set, with his eyes glued to the screen, and he was watching a film in which one bunch of gangsters was shooting up another bunch of gangsters with machine guns. Mike Teavee himself has no less than eighteen toy pistols of various sizes hanging from belts around his body, and every now and again he would leap up into the air and fire off half a dozen rounds from one or another of these weapons (Dahl, 2001b, pp. 49-50).

A review of the preceding discourse indicates that nine-year-old Mike's possession of a gun on his person and his exposure to TV for extended periods, particularly when he is being exposed to content about gangsters with which he has become highly familiar despite the content's inappropriate nature for children, has intensified Mike's laziness and anger toward the people around him. Mike does nothing but watch TV, and he acts with disrespect and hostility toward anything that may hinder him from doing so. When considering these aspects of the character's behavior, he seems to have a disposition toward sloth and wrath. When the children visit Willy Wonka's factory, they all visit a room containing a TV set and a device that Wonka invented to teleport his chocolates. Upon becoming aware of the presence of a TV set, Mike cannot control himself, and he becomes upset over Wonka's warnings. He defies the warnings and teleports himself. When he teleports to the TV, his body becomes miniscule. To return him to his original state, Oompa-Loompas stretch Mike using a gum-stretching device. However, they overdo the process, resulting in Mike reaching 10 feet in height and becoming rather thin. Thus, Mike must live with the consequences of behaving in a manner inclined toward sloth and wrath.

Example 2: Mike

> "'Quiet!' he shouted, when someone tried to ask him a question. 'Didn't I tell you not to interrupt! This show's an absolute whiz-banger! It's terrific! I watch it every day'" (Dahl, 2001b, p. 50).

In the second example, Mike is depicted as an extremely angry and aggressive child. This portrayal is even more pronounced in cases where he watches TV and insists that no one should interrupt him. Even when faced with a group of reporters interested in interviewing him due to his obtaining of a golden ticket, Mike simply pays attention to the TV and the programs on it that he finds to be interesting or entertaining. In the analysis of this character's discourse once again, an apparent aspect is Mike's use of imperative sentences when addressing – and even scolding – this group that is much older than him. This situation underscores the seemingly improper behavior of a child toward a group of people older than himself, his disinterest in the reporters, and his overall desire to not do anything except watch TV under the conditions detailed above. Dahl could have opted to use this manner of speaking for the character to emphasize the eccentricity of the situation and the inappropriateness of the behavior.

Example 3: Mike

> "I like the gangsters best" (Dahl, 2001b, p. 50).
>
> "[…] what wouldn't I give to be doing that myself! It's the life, I tell you! It's terrific" (Dahl, 2001b, p. 50)!

Given the character's predisposition to sloth and wrath, Mike's role models behave similarly, as depicted in the source text. The preceding example confirms that Mike's role models are gangsters, whom he finds to be wonderful. He also wishes to be a gangster and live life as a gangster. A contrary situation and a congruent case are both apparent. On the one hand, the contrary situation is Mike wishing to be a gangster due to the exciting and action-filled life style, despite behaving lazily and refusing to do anything. This aspect can provide an understanding of Mike's desire to be a gangster to create change in his lifestyle. On the other hand, Mike's extreme anger is synonymous with gangsters' attitudes. From the narration used by Dahl, a resulting understanding is that a young child being angry to this extent and wishing to do nothing but be lazy is an inappropriate disposition for a child to have.

Furthermore, the fact that Mike's family does nothing to correct this disposition is discernible.

Aside from the different types of discourses and descriptions regarding the four children, discourse concerning all four children as a whole is also present in the source text. One example of the above-mentioned form of discourse is analyzed to understand how the children, aside from Charlie, are viewed by Charlie's family.

Example: Grandma Georgina

> 'Do all children behave like this nowadays – like these brats we've been hearing about?' 'Of course not', said Mr Bucket, smiling at the old lady in the bed. 'Some do, of course. In fact, quite a lot of them do. But not all'" (Dahl, 2001b, p. 51).

Aside from Charlie, a general perception of the children is evident in the overall examination of the book. Throughout the story, the children's spoiled and constant misbehavior is underscored, whereas Charlie's extremely proper behavior is consistently emphasized. The preceding example can be considered as evidence supporting this thought. Charlie's family is aware that he is different from the other children, and the family does not try to provide excuses for Charlie's behavior, in contrast to the other families. The reason is that Charlie is consistently and consciously portrayed as a child with a flawless and proper personality that is beyond the norm for a child due to Dahl's bias.

Following the analysis and quoting of the discourses from the source text, each child is portrayed with specific misbehavior tendencies as well as weaknesses in a distinct and well-defined fashion. Even at a young age, the children are depicted to exhibit behaviors that are reminiscent of the seven deadly sins; moreover, such depiction can be construed as the reason for their inappropriate behavior, resulting in consequences that they have to bear. However, an analysis of Charlie Bucket and Willy Wonka indicates that neither character has to bear any consequences. Charlie is rewarded with large amounts of chocolate, candy, and most importantly ownership of the factory, whereas Wonka gains an heir to whom to leave his factory. Considering that neither is punished for his actions, the author of this thesis has decided to not match either character with any of the seven deadly sins. On the contrary, the author of this thesis believes that Dahl idealized these characters by

attributing special meaning to both in the form of reflecting his own real-life experiences and romanticizing them, thus creating awareness in the readers. Discourse related to these characters and the aspects that are particularly significant to this study are closely examined in the following examples.

The Hero: Charlie Bucket

Contrary to the other children present in the text, Charlie Bucket displays neither any behavior inclined toward the seven deadly sins nor any ill behavior. To further emphasize this point, Charlie is described in the text as "the hero" (Dahl, 2001b, p. 9). The initial descriptions of Charlie clearly convey that he is given the protagonist's role. Despite being extremely poor and often hungry, Charlie and his family live among themselves rather happily. As the family lacks the monetary strength to obtain adequate food to satiate themselves, all of the Buckets, including Charlie, have learned to live on an empty stomach. Descriptions regarding Charlie Bucket from the text are reviewed below in separate examples. The importance Charlie of in the plot is assessed as well.

Example 1: Narrator

> "Charlie felt it worst of all. And although his father and mother often went without their own share of lunch or supper so that they could give it to him, it still wasn't nearly enough for a growing boy" (Dahl, 2001b, p. 16).

As depicted in the above example, everyone in the Bucket family has to endure hunger, but the one who suffers the most is Charlie, a boy requiring plenty of nutrition during his growth period. Although Charlie is expected to be complaining about the pains of hunger, he instead helps his family and even shares with his family the delicious chocolate that he receives once a year. Notwithstanding all these difficulties assailing Charlie's life, he is described as a very well-behaved child. During the factory tour, all of his peers disobey rules to investigate areas and objects that intrigue them. By contrast, Charlie enjoys every part of the factory; furthermore, he participates even when he is hungry and follows the rules. The other children bear the consequences of their mistaken behaviors, whereas Charlie is amply rewarded for being an entirely well-behaved child.

Example 2: Narrator

> "Everything that Charlie touched seemed to be made of ice, and each time he stepped outside the door, the wind was like a knife on his cheek" (Dahl, 2001b, p. 55).
>
> "[…] We usually get what we want – or near enough. But Charlie Bucket never got what he wanted because the family couldn't afford it, and as the cold weather went on and on, he became ravenously and desperately hungry" (Dahl, 2001b, p. 56).

As the above example illustrates, Dahl attempts to emphasize the difficult and negative aspects of Charlie's living conditions through the phrasing, impressing upon the reader that Charlie's situation is quite serious. The other children live in wealth and comfort, but they are miserable with their lives. On the contrary, Charlie lives a life of hardship yet never makes a single complaint. Individuals better off than Charlie are able to obtain what they desire, even if only occasionally, whereas Charlie cannot obtain even the most modest desires due to the severity of his circumstances. All of these aspects aside, Charlie is never a character who desires anything unnecessary, but his only desire is to eat until he is full; nonetheless, eating to that degree is not possible.

Example 3: Grandpa George & Narrator

> "'He's fine little fellow', said Grandpa George. 'He deserves better than this'" (Dahl, 2001b, p. 58).
>
> And now, very calmly, with that curious wisdom that seems to come so often to small children in times of hardship, he began to make little changes here and there in some of the things that he did, so as to save his strength (Dahl, 2001b, p. 59).

The preceding examples indicate that Charlie's family is content with the boy's demeanor. Despite the difficult nature of their circumstances, neither a loss nor a decline in Charlie's altruistic personality occurs; on the contrary, he constantly devises methods to continue enduring. As members of Charlie's family become increasingly aware of and comment on the other children's misbehavior, they realize that Charlie deserves a better life and pity him; however, they are unable to assist in bettering his life due to their poverty. The family goes as far as collecting all of their money to find a golden ticket and have Charlie go on the tour of the factory. Charlie's endurance amid the difficulties further underscores the sorrow and misery his family members experience and the efforts they expend on him.

An overall examination of Charlie Bucket's character implies that the other children have dispositions toward the seven deadly sins, as seen from their behaviors, but Charlie does not come close to behaving in a similar fashion, and in fact participates in the tour without misbehaving once. An assessment of the matching performed according to the children's inclination toward the seven deadly sins further highlights Charlie's positive characteristics – despite all of the negativity surrounding him, he reacts neither negatively nor inappropriately. For this reason, Charlie is excluded from the matching with the seven deadly sins, and the author of this thesis believes that Charlie possesses all seven virtues that are proposed to counter the sins.

Although Charlie's greatest desire is for chocolate, he does not upset his family members with this desire, as they are poor. Charlie quashes this severe longing even as he walks past the enormous chocolate factory on his way to and from school. Additionally, when the other children use the opportunity to pursue and obtain the objects of their desires in the factory, Charlie is content to simply observe the intriguing devices in the factory. He suppresses his desire toward chocolate, thus proving that he possesses the virtue of chastity.

Furthermore, Charlie and his family are forced to eat the same types of food every day due to their poverty. However, when Charlie is offered to have some portions of his family's meals, he refuses. Despite his young age, he realizes that his family also needs to eat, and thus never eats more than his own share of food. Additionally, he only eats the chocolate that his family buys him once a year in miniscule portions, putting aside the rest for later. Such behavior confirms that Charlie recognizes the importance of not going to extremes, and that he possesses the virtue of temperance. Instead of eating all of the chocolate that he puts aside for later, he shares it with his family. Although his family does not initially agree to do so, Charlie insists that they eat the chocolate together. As Charlie is aware that his family does its utmost for him and is similarly suffering from hunger, he shows sympathy toward and shares with his family, thereby proving that he possesses the virtue of charity.

Charlie has always been an exceptionally hardworking child. Even when the merciless cold of winter arrives in full force, he does not behave lazily and instead decides to leave early to arrive in school on time. His behavior ascertains that he possesses the virtue of diligence. Meanwhile, despite the constant reminder of Charlie's difficult living situation, he never reacts neither negatively nor angrily. Instead he constantly wishes for better conditions for his family and himself and contemplates solutions to achieve his wish. He never loses faith that he will obtain a golden ticket and be able to tour the factory. Notwithstanding all of the negative remarks the other children and their families make at the expense of Charlie and his poverty, he stays calm throughout the story. In the end, he is rewarded with what he deserves. By demonstrating patience, Charlie is able to overcome his difficulties, thus proving that he possesses the virtue of patience.

Charlie's friends and the other children in the factory boast about their possessions that are out of Charlie's reach financially; nevertheless, Charlie stands firm in his decency. Even when the other children voraciously eat their chocolates in front of Charlie, he is never jealous of them. Regardless of how others treat him, Charlie remains polite and exhibits good intentions, thus emphasizing his possession of the virtue of kindliness. In the conclusion of the story, Charlie is rewarded with the factory that everyone desires; yet Charlie neither boasts about his reward nor pretentiously acts because of it. In fact, Charlie is so devoted to his family members that he could not fathom the idea of living separately from them, and wishes for them to live in the factory with him. Charlie never forgets all of his hardships or the sacrifices his family has made for him. He modestly behaves toward Willy Wonka, who rewards him with ownership of the factory. Charlie indeed never even approaches the sin of pride, thereby demonstrating the virtue of humility.

An overall assessment of the text and discourse within the text indicates that the four children are consistently described as inclined toward misbehavior, and they represent the bad in the divide between good and bad that Dahl circuitously defines. However, Charlie is a special child in comparison to the other children. The analyses and discourse examination alike confirm this depiction: despite the numerous difficulties he faces, Charlie remains an admirable individual and well-behaved and proper beyond the norm for a child; in addition, Charlie is a role model for children

and adults alike. His exemplary behavior for a child proves that the character is an idealized one by Dahl, which leads to the presumption that the character also holds conscious meaning symbolically.

Willy Wonka: The Most Clever Chocolate Maker in the World

In *Charlie and the Chocolate Factory*, one of the key characters for analysis is Willy Wonka. This character is not categorized with the children, as he is both an adult and a character who guides and warns children, as well as helps them to recognize their mistakes. Wonka also suffers no consequences from his behaviors. A review of previous studies' perspectives on Willy Wonka suggests that the character is merciless and harmful to children. In their research, Bovis Narendra Pratama and G. Fajar Sasmita Aji describe Wonka as follows:

> […] Wonka has narcissistic personality disorder. There are three causes of Willy Wonka's personality disorder. The first cause is living alone for years without any direct contact with human beings. He exiles himself from the society for years; he only pays attention to himself. The second cause is constantly being media frenzy. People give so much credit to his products and gradually he thinks that he is the best for everything because the society already thinks so. The third cause is the spies who pretend to be his employees and try to steal his recipes. He becomes really devastated because of the tragedy. He fires all of his employees and chooses to never come out of the factory ever again. He has lost his trust on people, and he is too afraid to be betrayed by his workers for the second time (Pratama & Aji, 2017, p. 36).

Pratama and Aji heavily critique Wonka's character, concluding that the character is callous and disrespectful of others' opinions, and he believes that he is central in every individual's life. Furthermore, Pratama and Aji explain the three factors underlying Wonka's narcissistic personality disorder. First, Wonka lives separately from society, locking himself into his factory and focusing on himself and second, he constantly finds himself in media frenzy. However, Wonka is immersed in his work, and he provides society with wonderful chocolates via his inventions in his factory. Such behavior makes Wonka a person of interest for both society and the media, and his products are loved by all. Third, Wonka never leaves his factory even after the theft of his recipes. The third factor shows a resemblance to the first one, in that Wonka shows faith in people once more by opening his gates to welcome five children on a tour of his factory. Furthermore, Wonka takes the risk of giving the factory to one of the five children in hopes of continuing the manufacture of

confectionaries in the factory that he built from the ground up. Nevertheless, an oversight on the part of Pratama and Aji may be that they disregard Wonka's initial observation of Charlie's poverty, leading to his being sensitive to the child, as well as Wonka's desire to give the factory to Charlie throughout the tour of the factory and Wonka's overjoyed reaction when Charlie wins the factory.

Wonka may initially seem to be cruel due to his harsh speaking style and unusual behavior, as well as the events that occur to the four children in his factory. However, when considering the text as a whole, Wonka evidently warns the children about their inclinations toward misbehavior before and during the tour and even at the moment of their inappropriate conduct. The consequences the children bear are due to their own mistakes and are never directly associated with Wonka, as he never interferes in these matters. Wonka consistently warns the children until something eventually happens to them; furthermore, even as he specifies the actions that they should avoid, the children ignore his warnings and suffer the consequences. Based on these facts, Wonka could be considered as not an individual who is responsible for these mistakes but as a character who attempts to guide children toward good behavior. Furthermore, contrary to being a malicious character, Wonka could be recognized as one who represents justice. To better understand Wonka's characteristics and how he may represent justice, excerpts from the text are used for discourse analysis.

Example 1: Grandpa Joe

> "Mr Wonka is the most amazing, the most fantastic, the most extraordinary chocolate maker the world has ever seen" (Dahl, 2001b, p. 20)!

Throughout the story, Wonka is described as an eccentric and talented chocolate maker rather than a regular adult. According to discourse from the source text, no other individual equivalent to Wonka is existent. Wonka's inventions are discussed across the world; his inventions are not only unparalleled, but the method of their creation is also incomparable and kept secret from society. The analysis of the discourse from the text suggests that Wonka's products and inventions are approved by and beneficial to society.

Example 2: Grandpa Joe

> "He is magician with chocolate! He can make anything – anything he wants!" (Dahl, 2001b, p. 21)

Willy Wonka, as a character, has no limitations. He is able to create everything he imagines, even extraordinary inventions. Rather than a regular adult or chocolate maker, Wonka is described as a magician. An examination of the phrasing in the text denotes that Dahl impresses upon the reader that Wonka is talented to an extreme degree, and that he is able to do anything he sets his mind to. Those who have observed Wonka's extraordinary talents expect him to be capable of anything, and they are not even surprised when he makes a palace out of chocolate. The expectations toward Wonka are so high that no matter what he does or how he acts, they become the norm for him.

Example 3: Grandpa Joe

> "It's completely absurd! But Mr Willy Wonka has done it" (Dahl, 2001b, p. 23)!

An examination of Willy Wonka's inventions reveals that they are odd and unreasonable contraptions. Some of the weird inventions made by Wonka within the large areas of his factory, including the chocolate palace, are as follows: flying glass elevators, candies that grow hair, chewing gum that tastes like different foods the more it is chewed, and teleporting chocolates. People occasionally realize the ridiculousness of Wonka's ideas, as understood from the discourse in the text; nonetheless, Wonka is more than capable of creating inventions that reflect those ideas.

Example 4: Grandpa Joe

> "Oh, what a man he is, this Mr Wonka" (Dahl, 2001b, p. 22)!
>
> "That's another of Mr Wonka's cleverness" (Dahl, 2001b, p. 27).

In the text, Wonka is an important individual for Charlie and his grandfather Joe. As the above-mentioned discourse conveys, Wonka is not only a famous chocolate maker but also a figure of admiration for both Charlie and Joe due to his incredible abilities. Regardless of what behavior Wonka displays or what he invents, these aspects are all attributed to his intelligence. According to this discourse,

Wonka's actions, behaviors, and inventions are all due to his intelligence, and he intentionally behaves in an odd manner and creates offbeat devices due to the aforesaid intelligence.

Example 5: Everybody

> "Poor Mr Wonka. He was so nice. And he made such marvellous things" (Dahl, 2001b, p. 30).

An analysis of the above discourse indicates that aside from being an extremely bright and extraordinarily talented individual, Wonka is also weak and pitiable in some aspects. The narrator's use of the word "poor" implies that Wonka also has his own set of traumas. Such depiction clearly suggests that Wonka is an upright individual who does astonishing things despite his melancholy. Aside from the use of the word "marvellous" to describe the magnificence of Wonka's inventions, the word also holds significance due to its constant usage throughout the text. This situation is further detailed in the "Isotopies and Similarities" section of this thesis.

Example 6: Grandma Josephine & Grandpa Joe

> "'The man's dotty!' muttered Grandma Josephine" (Dahl, 2001b, p. 34).
>
> "He's brilliant!' cried Grandpa Joe. He is a magician" (Dahl, 2001b, p. 34)!

Charlie's family, who unanimously agrees on the topic of the children, has varying opinions about Wonka, as observed in the preceding discourse. For some individuals, Wonka's inventions come across as ridiculous, whereas others are and have become aware of his intelligence at the outset. Grandma Josephine and Grandpa Joe exemplify these individuals. Although Wonka's inventions are ridiculous and unreasonable to Grandma Josephine, Grandpa Joe consistently defends Wonka, emphasizing his high intelligence.

A review of the text's overall description of Wonka as a character indicates that he is clearly an unusual adult. The reaction he receives from others is qualitative of proof that he is not a normal adult. Willy Wonka invents devices and creates change, which is a matter that is far beyond the scope of expectations for an average chocolate maker. Wonka also plays the role of a guide for children who visit his factory by assisting them to understand the mistakes they make when they

misbehave. At the end of the story, the children leave the factory unharmed but become physically and internally different from when they entered the factory. These changes emanate from the lessons learned during their time at the factory. Thus, Wonka has undertaken measures to ensure that their dispositions toward the seven deadly sins do not persist into their adulthood, justifying that Wonka represents justice, as he behaves in a manner that the children deserve to be behaved toward, and teaching them unforgettable lessons. Wonka's extraordinary talent, brilliance, success, and oddness, combined with his melancholic nature, while representing justice and achieving success far beyond normal expectations, are collective proof that Wonka is a character who has been assigned special meaning in the text.

After character and discourse analyses, the disposition toward behavior that is considered as sinful for adults, according to the seven deadly sins, is also present in children, and is particularly matched with Augustus Gloop, Veruca Salt, Violet Beauregarde, and Mike Teavee. During this matching, the characters Charlie Bucket and Willy Wonka are intentionally excluded due to the belief that Dahl assigned a special meaning to both.

3.2.3. Isotopies and Similarities in *Charlie and the Chocolate Factory*

Isotopy refers to the "synonymous nature of the four words of the semiotic rectangle and more broadly to the repetition of an idea in a text on different levels and through different signs" (Childers & Hentzi, 1995, p.161). To reiterate, the constant repetition of ideas and the recurring emphasis of certain character traits and situations characters experience is deemed by the author of this thesis to be worthy of examination. Semiotic analysis is viable due to the presence of isotopies in the text; furthermore, the implicit meanings of the text can be extracted by evaluating and enhancing the understanding of the text.

Based on the character analyses of the characters Charlie Bucket and Willy Wonka from *Charlie and the Chocolate Factory*, some traits of and situations related to these characters are evidently emphasized throughout the story. Dahl is assumed to have intended to relay specific messages through the characters; thus, his life is simultaneously analyzed in this study. In essence, Dahl suffered through what can be referred to as a traumatic experience with his son; the author of this thesis believes

that Dahl reflected this experience through specific character traits and situations to which they are related. In this analysis, the two individuals most affected by the traumatic experience were Dahl and his son Theo, whose traits and experiences are notably similar to the ones of the characters Willy Wonka and Charlie. The character traits of Wonka and Charlie, as well as the constant emphasis on their experiences, constitute a recurring aspect of the text, and this situation can be analyzed under the lens of isotopy.

A review of the discourses of the narrator and characters in the text along with Dahl's life and experiences indicates that Dahl must have likened Charlie to his son Theo and Willy Wonka to himself. Such analogy is evaluated by using examples from Dahl's life and sections of the text in words of thematic isotopies occurring from character traits and experiences.

Theo and Charlie: Two Little Boys

In the text, some of Charlie Bucket's character traits and his experiences are heavily emphasized, bringing them into focus. Charlie's state of being financially worse but better behaved than the other children and thus being described as different and timid is repeatedly stated. The fact that at his young age, Charlie has suffered through and endured difficult circumstances, leading to his being rewarded for being so strong and ensuing great joy, is also repeatedly stated in the text. These character traits and experiences' recurrent emphasis within the text can be examined through the lens of isotopy. The multiple isotopies in the text due to the repetition of character traits and ideas are believed to be Dahl's attempt to relay an implicit message to the readers. Based on this thought, Dahl's son, Theo, and Charlie are hypothesized to share character traits and a similarity in their experiences. This situation is considered by the author of this thesis to be the crux of the relationship between Dahl and the text, and the analysis of the comparison between these children is based on these isotopies.

First, an examination of Theo's life and the tragic accident he suffered reveals that he faced a considerable amount of pain and endured many difficulties at a young age. Theo underwent several operations after the accident. As a result, he might have lost his confidence in terms of both his physiology and psychology,

causing his timid behavior toward his surroundings. Theo was Dahl's only son, and Dahl was particularly fond of him: "he was the only person to whom Dahl could be what he himself had locked most of his own childhood: a boy's father" (Treglown, 2016, chapter 8, p. 2).

Dahl himself similarly endured adversities at a young age, leading to an unsatisfactory childhood. Furthermore, Dahl lost his father at a young age, causing him to feel the void of a missing father. In the text, Charlie's tough childhood is strongly emphasized; meanwhile, Wonka, who has been correlated to Dahl, does not possess any memories of his childhood. Just as Theo holds a special place in Dahl's life, Charlie holds a special place in the story. Dahl held Theo – being his only son and suffering a near-fatal accident at a young age – apart from other children, whereas Charlie is held apart from the other children by the narrator due to his positive character traits and gruelling lifestyle. Thus, Charlie, who is isolated from society and viewed as different, is timid toward others. Charlie's depiction as a timid child is repeated throughout the text, which can be considered an isotopy. This isotopy can explain the similarity in the "timidity" of both Theo and Charlie.

Aside from timidity, both children share a similarity in the difficulties that they respectively endured. Theo's family was in dire straits when he fell ill. His family became excessively worried for Theo, and they did everything they could for him to regain his health. Dahl's support and efforts in the invention of a brain valve to heal his son, despite having no expertise in the area of medicine, leading to an astonishing outcome, is the proof of the family's efforts. Throughout this period, little Theo struggled to stay alive; notwithstanding a near-fatal accident and difficult operations, Theo managed to cling to life. Although Theo was instrumental in the invention of a tube with the support of his father, he successfully healed without the need for it. Theo's improved health could be attributed to his family's care for and belief in him.

An examination of the similarities between Charlie and Theo implies that Charlie also endured adversities much like Theo. In the text, Charlie is described as inferior to and poorer than his peers. Charlie and his family are destitute, causing them to lead a tough life. Despite all these difficulties and his young age, Charlie

finds methods for effectively coping with his harsh situation. By staying strong and showing commitment much like Theo, Charlie is able to obtain a great reward: the chocolate factory. Charlie is given this reward for a valid reason: he deserves it due to the manner by which he is raised by his family and their collective belief in him. In the text, Charlie is faced with myriad difficulties and the repetition of "difficulties" creates a point of isotopy. The similarities between the two children in terms of the difficulties they endure are evident due to this isotopy.

After bearing all of the difficulties and the many operations that eventually caused him to go blind and suffer terrible aches, Theo was able to heal and overcome the accident. On the contrary, Charlie, as a character, perseveres despite his tough life and receives a reward at the end of the story. Thus, Charlie and Theo surmount their situations through righteousness and restoration of health, respectively. Theo was able to continue his life as a healthy young boy; by contrast, Charlie begins to manage Wonka's factory, builds upon his immense imagination, and as Wonka's successor, continues the latter's legacy. This situation is an example of an isotopy created between the similarity in happiness: Theo's improved health and Charlie's continued delight gained through succession of the factory.

The quotes below, which are attributed to the character Charlie Bucket, reinforce the similarities between him and Theo, as well as the isotopy within the text. These quotes are divided into and analyzed separately as two types of isotopies: "relative to character traits" and "relative to character experiences."

Isotopies Relative to Character Traits

Example 1

> Charlie **glanced back over his shoulder** and saw the great iron entrance gates slowly **closing behind him**. The crowds on the outside were still pushing and shouting. Charlie **took a last look** at them. Then, as the gates closed with a clang, all sight of **the outside world disappeared** (Dahl, 2001b, p. 83).

An examination of the first example demonstrates Charlie's entrance into the factory and his feelings regarding this instance. As Charlie enters the factory, he leaves behind the raucous, crowded environment outside and steps into new surroundings and undertakes a fresh adventure. The other children come to the factory with their parents and enter the premises without any hesitation; on the

contrary, Charlie arrives at the factory with only his grandfather, contemplating the life he is leaving behind as he glances over his shoulder. This behavior of Charlie's, whom the author of this thesis believes to be lonesome at that moment, is described with the words "glanced back over his shoulder, closing behind him, took a last look and the outside world disappeared" (Dahl, 2001b, p. 83). Based on this description of Charlie's behavior, Charlie clearly behaves in a "timid" manner throughout the rest of the story, and the repetition of this behavior is the foundation of an isotopy. Meanwhile, the other children are far more experienced than Charlie: they are able to enter the factory with confidence. By contrast, given Charlie's suffering throughout his life, his destitution, and not having his parents by his side, he shows timidity at the prospect of entering a place so far removed from his own little home. However, this timidity prevents Charlie from misbehaving and allows him to heed the various warnings within the factory, thereby turning his behavior into an advantage. An evaluation of Dahl's personal life indicates the similarity of his son Theo's life to the one of Charlie: after the accident, Theo began a new life – one that is filled with surgical interventions. Much like Charlie, Theo was forced to leave his old life behind. Theo is believed to have felt different from other children and thus acted "timidly" in his social interactions. Furthermore, although Theo's mother and father supported him emotionally, in the context of someone undergoing a medical intervention and subsequently suffering from the pains and aches from that intervention, Theo is posited to have solely endured both instances. Under these circumstances, Theo, much like Charlie, could have become timid due to his experience of enduring such difficulties. Theo ultimately regained his health and became a strong young boy by clinging to life. In conclusion, the isotopy regarding Charlie and Theo is a result of their shared characteristics, as well as the constant emphasis on the word "timidity" relative to Charlie in the text.

Example 2

> "And last of all, a **small nervous** voice whispered, 'Charlie Bucket'" (Dahl, 2001b, p. 82).

Throughout the text, Charlie is portrayed as quieter and more naïve than the other children. These traits are expressed in the text through the usage of the words "small" and "nervous" (Dahl, 2001b, p. 82). The author of this thesis believes that

these words are a reference to the timidity of the character Charlie, as illustrated in Example 1. Furthermore, taking into account the possibility that Theo's fragile state may have caused him to feel timid in his interactions with other healthier children after the accident, Theo's trait of timidity that he shares with Charlie is once again apparent. Based on this isotopy, the author of this thesis deems that the trait of "timidity" is a shared one between the boys. Aside from this isotopy, a key aspect is that the word "nervous" (Dahl, 2001b, p. 82) can also pertain to the nervous system; Dahl made a reference to Theo's neurological illness by using the term, thus strengthening the similarities between Charlie and Theo.

Isotopies Relative to Character Experiences

Example 3

> Soon, he turned right off the main corridor into another slightly narrower passage.
> Then he turned left.
> Then left again.
> **Then right.**
> **Then left.**
> **Then right.**
> **Then right.**
> **Then left.**
> The place was like a **gigantic rabbit warren**, with passages leading this way and that in every direction (Dahl, 2001b, p. 85).

To reiterate, as Charlie enters the factory, he leaves behind his old life and enters a new one. He is not rewarded instantaneously; on the contrary, his new life shows a similarity to his old one in that it is also filled with difficulty. This aspect can be seen in Example 3, which describes the elaborate nature of the factory. This intricate nature is understood from the phrases "then right" and "then left" (Dahl, 2001b, p. 85). With these phrases and the phrase "gigantic rabbit warren" (Dahl, 2001b, p.85), the reader understands the size and complexity of the factory. By entering this convoluted path, the protagonist, Charlie, is faced with another complication: he is put in a position where he must contend with the other children. The factory is emphasized as a building filled with twisting and complicated corridors; hence, the factory could symbolize the difficulties endured by Charlie. When this symbolic building is considered in conjunction with the repetitive mention of Charlie's endurance toward the difficulties in his life, the author of this thesis

believes that this aspect points to an isotopy regarding the "difficulties" that Charlie endures. Based on this isotopy, the examination of Theo's life indicates that he experienced many tribulations due to his health and the consequent operations, and these sufferings have real-life representations for Theo. Just as the factory symbolizes the difficulties that Charlie endures, the tubes in Theo's head could be said to represent his own struggles. To heal Theo, tubes were inserted through his skull, and medical interventions were performed via theses tubes. The insertion of a tube into one's skull and the continuance of one's life with the said tube in such a state are an uncommon occurrence. When this situation is viewed from the perspective of a child attempting to cope, these tubes could be considered as a labyrinth full of twisting, complicated corridors, representing the complexity of the situation. In conclusion, drawing from the constant repetition of the difficulties endured throughout the text, this recurring situation is recognized as an isotopy; through these isotopies, the difficulties of the situations of both Theo and Charlie are considered to parallel each other.

Aside from the isotopy identified above, Dahl's repeated mention of the tunnels, pipes, and convoluted paths within the factory is a common point found in his prior works. As William Todd Schultz explains,

> Theo's clogged valve became a source of extreme anxiety for Dahl, and it pushed him into finding a solution for the problem –a solution which required constant thought about valves, tubes, tunnels, and passageways. For much of his life, Dahl had dreamed of being an inventor, and of glorious inventions and invention rooms. At the most propitious time imaginable, then, Dahl both became an inventor and invented one, in the figure of Willy Wonka. Given Theo's condition, all the cloistral imagery, all the tight spaces and clogged passageways, take on a new meaning (Schultz, 1998, p. 479).

Schultz's standpoint illustrates another example of Dahl's reflection of his creativity in Wonka, showing a similarity between the two, as well as the influence that Theo's accident had on Dahl during the writing of the book.

Example 4

> "You mean you're the only one left? Mr Wonka said, **pretending to be surprised**" (Dahl, 2001b, p. 175).
>
> '[…] I do **congratulate** you!' he cried. 'I really do! I'm absolutely **delighted**! **It couldn't be better**! How **wonderful** this is! **I have a hunch**, you know, right from the beginning that it was going to be you! **Well done**, Charlie' (Dahl, 2001b, p. 175).

When Charlie wins the right to own and run the factory, Wonka is overjoyed and his discourse contains an extreme amount of elation, as depicted in Example 4. Although Wonka does not have any children, he views Charlie as his own due to the young boy's exemplary behavior, leading him to win the succession of the factory. Wonka expresses his glee by stating, "I'm absolutely delighted! It couldn't be better! How wonderful this is" (Dahl, 2001b, p. 175)! Aside from this elation, Wonka's belief in Charlie's success is conveyed as follows: "I have a hunch, you know, right from the beginning that it was going to be you" (Dahl, 2001b, p. 175)! His belief is not simply a belief per se, but it also contains a strong estimation: "You mean you're the only one left? Mr Wonka said, pretending to be surprised" (Dahl, 2001b, p. 175). In this statement, Wonka is not genuinely surprised that Charlie has won, but he pretends to be, as he is already aware of the result. An analysis of the repeated expressions of delight and elation, together with Wonka's belief in Charlie, indicates the formation of an isotopy due to the common point of "joy". Wonka is overjoyed by Charlie's ability to cope with multiple difficulties, leading to his succession of the factory, and he repeatedly expresses his feelings about this case. With regard to Dahl's life, during his son Theo's time of hardship, "his main concern was still with the valve in Theo's head" (Treglown, 2016, chapter 8, p.6). Despite being highly concerned about the valve in Theo's head, Dahl never ceased to believe that his son would recuperate and even invented a new valve during his son's period of distress. As a father who exerted enormous efforts for his son, Dahl was naturally overjoyed to see Theo become well again. Based on the isotopy determined above, the joy related to the end of Theo's tribulations is reflected in both the text and Dahl's life. Dahl did everything in his power to assist in healing his son; an evaluation of his efforts confirms the belief of the author of this thesis that Dahl never conceded his conviction that his son would one day recover. Just as Wonka believed and estimated that Charlie would succeed, Dahl believed that his son would recover and, true to that belief, his son did.

Roald Dahl and Willy Wonka: Two Talented Men

The analysis of the isotopy within the text has ascertained the similarities between Theo and Charlie. Similarly, the likenesses that the author of this thesis

believes to exist between Willy Wonka and Dahl have been determined by evaluating the isotopy within the text. Certain character traits pertaining to Willy Wonka are repeatedly emphasized throughout the text. Willy Wonka is an odd but a realistic and clever individual who warns children of their mistaken behavior and attempts to guide them to correct their misbehavior, thus making him an educational character with several talents. However, due to the gaps within the text, Wonka is depicted as lonely and melancholic. The descriptions of the aspects of Wonka are repeated several times throughout the text. The recurring emphasis on these special character traits could be considered as isotopy. Through these isotopies, the implicit signs that Dahl uses to relay specific thoughts to the readers can be disclosed. Based on this explication, both Dahl and Willy Wonka show similarities in their character traits: both are "creative and clever", but they also have some "odd" traits. These individuals' similarities are considered to be one of the key points of Dahl's relation to the text, and the process of likening the characters is determined based on this isotopy.

First, as a character, Wonka could be described as both odd and blunt. Wonka has a tendency to surprise people with his incredible and fascinating inventions, and he also gives important lessons to spoiled, misbehaving children. Even as the text is for children, Wonka uses a harsh language in his discourses. The children, whom their families have spoiled to an extreme degree, are taught lessons regarding their poor behavior in Wonka's factory. Wonka's gesture could be depicted as one that instills discipline in children. Simply because he teaches children lessons and asserts the consequences of the children's actions does not mean that Wonka is a cruel individual. As discourse in the text is lacking regarding Wonka's family and gaps in the text related to this subject are existent, leading to the absence of a relationship between Wonka and his family, Wonka could mean that he is lonely or is longing to forget certain matters about them. Thus, Wonka could be portrayed as intolerant toward spoiled children and, even in an indirect manner, capable of teaching them lessons, and such gesture could be considered as an act of justice. The adversities that Dahl endured in his own family and his inability to develop a proper father–child relationship may have prompted him to create such a character and situation. Furthermore, Dahl assumed all the responsibilities and did everything in his power

after his father died, but he was still unable to receive his mother's affection that he sought: "Much was expected of him, and although he never lacked for either encouragement or material rewards, his mother showed him little physical warmth. The bereaved boy was both the centre of attention and lonely" (Treglown, 2016, chapter 2, p. 5). Dahl, who suffered from occasional bouts of loneliness like Wonka, could have reflected his reactions through the narrator after Theo's illness, similar to Wonka's blunt language toward the children, as well as through the Oompa-Loopmas' songs that serve to educate the children. Thus, the author of this thesis deems that through an exaggerated and odd language, misbehaving children and parents who teach them to behave that way are admonished in a conscious manner. This situation, which repeatedly occurs in the text and is considered to be an isotopy, is provided as an example of the idea that Wonka is an odd yet clever and educational figure in the text.

Another similarity is based on the isotopy of creativity. Wonka's inventions and the valve that Dahl invented both point toward the common trait of creativity. Throughout the story, Wonka is depicted to have created several unusual inventions that are designed to benefit the general public. Wonka has completed some of these inventions, whereas others are in the process of development. An examination of Dahl's life reveals that his invention of the head valve benefited the general public and saved many children's lives. Just as Wonka longs to benefit other people through his chocolates and inventions, Dahl could also be considered to have pursued the same goal by publishing books and inventing the brain valve. Additionally, the idea that some of Wonka's inventions are in the process of development could be related to the fact that the valve that Dahl invented had not been used on Theo due to the latter's earlier-than-expected recovery.

Another isotopy exists not due to a character trait or a concept but due to a word itself. In particular, the words "marvellous" and "poor" in the text are considered to be related to each other to a certain extent. The recurrent usage of the words in the text, in accordance with the discourse appropriate to the context, is evident from the examples below, followed by explanations of the meaning of the isotopies.

Example 1

> And what a tremendous, **marvellous** place it was! It had huge iron gates leading into it, and a high wall surrounding it, and smoke belching form its chimneys, and strange whizzing sounds coming from deep inside it. And outside the walls, for half a mile around in every direction, the air was scented with the heavy rich smell of melting chocolate (Dahl, 2001b, p. 18)!

Example 2

> 'Blueberry pie and cream!' shouted Violet. 'Here it comes! Oh my, it's perfect! It's beautiful! It's …it's exactly as though I'm swallowing it! It's as though I'm chewing and swallowing great big spoonfuls of the most **marvellous** blueberry pie in the world' (Dahl, 2001b, p. 123)!

Example 3

> "'[…] What a thrill it will be for him to visit Mr Wonka's **marvellous** factory! We're just as proud as anything'" (Dahl, 2001b, p. 37)!

Example 4

> "'Months and months went by', Grandpa Joe went on, 'but still the factory remained closed. And everybody said, '**Poor** Mr Wonka. He was so nice. And he made such **marvellous** things. But he's finished now. It's all over'" (Dahl, 2001b, p. 29-30).

The word "marvellous" is used 14 times throughout the text. The preceding four examples are selected according to the context of comparison between Dahl and Wonka. The repeated emphasis on this word is a notable aspect for the semiotic analysis of the text as an isotopy that produces meaning. According to the research on this matter, The "Marvellous Children's Charity" founded by Dahl's wife Felicity Corsland after his death might be related to the isotopy created through the use of the word "marvellous" in his text. As previously mentioned, this charity donates ten percent of income from the books to ill children. It supports the therapy of children and their efforts to survive their illnesses. From an abstract perspective, this remarkable charity serves as a means of giving children a new lease on life; in the same vein, Wonka's factory, in terms of the isotopy "marvellous", could be described as an amazing place that serves to give Charlie a fabulous new life. The word "marvellous" is therefore a significant isotopy that connects the chocolate factory and the charity.

Meanwhile, an examination of the word "poor," which is used 11 times throughout the text, suggests a relationship between the words "poor" and "marvellous," in which "poor" is utilized to create an opposite meaning. Throughout the text, Willy Wonka's every invention serves to describe how "marvellous" he or

his factory is; on the contrary, the use of "poor" denotes that even though Wonka undertakes awesome endeavors, a melancholy and empty facet typifies his character. An examination of Dahl himself indicates that despite his achievements (i.e., his invention and publication of his books), he suffered what could be considered a traumatic experience due to the tragic events that befell his family, causing him to endure a somber period in his life. In the context of the determined isotopies, the creativity and marvelous aspects of both individuals, combined with their melancholy and empty facets, can be evaluated as a common point. However, despite their melancholy, both individuals continued to invent or undertake marvellous endeavors.

Aside from these common points based on the above isotopies, Jeremy Treglown also mentions a relationship between Wonka and Dahl with a perspective different from the preceding one. As Treglown states,

> Mr. Willy Wonka knows what is good for people and forces it on them, whether they want it or not. At the end of the story, he takes over Charlie's whole family with the same cheerful dictatorial confidence he must have used enslaving the Oompa-Loompas. […] This was very like Dahl's own approach to family disagreements – for example, the way he moved his family back to England after Theo's accident. (Treglown, 2016, chapter 8, p. 18)

Jeremy Treglown, who knew much about Dahl and his family and conducted interviews with individuals who were intimate with the Dahl family, viewed Dahl's familial behavior and Wonka's behavior toward others in parallel and thus made multiple personal comments. As this study also determines and analyzes the relationship between Wonka and Dahl, Treglown's likening of the two is considered fitting for the subject of this study. Although Treglown likens both individuals to each other, he underscores the implausibility of this situation. As Treglown explains, "It would be naïve to say that Mr. Wonka 'is' Dahl, but they have a lot in common – for example, in the similarity between Dahl's third person narrative voice and Mr. Wonka's own hectic, exaggerated way of talking" (Treglown, 2016, chapter 8, p. 18). Based on Treglown's discourse, an examination of all of the resemblances drawn from the character analyses and isotopies implies that Dahl cannot be identified as Willy Wonka without the explicit expression of the author himself. Furthermore, the semiotic analysis concluded by way of implicit signs in the text denotes the presence of a noteworthy resemblance between Dahl and Wonka; due to

the events in Dahl's life that can be regarded as traumatic, he was affected to the point of reflecting these events through writing. Thus, in the context of this study, the similarities between the two individuals is not considered to be "naïve to say." On the contrary, based on the resemblance between Charlie and Dahl's son Theo, the rapport between the characters Willy Wonka and Charlie is believed by the author of this thesis to be similarly existent between Dahl and Theo.

In the assessment of the text based on the considerations assumed from the preceding statements, the discourses not only enhance the understanding of the resemblance between Dahl and Willy Wonka but also reinforce the meanings of the mentioned isotopies. These following discourses are analyzed under the scope of "isotopy relative to character traits."

Isotopy Relative to Character Traits

Example 1

> And it wasn't simply an ordinary enormous chocolate factory, either. It was the largest and most famous in the whole world! It was WONKA'S FACTORY, owned by a man called Mr Willy Wonka, **the greatest inventor** and **maker of chocolates** that there has ever been (Dahl, 2001b, p. 17).

In the text, Wonka's factory is described as a marvellous place, whereas the owner himself is depicted as an incredibly creative person. Throughout the story, Wonka is narrated as a character who invents unimaginable devices with and for candies and chocolates, all with the well-being of the public and the intention to introduce it to the said public in mind. These traits of Wonka's are described with the phrases "the greatest inventor" and "maker of chocolates" (Dahl, 2001b, p. 17). These phrases clearly convey that Wonka is no ordinary chocolate maker; on the contrary, Wonka is portrayed as the world's best inventor, and due to the constant emphasis on his "creativity" throughout the text, an isotopy is identified from the preceding point. An evaluation of Dahl's life based on this isotopy reveals that Dahl himself is also marvellous like Wonka. Dahl wished to design a valve following his son's accident, thus aiding children around the world with his invention. Additionally, the books that Dahl wrote in his unusual manner could be considered to have led to the invention of new ideas. An analysis of both individuals' common trait confirms their resemblance based on the isotopy of "creativity." Just as Wonka is an

amazing chocolate maker, capable of creating wonders and marvelous inventions with chocolate, Dahl is an extraordinary inventor and author, aiding the field of medicine with his invention and the field of literature with his books.

Example 2

> And oh, how **clever** he looked! How **quick** and **sharp** and **full of life**! He kept making **quick jerky little movements** with his head, cocking it this way and that, and taking everything in with those bright **twinkling eyes**. He was like a squirrel in the quickness of his movements, like a **quick clever old squirrel** from the park (Dahl, 2001b, p. 80).

Throughout the text, considerable discourse transpires regarding Willy Wonka's intelligence, and this specific trait is described in detail. As illustrated in Example 2, Wonka's traits are emphasized with the phrases "clever," "quick and sharp," "full of life," "quick jerky little movements," "twinkling eyes," and "quick clever old squirrel" (Dahl, 2001b, p. 80). These phrases suggest that Wonka is bright and full of life, and that his intelligence is clear to see from his eyes. Concurrently, his constant state of movement and ability to immediately think of ideas are expressed through the likening of Wonka to a squirrel. Wonka's most prominent trait is apparently emphasized several times throughout the text, leading to an isotopy being determined on the point of Wonka's "cleverness." An assessment of Dahl also denotes a clever person, much like Wonka; furthermore, notwithstanding Theo's accident, Dahl did not simply wait for his son to recover, but he aided in the invention of a valve aimed toward resolving his son's medical issues: "Dahl's instinct in this emergency was to become increasingly typical of him: put yourself in charge, and get all the help you can from anyone you know" (Treglown, 2016, chapter 8, p. 3). Rather than yielding to his sorrow, Dahl continued to think of ideas and eventually discovered an amazing invention. Dahl's persistence in these types of situations, and Wonka's liveliness, together with his constant state of production and quick wit, are traits that both individuals are believed by the author of this thesis to share and are reinforced by the repeated isotopy of "intelligence" throughout the text.

Example 3

> "'He's gone off his **rocker**!' shouted one of the fathers, aghast, and the parents joined in the chorus of frightened shouting. 'He's **crazy**!' they shouted" (Dahl, 2001b, p. 110).

Wonka's trait of being odd as he is clever, and the peculiarity of his inventions, are repeatedly highlighted throughout the text. In accordance with this situation, Example 3 is a discourse regarding the parents' negative reactions toward Wonka's oddness. Wonka's behavior, thoughts, words, and inventions cause the parents to be wary, as they believe that he is eccentric and even insane. These thoughts are relayed to the reader through the use of the words "rocker" and "crazy" (Dahl, 2001b, p. 110). With the usage of these words, an isotopy is formed around the concept of Wonka's "oddness;" toward the conclusion of the story, Wonka is acknowledged as both clever and insane, thereby creating a universe of meaning from the isotopies of cleverness and oddness. Based on the above isotopy, an evaluation of Dahl's life indicates that he was regarded by those around him as both clever and odd due to his good and bad traits: "His early patroness Eleanor Roosevelt said 'Patricianly no one in the world is entirely bad or entirely good,' but if you were to believe everyone who knew him, you would have to conclude that he was both" (Treglown, 2016, chapter 1, p. 9). In addition, Dahl's writing technique, combined with his blunt language that is deemed too harsh for a child reader, was not viewed as particularly acceptable by some and was even considered as odd; by contrast, others acknowledged Dahl's writing output as an entertaining and cleverly fictionalized work. Just as Charlie and his grandfather find Wonka a clever man and others describe him as odd, views on Dahl are likewise split into two in words of his cleverness and oddness. Based on the universe of meaning borne from the isotopies of cleverness and oddness, Dahl, like Wonka, could be considered as concurrently bright and peculiar at times.

Example 4

> […] And when I do, **then there'll be no excuse** any more for little boys and girls going about with bald heads!
>
> 'But Mr Wonka', said Mike Teavee, 'little boys and girls never do go about with'.
>
> 'Don't argue, my dear child, please don't argue!' cried Mr Wonka" (Dahl, 2001b, p. 117).

To reiterate, Wonka's incredible inventions are detailed in *Charlie and the Chocolate Factory*. At times from an outside perspective, or from the perspective of characters aside form Charlie and his grandfather, Wonka's odd inventions may

seem unnecessary; nevertheless, Wonka constantly defends his inventions and takes responsibility for his work. Even though the children find his inventions peculiar and subsequently ask questions about them, Wonka repeatedly emphasizes that his inventions are functional. Example 4 showcases this point. In this context, Wonka describes an invention that allows bald children to grow hair. When Wonka describes his invention to the kids, Mike replies in a childish manner that all kids have hair, and Wonka counters with the words "don't argue" (Dahl, 2001b, p. 117), not allowing further comments on the invention and adding that "there'll be no excuse" Dahl, 2001b, p. 117) to state how sure he is of his invention. Based on this back-and-forth conversation, an isotopy can be determined regarding Wonka's "confidence." An examination of Dahl's life from the perspective of the isotopy of confidence confirms that he always stood behind his work, and that despite the criticisms toward the harsh language in his children's books, he maintained his position. Moreover, Dahl's confidence enabled him to facilitate the research in the field of medicine, leading to the invention of a new form of medicinal valve. Based on the preceding points, Wonka is seen to stand behind his own work and put forward new inventions due to his confidence, much like the author himself. This situation is set forth with the isotopy of confidence.

Aside from the analysis regarding isotopy, another noteworthy aspect in this example is Wonka's invention aimed toward helping bald children. This invention that Dahl fictionalized and is described through Wonka is believed by the author of this thesis to have a deeper meaning. Children with terminal diseases are normally subjected to medical interventions that may typically cause hair loss out and result in extended periods during which they have no hair. Thus, the hair of these children is cut regularly. With regard to Dahl's son Theo, the most notable aspects of his situation are the surgical interventions executed on his skull and the pipe inserted into his brain stem as forms of treatment. Taking into account the likelihood of the surgery requiring the child's hair to be cut to avoid interfering with the procedure, causing the young boy to be bald for a certain period, Dahl may have used Wonka to present an invention to grow hair, which is possibly a reference and reaction to Theo's situation.

Example 5

> "'My dear sir!' cried Mr Wonka, 'when I start selling this gum in the shops **it will change everything**" (Dahl, 2001b, p. 121)!

Wonka's self-confidence, a recurrent status for the character throughout the story and explained in Example 4, is presented once more in Example 5. Wonka believes that his inventions are beneficial for the world and can bring about change. He is proud of his inventions and sure of his work. As he explains, "it will change everything" (Dahl, 2001b, p. 121)! An examination of the statement indicates how confidently Wonka speaks and how strongly he believes in the occurrence of events in accordance with his expectations. The foregoing explanation clearly demonstrates Wonka's trait of self-confidence, which points to another isotopy, as the trait is repeated several times throughout the text. A review of Dahl's life with this newly determined isotopy confirms that his belief and confidence in himself could enable him not only to invent a new valve but also successfully overcome multiple obstacles, resulting in the medical aid of many children around the world. Willy Wonka and Dahl's common trait of self-confidence is therefore determined once more through isotopy within the text.

Aside from drawing similarities between individuals based on isotopy from the text and obtaining the aforementioned results, the association between Dahl and his life overall is reinforced. In other words, Dahl's dedication of the book to his son, combined with the observable change in the book from its original draft, reinforce the idea between the aforesaid association. The phrase "For Theo" (Dahl, 2001b, p. 5) in the beginning of the book clearly states that Dahl dedicated his book to his son. Additionally, after Theo's accident, the title of the book's first draft, *Charlie and the Chocolate Boy*, was changed, as described in detail in the "Analysis of the Elements that Surround the Text" section of the study: "[...] Dahl had just delivered a revised draft of *Charlie and the Chocolate Factory*. He had submitted the first version not long before Theo's accident, almost two years ago but had inevitably been slow in revising it" (Treglown, 2016, chapter 8, p. 9). Dahl's dedication of his book to his son and modification of the title *Charlie and the Chocolate Boy* after his son's accident – both of which occurred during the period of his son's accident – imply that Dahl was affected by the tragic events, prompting him to update the book to contain implicit signs related to the accident. The narrator negatively describes the

four other children, whereas he puts Charlie on a pedestal as a perfect child without a single flaw. Taking into account the similarities between characters and individuals through isotopy, Dahl evidently neglects the other children but clearly favors Charlie who leads a relatively disadvantaged life due to his destitution. Hence, Dahl is assumed to have recreated his son Theo in the character of Charlie – one without any illnesses and in the form of a perfect child, reflecting Theo's difficulties in Charlie's life. More importantly, the author of this thesis believes that Dahl conveys his opinion about children who are in good health and are unsatisfied with their possessions, as well as their families who raise them in such manner, while his son has to endure incredible pain, through a children's book. Concurrently, Dahl could have likened the character Willy Wonka to reflect his actions and dilemmas during such period – assimilating himself into the story as an clever, odd, self-confident, and creative character who teaches lessons to misbehaving children, reacts to them, and serves justice.

3.3. Plot: *Matilda*

This section of the thesis presents an analysis of *Matilda*, a book that chronicles the tale of a young girl who is quite intelligent for her age. This clever girl lives with her mother, father, and older brother. Despite living in the same household, Matilda is ignored by her parents. Her mother, Mrs. Wormwood, is a rather bulky woman who is fond of accessorizing. The only activities she engages in are taking care of her looks and visiting the town to play bingo with her friends. Matilda's father, Mr. Wormwood, is a fraudulent car salesman. He purchases second-hand vehicles at a low cost and cheats customers with his wits. He often boasts about the profits he makes with his sales and his shrewdness. Matilda's brother, Michael, is regarded as the most valuable and clever member of the family. However, what Michael does over the course of the day is not quite known to anyone. Matilda, the main protagonist who is clever and gifted in her own right, is alienated by her own family since the day she was born and is always left at home to her own devices. Even as Matilda has managed to take care of herself, for instance, she makes her own breakfast, she continues to develop her skills: she learns how to read and reads anything she can find in her house. When nothing is left to read in the

house, Matilda asks for more books to read. However, her family, who prefers to watch television, finds her request absurd. Her family's rejection compels Matilda to go to a library a few blocks away from their house. Matilda then continues to read first all the children's books, followed by all the classics, to the surprise of the librarian. However, Matilda's father becomes annoyed with her reading habits and increasingly berates her. Mr. Wormwood prefers to focus on his son, Michael, and he does not realize that his daughter is a prodigy. At one point, Mr. Wormwood rips up Matilda's book, which prompts her to take revenge on her family. She pours glue into her father's hat and bleach into his hair oil. She goes even further by borrowing a parrot from her friend, hiding it inside the house, and pretending that a ghost is haunting the family. These little retributions allow Matilda to maintain her sanity in such an unhealthy family environment.

As Matilda's days pass as described, she begins attending school. In school, Matilda is confronted by a horrible headmistress, Miss Trunchbull. Miss Trunchbull is a masculine woman who treats children terribly, punishes them, and throws them around by their hair. She takes the most pride in her muscles and strength. Despite being a headmistress, she profoundly detests children. One day as Miss Trunchbull is holding an examination for Matilda's class, a student pulls a prank on the headmistress by putting a newt in her large porcelain water-jug; the long slimy newt promptly comes out straight into the glass as she pours some water into her glass. The headmistress blames Matilda for the prank, but the innocent girl becomes so angry that she pushes Miss Trunchbull's jug of water over with her mind. Matilda realizes at that moment that she possesses magical powers.

Among all these terrible adults, Miss Jennifer Honey stands out, at least for Matilda. Miss Honey is a kind-hearted, wonderful teacher who loves children and particularly shows immense interest in Matilda's intelligence. Matilda discloses to Miss Honey her magical powers and describes the fortuitous events surrounding her discovery of such powers. After school ends, they both head to the teacher's home. Miss Honey's home is a scrappy little shack. Matilda, touched by her teacher's impoverished status, wishes to learn the story behind it. Matilda finds that Trunchbull is the cause of her teacher's status. Trunchbull is actually Miss Honey's aunt and is called to the teacher's previous home upon the death of her mother by her

father. However, when Miss Honey's father suddenly dies, Trunchbull becomes Miss Honey's legal guardian and seizes everything she has, including the house. Trunchbull consequently inflicts every awful thing in the book on Miss Honey. Miss Honey then decides to study and get a job, and later on moves into a cottage.

Matilda is once again touched by Miss Honey's story. She decides to teach Trunchbull a lesson and uses her magical powers to repossess Miss Honey's house. Matilda pretends to be the ghost of Miss Honey's deceased father, eventually scaring off the headmistress. Miss Honey thus regains her original home. As this series of events unfolds, Matilda's father's fraudulent practice is discovered, forcing their family to vacate the city. However, Matilda wishes to stay with Miss Honey; her family immediately relents and grants her request. When everything starts to go well, Matilda realizes she has lost her magical powers. She believes that Miss Honey is the reason behind the disappearance of her magical powers; Matilda acknowledges that she is no longer alienated and is receiving a proper education. Matilda, who expresses no grief for her lost powers, ultimately lives happily with Miss Honey.

3.3.1. Evaluation of the Proper Names in *Matilda*

As previously explained, some proper names are used in the text. These proper names may refer to the traits of the characters, some institutions and organizations, or other stories or places. Proper names can be constituted according to the meaning of the text or in a completely opposite manner. Therefore, the examination of proper names, and how they correspond to the target text, contributes to the semiotic analysis of the text.

The book *Matilda* features two child characters and three adult characters, one of whom is a parent. These characters are given different names by Dahl. At this part of the study, an analysis is performed to understand whether the given names have implicit signs about the traits of the characters and the types of messages intended to be conveyed to the readers through the character names. Following this analysis, the manner of transferring character names to the target text is evaluated. This step enables readers to obtain clues about the characters before proceeding to "Character and Discourse Analyses of *Matilda* in the Context of Subjects and Reception" section.

The children highlighted in the text are the characters named Matilda and Michael. These character names are examined in terms of the origin and meaning of the word, and the connection between the traits and names of the characters is explained.

- **Matilda**

> [Matilda is] from the Germanic name Mahthildis meaning 'strength in battle', from the elements maht 'might, strength' and hild 'battle'. Saint Matilda was the wife of the 10th-century German king Henry I the Fowler. The name was common in many branches of European royalty in the Middle Ages (https://www.behindthename.com/name/matilda, 25.09.2019).

Matilda, the main character of the text, is marginalized and despised by her family, but she never gives up despite this marginalization. Her magical powers later emerge as the turning point of the plot. The origin and meaning of the name symbolize strength and endurance. However, when the marginalization and despise by her family are considered, the significance of Matilda's name surfaces: although she is little, Matilda comes up with her own solutions to overcome her difficult situation, decides to wage a war with her family, and remains strong. From this perspective, the first impression in the minds of the readers is that Matilda is a very powerful girl.

- **Michael**

To reiterate, the meaning of the name Michael is explained as follows: "In the Book of Revelation in the New Testament, he is portrayed as the leader of heaven's armies in the war against Satan, and is thus considered the patron saint of soldiers in Christianity" (https://www.behindthename.com/name/michael, 25.09.2019).

In *Matilda*, Michael is considered a weak character who lacks a voice in the story. Furthermore, he does not have his own thoughts, and he simply complies with whatever his family says. Nonetheless, he is well-loved by his family. Various gaps appear in the text regarding Michael – descriptions about what he does or where he goes – are missing throughout the text. From this perspective, Dahl bestows on the character of Michael the traits that are completely opposite to the meaning of his name. Regarding the connotation of the name itself, traits such as leadership and warrior-like courage are evident, but Michael does not have any of these traits within

the text. In this case, Dahl might be thought to have tried to emphasize an ironic situation in the text.

The text also includes the adult characters of Miss Jennifer Honey, Mr. and Mrs. Wormwood, and Miss Trunchbull. The names and meanings of these characters are examined to reveal the connection with their traits.

- **Jennifer Honey**

The name Jennifer is derived "from a Cornish form of the Welsh name Gwenhwyfar. This name has only been common outside of Cornwall since the beginning of the 20th century" (https://www.behindthename.com/name/jennifer, 25.09.2019). Meanwhile, the name Gwenhwyfar is "derived from the elements gwen meaning 'fair, white, blessed' and sebara meaning 'phantom, magical being'. In Arthurian legend, she was the beautiful wife of King Arthur" (https://www.behindthename.com/name/guinevere, 25.09.2019). By contrast, Honey as a family name is "simply from the English word honey, ultimately from Old English hunig. This was originally a nickname for a sweet person" (https://www.behindthename.com/name/honey, 25.09.2019). As a word, honey means "a sweet, sticky yellowish-brown fluid made by bees and other insects from nectar collected from flowers" (https://www.lexico.com/en/definition/honey, 25.09.2019).

Jennifer Honey, the only adult who properly behaves toward Matilda and other children, is described as a nice, pure, beautiful and kind-hearted teacher. Considering her resemblance to an angel with her white, round face, Jennifer Honey is recognized as the epitome of all the traits of her name. In the context of the definition of her traits with the words sugar and sweet, Jennifer Honey is viewed as someone personifying the traits of Honey as a family name and she has yellowish-brown shade of honey of her hair. Thus, Dahl could have fictionalized the name Jennifer Honey with direct references to the character's traits. Furthermore, Honey's first name, Jennifer, is infrequently used because she is often referred to as "Miss." The emphasis on "Miss" instead of Jennifer indicates that the character is a single woman without a need for further explanations in the text. Therefore, as clarified in detail in the chapter "Character and Discourse Analyses of Matilda in the Context of

Subjects and Reception", the gendered discourses in the text can be reflected in the titles of the characters, and gender discrimination can be highlighted.

- **Mr. and Mrs. Wormwood**

First, Matilda's parents are mentioned in the text as Mr. and Mrs. Wormwood, and their first names are excluded. They are always mentioned in the text in binary form and therefore exist as a married couple or two partners, not as individuals. In the evaluation of specific names at this stage of the study, Wormwood is the only family name thereby searched. The word "wormwood" means "a state or source of bitterness of grief" (https://www.lexico.com/en/definition/wormwood, 25.09.2019).

Mr. and Mrs. Wormwood marginalize and despise their daughter Matilda, even though she is a very intelligent and extraordinary child. Given the fact that they constantly upset and beat Matilda and bring her nothing but pain and grief, the word "wormwood" totally corresponds to its meaning. Dahl may be considered to have made a direct reference to the traits of the family with this name in constructing Matilda's spiteful family. Another notable point is that the titles are used once again. First, the characters of Mr. and Mrs. Wormwood are treated as ignorant, ugly, unappealing, and awful people. The fact that both characters do not have a name and are only called with titles may be an indication that these characters, whose negative traits are highlighted, are not given a considerable value by the narrator because of their negative depiction. The title "Mrs." given to the female character bears a trace of the aforementioned gendered discourses. Readers understand at the outset that this character is a married woman and see that she carries her husband's family name. At this point, no aspects of self-identity of woman are apparent, and addressing this woman only with the title "Mrs." is considered as a gendered discourse.

- **Miss Trunchbull**

The name of the Trunchbull character, Agatha, is mentioned only once in a certain part of the story. "Agatha is the Latinized form of the Greek name Αγαθη (Agathe), derived from Greek αγαθος (Agathos) meaning 'good" (https://www.behindthename.com/name/agatha, 25.09.2019). However, there is no direct equivalent of the family name Trunchbull. Therefore, a research was carried out by

considering the 'bull' part of family name, and it appeared as "a nickname for a person who acted like a bul" (https://surnames.behindthename.com/name/bull, 25.09.2019). Meanwhile, the word bull means "an uncastrated male bovine animal" (https://www.lexico.com/en/definition/bull, 25.09.2019).

Trunchbull is described throughout the text as an enormous, masculine character who acts callously toward the children. Despite these traits, Trunchbull considers herself as a highly qualified and decorous woman who acts as she should. Although the name Agatha carries the meaning of "good," this character has a contradictory trait, as she is never a good person. Thus an opposite relationship between her name and character traits is formed. Concerning the family name Trunchbull, its traits directly correspond to the character. Trunchbull is described in the text as though she is a "bovine animal," and her behavior toward children and even adults is likened to the actions of a bull. Another noteworthy aspect is that the name Agatha is used only once in the text. Dahl is assumed to have disregarded the name, which means "good;" nonetheless, the name appears at the end of the story, creating irony. The name Trunchbull is used multiple times in the text, and the character's main traits that overlap with the meaning of her family name are emphasized. In addition, various titles are used with the name Trunchbull. This character is called "Miss Trunchbull" in some parts of the text and "the Trunchbull" in other parts. In this case, Trunchbull is handled both in a gendered and a "freakish" manner, because the use of the title "Miss" indicates her unmarried status. However, the use of the word "the" connotes that Trunchbull does not resemble a woman, but she is considered as a "thing" or a "monster." Therefore, Trunchbull is apparently sexless and depicted as a freak with the use of the word "the." Nevertheless, gendered discourses are used in both cases.

Based on the conclusion of the evaluation of the proper names in the book *Matilda*, Dahl used names that directly corresponded to the traits of the characters in some parts of the book; in the other parts, he used names with the opposite meanings of the characters' traits to create an irony. Moreover, a gendered language was used in the titles given to the characters. In this way, Dahl may be intended to convey profound messages to readers for a certain purpose.

Following the examination of the proper names' origins and meanings and their relationship with their respective characters' traits, the assessment of how these proper names are transferred to the target texts contributes to the analysis. To reiterate, this study uses Coillie's classification of 10 strategies concerning the translation of character names in children's literature (Coillie, 2014, p. 125-129) to evaluate proper names in the target texts.

Table 5: Proper Names' Equivalents of *Matilda*

ST	**T1**[13]	**T2**[14]
Matilda	Matilda	Matilda
Michael	Michael	Michael
Miss Honey	Bayan Honey	Bayan Honey
Mr and Mrs Wormwood	Bay ve Bayan Wormwood	Bay ve Bayan Wormwood
Miss Trunchbull	Bayan Trunchbull	Bayan Trunchbull

As in the book *Charlie and the Chocolate Factory*, the translators of *Matilda* used Coillie's (2014) first strategy of "non-translation, reproduction, copying" from the classification. As depicted in the preceding table, the proper names in both translations are directly transferred to the source text and are unchanged. Therefore, neither an adaptation nor a transformation of meaning transpires. The refusal of translators to translate the proper names is also considered as a translation decision. This choice may overlap with the idea that the translators refuse to interfere with these names, as such names are meaningful and refer to the traits of the characters, or that the translators prefer the young readers to become familiar with the elements of the source text's culture.

With regard to the translation of the titles, the meaning apparently becomes blurred due to linguistic difficulties. Although a difference exists between the titles of "Miss" and "Mrs." in the source text indicating being single or married, respectively, both titles are translated as "Bayan" [Miss or Mrs.] in Turkish, and the meaning of being single or married is blurred due to the linguistic difficulties arising from the target text. The reader of the source text is able to understand this difference in the first instance, but the reader of the target text is able to realize this difference

[13] T1 was published in 1994 and belongs to Lale-Cüneyt Akalın.
[14] T2 was published in 2018 and belongs to Lale Akalın.

only with a detailed description of the character traits in the book. In the text, the titles indicating the status of single and married persons are especially fictional because married women regard themselves as superior to single ones. For example, Mrs. Wormwood says to Matilda's teacher Miss Honey, "You chose books. I chose looks" (Dahl, 2001c, p. 92) and "I'm sitting pretty in a nice house with a successful businessman, and you're left slaving away teaching a lot of nasty little children the ABC" (Dahl, 2001c, p. 92). An examination of these discourses reveals that being married is considered as superior to being single. Hence, gendered discourses in the source text that are considered to have been determined for a specific aim disappear in the target text. Conceiving the complex task of translating proper names and appropriately conveying the meaning in the source text, translators may prefer to make such a translation, or they can be compelled to do so due to linguistic norms. At this point, some of the implicit and explicit signs that Dahl intends to convey to the reader may not be transferred to the target text due to linguistic difficulties.

3.3.2. Character and Discourse Analyses of *Matilda* in the Context of Subjects and Reception

The previous stage of the study, the implicit and explicit signs regarding the messages that Dahl may have wished to convey together with the character names were revealed through the evaluation of the proper names in the text. After this stage, based on these implicit and explicit signs belonging to characters' names, the author of this thesis supposes that when *Matilda* and Dahl's life are ideally regarded in an intertextual context, a close relationship may appear between the two. To reveal the relationships that exist between the features of the book and Dahl, characters in *Matilda* who are believed to be remarkable for Dahl's life and their discourses are both analyzed in farther detail in this chapter.

Before proceeding to the analysis stage of this study, a key position needs to be emphasized, that is, the character and discourse analyses are based on "the role of the receiver of discourse in the production of the meaning" (Öztürk Kasar, 2009a, p. 171), which is one of the operations of literary text analysis. Considering the relationship between the producer and the receiver, this part of the study focuses on the selection of Dahl, as the producer of the text, and the author of this thesis as the

receiver. Thus, where Dahl's discourse ends, the thesis author's reception begins and the discourse analyses are conducted according to this reception. Following the analyses, the author of this thesis is used once again as the producer, while an example of semiotic analysis of a text are offered to the receivers.

Much like *Charlie and the Chocolate Factory*, *Matilda* is categorized as a children's story but also it can be representative of a serious critique of societies, families, and education systems. Furthermore, the characters in *Matilda* are described in an exaggerated manner, and they either have unattractive features or possess supernatural powers. The results of the comprehensive examination of the story by the author of this thesis highlight the following observations and considerations: the mother and father characters are extremely neglectful and other parental figures are nearly non-existent. Also despite being a woman, the headmistress Trunchbull rejects the fact of her being a girl and likewise finds other girls "disgusting." Overall, each character has uncommon or extraordinary aspects that may signify Dahl's attempt to convey specific messages to readers because of his traumas. As stated in the section on "Roald Dahl and the Turning Points in His Life," Dahl experienced several potentially traumatic events in his life. The events he experienced even before his son Theo's accident continued to follow hard behind him. Dahl's other traumatic experiences included the loss of another family member and his difficult years as a student.

Despite all, tragic events continued to occur in Dahl's personal life. As described in the previous sections of this thesis, one pivotal incident was the illness of his son Theo, and the events that followed this affliction. However, the focal event of this part of the thesis was the tragic death of his daughter Olivia. Before Olivia's death, Dahl had exerted a large amount of time and energy on the illness of his son, but he managed to stay in touch with the world as he had more than one child. Olivia and Tessa, Dahl's two daughters who were still dependent on his paternal love, were present during the instances that occurred with Theo, and both daughters were negatively affected by these incidents. As a father, Dahl did everything in his power to make his daughters happy: "To cheer up Olivia and Tessa, who—particularly the latter—showed signs of having been traumatized by their brother's accident, the ever-energetic Dahl took them and other members of the family on various

expeditions" (Treglown, 2016, chapter 8, p. 6). Nonetheless, Dahl's efforts to overcome the melancholy that had stricken the family after Theo's accident went to waste because of another tragedy that befell them; furthermore, any other efforts proved ineffective after the unexpected death of a family member, which negatively affected them.

At the age of seven, Dahl's oldest daughter Olivia contracted measles, an illness that was rampant throughout England at the time. Even as the illness was taking its natural course, Olivia's condition suddenly took a turn for the worst, and the Dahl family, much like Olivia's doctors, were unable to remedy her sudden deterioration. The abrupt decline in Olivia's health and the resulting irrevocable consequences clearly indicated that this condition was no regular case of measles. This measles had returned to a fatal disease called measles encephalitis.

> Measles causes encephalitis in children with measles infection. This can happen as a result of the brain becoming infected with the virus during the rash phase of the illness or by an immune-mediated brain inflammation subsequent to measles infection. Measles is also the cause of a disease called subacute sclerosing panencephalitis (SSPE). This is a rare condition that can develop some years after natural measles infection. SSPE is a degenerative neurological condition which progressively destroys nerve cells in the brain almost always leading to mental deterioration and death (https://www.encephalitis.info/Handlers/Download.ashx?IDMF=48aa149f-750d-42d8-823c-e9c414307525, 16.09.2019).

Measles encephalitis is a much more dangerous illness for children than regular measles, and it began to bring a lethal aspect to Olivia's case. Before Olivia's family had realized it, her condition suddenly worsened. Olivia lost her life at a young age due to the fatal effects of measles encephalitis.

> […] She had always succumbed heavily to minor ailments, but when she slept for twenty-four hours at a stretch, Pat called the doctor. [...] That evening, drowsiness became coma. The doctor returned, went white, and called an ambulance. Olivia died in hospital the same night" (Treglown, 2016, chapter 8, p. 10).

Olivia's contraction of the illness and subsequent death occurred within a brief period and created fresh scars in the hearts of a family that had yet to overcome its previous trauma about Theo. Dahl, who had yet to come to terms with his son Theo's traumatic incident, once again experienced grief not long after with the loss of his daughter. Dahl, who had at least been able to attempt to cure Theo after his accident, felt helpless in the case of Olivia's sudden death. Accordingly, to serve as a guide for other families, Dahl shared his feelings about the matter as follows:

> There is today something that parents can do to make sure that this sort of tragedy does not happen to a child of theirs. They can insist that their child is immunised against measles. I was unable to do that for Olivia in 1962 because in those days a reliable measles vaccine had not been discovered. Today a good and safe vaccine is available to every family and all you have to do is to ask your doctor to administer it (Dahl, https://www.roalddahl.com/roald-dahl/timeline/1960s/november-1962, 16.09.2019).

The lack of a reliable vaccine for measles at that time stripped Olivia and her family of the opportunity to have many pleasant things to do. Moreover, her death "brought a new degree of grimness to Roald's already often cynical emotional life" (Treglown, 2016, chapter 8, p. 2) and he was unable to overcome this traumatic event for a long time. As for *Matilda*, the subject of this part of the study, was published in 1988, many years after Olivia's death.

From the cruel narration of school life and adults' positions to the school headmaster's horrid punishments meted out to children and her absolute intolerance toward little girls, Dahl, through the voice of the narrator, indeed created a clear divide between the virtuous and evil characters using an exaggerated narrative tone in *Matilda*. This approach was intentional, as indicated in Dahl's justification below.

> When you're writing a book, with people in it as opposed to animals, it is no good having people who are ordinary, because they are not going to interest your readers at all. Every writer in the world has to use the characters that have something interesting about them and this is even more true in children's books. I find that the only way to make my characters really interesting to children is to exaggerate all their good or bad qualities, and so if a person is really nasty or bad or cruel, you make them very nasty, very bad, very cruel. If they are ugly, you make them extremely ugly. That I think is fun and makes an impact (Dahl, https://clubs-kids.scholastic.co.uk/clubs _ content/1491, 16.09.2019).

Similar to this justification, the characters in *Matilda* are unordinary. They include Mr. and Mrs. Wormwood, Matilda's extremely neglectful parents; Miss Trunchbull, the scary headmistress with a bizarre demeanor and strong resentment toward little girls; Miss Honey, a wonderful teacher who is the exact opposite of Miss Trunchbull; Matilda, the protagonist of the story; her mischievous friends; and Matilda's brother, Michael. The assessment of the characters in the text suggests the large number of wicked characters and the righteous characters' altruism and supernatural talents. In an attempt to convey specific messages to the readers, Dahl may have been segregated the characters to bring particular characteristics into focus and reflect his own traumas. The hypothesis that led to this thought is the identification of the characters who are brought into focus with individuals from

Dahl's own life, thereby resulting in the attribution of a deeper meaning to these characters. This hypothesis is further explained in this study through a discourse analysis of the characters and the narrator alike.

Matilda

Matilda is the protagonist of the story. Aside from her ability to take care of herself (e.g., preparing her own food), she possesses extraordinary skills and remarkable intelligence compared to her peers. These competencies allow Matilda to learn how to read even before beginning school; moreover, she quickly reads through most of the classics of English literature. No matter how extraordinary she is, her family remains unresponsive toward her and considers her health and well-being as not at all important to them. Matilda begins to attend school later than her peers because of her family's apathy. However, she is ostracized and mistreated at school due to the acts of the horrible headmistress, Miss Trunchbull. By contrast, Miss Honey, a wonderful teacher, is the only decent adult in Matilda's life. In the developing chapters of *Matilda*, another aspect of her is brought into focus: her magical powers that manifest during outbursts of anger. This feature is a key point in Matilda's characterization. Matilda uses these powers to take revenge on Miss Trunchbull for her cruel punishments, ostracizing behavior, and misdeeds toward the well-intentioned teacher, Miss Honey. A point of interest regarding Matilda is that despite being a child, she does not use her powers maliciously or selfishly. To reify this characterization, discourses from the source text are extracted and analyzed separately. The discourses relating to Matilda are discussed below.

Example 1: Narrator

> They had a son called Michael and a daughter called Matilda, and the parents looked upon Matilda in particular as nothing more than a scab. A scab is something you have to put up with until the time comes when you can pick it off and flick it away. Mr and Mrs Wormwood looked forward enormously to the time when they could pick their little daughter off and flick her away, preferably into the next country or even further than that (Dahl, 2001c, p. 4).

The first point of intrigue is that in the source text, Matilda is not an only child, as she has a brother named Michael whom the narrator largely ignores. The narrator reduces the significance of the brother, but Mr. and Mrs. Wormwood offer

an excessive amount of affection to their ordinary son, increasing his value and viewing him as superior to Matilda. On the contrary, Mr. and Mrs. Wormwood describe Matilda as a mere "scab" (Dahl, 2001c, p. 4). Just as a scab's only function is to protect a wound that is in the process of healing and it subsequently becomes useless once the wound has healed, Matilda is viewed as a scab by her family and is recognized as such until she becomes an adult and leaves her family behind. Based on this line of thought, Mr. and Mrs. Wormwood probably trust Michael over Matilda. They suppose that Michael is the only child who can continue the family name as a man; by contrast, Matilda would only fulfill her duty as a woman to find a spouse and take his family name, which does not benefit her family. Thus, Matilda's family labels her as unnecessary.

Example 2: Miss Trunchbull

> He [Mr. Wormwood] said if anything bad ever happened in the school, it was certain to be his daughter who did it. I haven't met the little brat yet, but she'll know about it when I do. Her father said she's real wart (Dahl, 2001c, p. 79).

In this example, Trunchbull describes to the readers Mr. Wormwood's thoughts regarding Matilda. Trunchbull believes Matilda is disastrous and terrible and when she learns that Mr. Wormwood feels similarly, she finds a vice for her unfounded beliefs. Despite being a young girl, Matilda is apparently viewed as the source of all the problems plaguing her family. Although Matilda is incapable of doing such evil things due to her age, she is still judged incomprehensibly by her family in this regard. The headmistress' hasty acceptance of Mr. Wormwood's prejudiced opinion about Matilda even before she has met the young girl exemplifies the latter's ostracization. When these thoughts are relayed to the reader, a harsh narrative tone is used for distinctly expressing the family's hatred toward Matilda. The words "brat" and "wart" (Dahl, 2001c, p. 79) serve to emphasize this point. Aside from the consonance of the two words, Matilda being referred to as a "naughty child" and a "nauseating scab" is evidence of the terrible treatment that she receives.

Example 3: Narrator

> Her mind was so nimble and she was so quick to learn that her ability should have been obvious even to the most half-witted of parents. But Mr and Mrs Wormwood were both so gormless and so wrapped up in their own silly little

> lives that they failed to notice anything unusual about their daughter. To tell the truth, I doubt they would have noticed has she crawled into the house with a broken leg (Dahl, 2001c, p. 4).

Matilda's intelligence, which is extraordinary for her age, is described in this example. The narrator also uses the words "half-witted" and "silly" (Dahl, 2001c, p. 4), both negative, to illustrate her parents. The significance of this description may be that it is a reactive narration that results from the misdeeds and insults that these two adults inflict on their child. If Matilda's parents have such negative opinions about her, she likely has similar undesirable estimations of them because her parents are lacking in awareness of how unusual a girl she is and how rapidly she learns. Nevertheless, in contrast to her parents, Matilda's opinions are likely to be more accurate.

Taking into account the family's discourse on Matilda and the narrator's discourse on the family, a clear oddity in the demeanor of both is apparent. In the structure of the family in question, serious issues characterize the parent–child dynamic and both parties behave in an exaggeratedly improper manner. As the subject of this study is a children's book, Dahl might be expected to narrate to relate an exemplary family structure with a functional parent–child dynamic that is built on love and respect through the narrator. However, Dahl narrates to recount and overstress the lack of love and respect between the parties by using hyperbolic narrative tone. Such approach may be Dahl's attempt to describe events and traumas from his own life.

Example 4: Miss Honey

> "Matilda is a very lucky girl. She has wonderful parents who have already taught her to multiply lots of numbers" (Dahl, 2001c, p. 67).
>
> What a nice child she is, Miss Honey thought. I don't care what her father said about her, she seems very quiet and gentle to me. And not a bit stuck up in spite of her brilliance. In fact she hardly seems aware of it (Dahl, 2001c, p. 85).

Aside from Matilda's family's and her headmistress' negative discourses about her, positive discourses from Miss Honey also materialize; Miss Honey is the only teacher with an upbeat demeanor toward Matilda. As depicted in Example 4, Matilda's family is unaware of her extraordinary abilities, but Miss Honey immediately realizes the young girl's extreme intelligence. Matilda's ability to read

before attending school (she has even read many books from classic English literature) and solve mathematical operations composed of complex numbers has prompted Miss Honey to initially believe that her family is responsible for these achievements and for generally raising Matilda in such a manner. Thus, Miss Honey describes Matilda as an extremely fortunate child. However, Matilda's life at home is clearly disastrous, and her parents do not even bring to fruition the bare minimum of parenting requirements.

When Miss Honey later fathoms the true nature of Matilda's family, she decides to avoid a prejudicial stance toward Matilda—unlike Miss Trunchbull—and instead chooses to understand who Matilda is on her own terms. When Miss Honey does so, she once more realizes how polite and bright Matilda is. The above example suggests that despite her age, Matilda's intelligence is of a high degree, thereby enabling her to understand everything that occurs around her. The examination of the discourses of Matilda's family and Miss Honey clearly denotes that the Wormwood family is excessively and unfairly biased against Matilda.

Example 5: Narrator

> "Being very small and very young, the only power Matilda had over anyone in her family was brain-power. For sheer cleverness she could run rings around them all" (Dahl, 2001c, p. 43).

Example 5 illustrates that as a little girl, Matilda is unable to directly contend with her family and that the only way for her to do so is to use her intelligence. Small children are incapable of doing anything physically to their families. In addition, as they are still in the process of growing physically and mentally, small children require their family's aid to survive. Matilda is ostracized by her family due to her gender as well as her intellect and oddness, which causes her to be misunderstood; nonetheless, the family provides her with the basic needs to survive, such as sustenance and clothing. Other than supplying these fundamental requirements, Matilda's family does not display any intimacy toward Matilda and, in fact, marginalizes her. For the Wormwood family, providing basic needs without showing any sense of intimacy is a highly altruistic transaction. Although Matilda is financially dependent on her family, she is able to overcome the marginalization with her intelligence. Later in the story, aside from her extraordinary intelligence, she

discovers that she possesses magical powers, thereby further becoming a superior character.

Michael

Another character in the story is Matilda's brother, Michael. Only a few descriptions of him are found in the story. Thus, the gaps in the text could have been created specifically for Michael. As siblings, Matilda and Michael should support each other, but their distance from each other is notable. Michael acts indifferently when their parents mistreat Matilda. This portrayal may signify Dahl's intentional lack of focus on Michael, resulting in the absence of dialogue between the siblings. The only intimate moment between them is when Matilda decides to live with Miss Honey rather than with her family: Michael looks through the back window of the car as they leave and waves at Matilda. To further reify Michael's lack of presence in the story, the discourses presented below are analyzed.

Example 1: Narrator

> "Matilda's brother Michael was a perfectly normal boy, but the sister, as I said, was something to make your eyes pop" (Dahl, 2001c, p. 5).

The differences between Matilda and her brother are described in Example 1. Michael is depicted as "a perfectly normal boy" (Dahl, 2001c, p. 5), whereas Matilda is described as a child with an astounding level of intelligence. Throughout the text, the perfectly normal Michael's actions are not as explicitly illustrated as the ones of Matilda. Thus, Michael's significance is entirely based on the Wormwood family's adoration of him. The family regards Michael far too highly, despite his ordinariness.

Example 2: Mr. Wormwood

> Listen boy," he said, addressing the son and ignoring Matilda, "seeing as you'll be going into this business with me one day, you've got to know how to add up the profits you make at the end of each day. Go and get yourself a pad and a pencil and let's see how clever you are.
>
> "The son obediently left the room and returned with the writing materials" (Dahl, 2001c, p. 44).

In Example 2, Mr. Wormwood considers Michael as his successor due to his gender; as Michael will also be employed by his father in the future, he should understand the meaning and demands of work from a young age. Mr. Wormwood

seeks to measure his son's intelligence through his ability to calculate the profits he makes. However, Michael is unable to correctly compute his father's profits. In his stead, Matilda quickly and correctly performs the calculation; however, her father accuses her of cheating and reprimands her. From the emphasis on the "ignoring Matilda," an answer was clearly not expected of Matilda. In this conversation, despite being ignored when Matilda gives the correct answer, her father becomes disgruntled. In addition, Matilda has the ability to think for herself and other special characteristics; by contrast, Michael is dutiful to a fault, obeying his parents without second thoughts. The narrator's use of the word "obediently" signifies Michael's lack of response to his father's words and actions, as he simply accepts everything as it is.

Mr. and Mrs. Wormwood

Two other characters who are often mentioned and whose discourse is present throughout the story are Matilda's mother and father. Mr. Wormwood, a fraudulent car salesman, is a neglectful father who does not feel any affection for his daughter. The only person he is affectionate toward is his son Michael. Mr. Wormwood's lack of care even for his spouse is evident in the text. Meanwhile, Matilda's mother Mrs. Wormwood cares for nothing except her own appearance. However, she also undertakes the chores that a woman is expected to do, such as cleaning, preparing meals, and taking care of her husband. Similar to her spouse, Mrs. Wormwood does not have any affection for Matilda, however she complains about her husband to Matilda at certain points of the story. Apart from their characteristics, the relationship between the couple is perfunctory. Mr. Wormwood acts terribly toward his spouse when he is in a foul mood; Mrs. Wormwood in turn refers to him as not her ideal type of man when he acts foolishly or cowardly. However, an assessment of their common traits denotes that they are adults who neglect their children, prefer watching television to reading, and focus more on their own outward appearance than their education. The discourses relating to Mr. and Mrs. Wormwood are presented below.

Example 1: Mr. Wormwood

> "'We don't hold with book-reading,' Mr Wormwood said. 'You can't make a living from sitting on your fanny and reading story-books. We don't keep them in the house'" (Dahl, 2001c, pp. 90-91).

Matilda's intelligence is underscored throughout the story; additionally, it is not only specified through descriptions but is further emphasized by the use of the titles of classic literature that she has read. In contrast to Matilda, her family is addicted to watching television and disdainful of reading. As illustrated in Example 1, Mr. Wormwood is explicit about his attitude toward reading. This discourse infers that Mr. Wormwood's lack of attention toward his daughter and his derisive reaction to her habit of reading are perhaps the result of ignorance. Mr. Wormwood is only capable of contemplating the means of committing fraud, and the only text he has ever read is a car magazine. Furthermore, as Mr. Wormwood has not read any books and thus has no capability to improve himself, he feels inferior to Matilda and goes to extremes in his behavior, such as ripping up her books in half. He attempts to suppress Matilda by demeaning her. He also opposes his daughter's education and cultivation of abilities through reading. As a father, Mr. Wormwood views himself as the head of the family and thus more knowledgeable than the other members of the family. Hence, he does not wish for Matilda to be more knowledgeable than him so that she does not surpass him. When all of these factors are considered, the inference is that Mr. Wormwood desires that Matilda, a child genius, watch television and stagnate rather than read to cultivate herself.

Example 2: Mrs. Wormwood

> "I'm not in favour of blue-stocking girls. A girl should think about making herself look attractive so she can get a good husband later on. Looks is more important than books, Miss Hunky" (Dahl, 2001c, p. 91).
>
> "A girl doesn't get a man by being brainy" (Dahl, 2001c, p. 93).

A review of Example 2 indicates the presence of extremely gendered language in the story. The most notable aspect of this language is a woman's utterance of gendered discourses. Similar to her husband, Mrs. Wormwood abhors books. Moreover, she accepts and believes in the taboos and duties that are imposed upon women, such as a woman's duty to find a husband, and thus strongly cares about outward appearances. In Example 2, Mrs. Wormwood adopts a harsh attitude

toward Miss Honey, who comes to defend Matilda, and she upholds her opinion that a woman's highest priority should be to take care of her appearance. For Mrs. Wormwood, being intelligent and reading books are not at all important to men. This discourse infers that Mrs. Wormwood lives a servile life in relation to a man and does nothing for herself. As Mrs. Wormwood cannot humiliate Miss Honey with her knowledge, she attempts to do so by mispronouncing her name as "Miss Hunky" (Dahl, 2001c, p. 91) thereby indirectly trying to prove her own point in the process.

Miss Trunchbull

The most remarkable character in the text in terms of peculiarity and personal and physical traits is Miss Trunchbull. Even though she is a woman, her physical and personal traits are similar to those of a man. Having masculine traits is appealing to Miss Trunchbull, but her descriptions in the story attempt to depict her as a far more unnerving and malicious character. Evidence for Trunchbull being such a character includes narrator's use of the word "barked" (Dahl, 2001c, pp. 79-80) after her dialogue instead of "said" or "told." Additionally, Trunchbull detests little girls notwithstanding the fact that she administers a school full of girls. She metes out cruel punishments to the children; she likewise terrifies them with her every action instead of teaching them calmly and properly. The overall examination of the story indicates that Trunchbull cannot be declared to be a normal woman, headmistress, or character. She is also Miss Honey's aunt, and this relationship is brought to light by Matilda. After Miss Honey loses her mother at a young age, Trunchbull comes to take care of her. After Miss Honey's father also dies, Trunchbull takes up permanent residence in the house and seizes all of Honey's possessions. Additionally, in the text, an impression is made on the reader that the death of Miss Honey's father is caused by Trunchbull. Trunchbull also tortures Miss Honey, much like she does the children. The analysis of the text reveals that Trunchbull is described in an exaggerated manner and that her negative traits are illustrated harshly through the narrator. Excerpts from the text relating to Trunchbull are reviewed below.

Example 1: Narrator

> "The head teacher, the boss, the supreme commander of this establishment, was a formidable middle-aged lady whose name was Trunchbull" (Dahl, 2001c, p. 60).

The key aspect of Example 1 is that Trunchbull is not only described as a "lady" but is also highlighted as a "boss" and a "commander" (Dahl, 2001c, p. 60), Trunchbull's masculine characteristics are thereby emphasized. Today's modern society is aware that women are capable of pursuing many occupations and adopting varied appearances. This perspective implies that the titles "boss" and "commander" do not contradict the title "lady" (Dahl, 2001c, p. 60); however, in reality, through this description, the narrator attempts to impose on the reader the notion that Trunchbull is stronger and more fearsome than most men and that she cannot be compared to other women. Based on this thought, the author of this thesis believes that these descriptive words constitute a "gendered assumption," and that they can be analyzed as such.

Example 2: Narrator

> Miss Trunchbull, the Headmistress, was something else altogether. She was a gigantic holy terror, a fierce tyrannical monster who frightened the life out of the pupils and teachers alike. There was an aura of menace about her even at a distance, and when she came up close you could almost feel the dangerous heat radiating from her as from a red-hot rod of metal (Dahl, 2001c, p. 61).

Trunchbull is quite different from a regular headmistress. As illustrated in Example 2, the impression that Trunchbull leaves on the people around her is one of fear. This situation is highly unfavorable for children who are still developing and are yet to know how to express themselves, as they are incapable of defending their rights or speaking their minds in the face of Trunchbull. As the children cower in fear, they have no option but to accept Trunchbull's punishments and verbal abuse. Through the narrator in this discourse, Dahl apparently attempts to make a reference to an education system that is filled with fear.

Example 3: Miss Honey

> Let me for your own good tell you something about Miss Trunchbull. She insists upon strict discipline throughout the school, and if you take my advice you will do your very best to behave yourselves in her presence. Never argue with her. Never answer her back. Always do as she says. If you get on the

> wrong side of Miss Trunchbull, she can liquidize you like a carrot in a kitchen blender (Dahl, 2001c, p. 63).

As depicted in Example 3, the danger that Trunchbull poses to others is relayed to the readers through Miss Honey's statement. As Trunchbull's niece and someone who suffered her when she was younger, Miss Honey knows Trunchbull better than anyone else. Thus, Miss Honey warns the children about Trunchbull. Although Miss Honey wishes to protect the children, her advice to them is to endure Trunchbull. Miss Honey believes that the children and other adults alike are incapable of competing with Trunchbull. However, as Matilda is different from the other children, and even from the adults; she is the only person capable of competing with and gaining victory over Trunchbull.

Example 4: Hortensia & Trunchbull

> "She hates very small children. She therefore loathes the bottom class and everyone in it. She thinks five-year-olds are grubs that haven't yet hatched out" (Dahl, 2001c, p. 96).

> "I was never a small person," she snapped. "I have been large all my life and I don't see why others can't be the same way" (Dahl, 2001c, p. 145).

The preceding examples are discourses on Trunchbull's thoughts on children. Trunchbull detests little girls so much that she denies ever being one. As an adult woman cannot physically exist without developing from a little girl, this denial is believed by the author of this thesis to signify Trunchbull's hatred toward girls. From Trunchbull's rejection of her own existence and identity and the lack of discourse regarding her time as a child, the inference is that as a child, Trunchbull had to be psychologically and physically strong in the face of the challenges confronted her. This inference can present that Trunchbull couldn't live a happy childhood. Another implication can be Trunchbull's conviction that she would neither succeed nor achieve anything as a girl; she adopted masculine traits in the belief that she would become successful and capable of achieving much more in that manner.

Miss Honey

Meanwhile, Miss Honey, the kindest adult in the story, treats children the best. As a teacher, she guides Matilda, helping her find a way out of the hard times.

To gain an enhanced understanding of Miss Honey's characteristics, a specific discourse is selected from the source text and analyzed.

Example: Narrator

> Their teacher was called Miss Honey, and she could not have been more than twenty-three or twenty-four. She had a lovely pale oval Madonna face with blue eyes and her hair was light-brown. Her body was so slim and fragile one got the feeling that if she fell over she would smash into a thousand pieces, like a porcelain figure (Dahl, 2001c, p. 60).

In this example, Miss Honey's physical traits are described in a manner different from that of the other adults in the story. Mr. and Mrs. Wormwood are portrayed as ridiculous and insensible and Trunchbull is portrayed as muscular and terrifyingly powerful. On the contrary, Miss Honey is described as fragile. An examination of the narrator's description of this sweet teacher clearly indicates at the outset that the children will love their new teacher.

In contrast to Mr. and Mrs. Wormwood and Trunchbull, Miss Honey is a beautiful, naïve, and kind-hearted individual. However, her key characteristic is her ability to remove Matilda from her current situation. Matilda receives the attention she is not given by her family from a teacher who does everything in her power to assist her. Nevertheless, Miss Honey herself still suffers from her old scars and leads a life of destitution due to Trunchbull's seizure of all her possessions. At the end of the story, as recompense for all the good that Miss Honey does for Matilda, she gives Miss Honey back her old life and ensures that Trunchbull leaves both the school and her home. The other children also live happily ever after.

Other Child Characters

In this part of the study based on characters, the analysis of the five main characters was undertaken using quotations from the source text. Also characters' and narrator's discourses were reviewed. However, the story also includes other child characters, and discourses about both these children and children in general transpire. To understand the position of these children in the story relative to Matilda, the discourses below are presented and analyzed.

Example 1: Narrator

> Matilda and Lavender, standing in a corner of the playground during morning-break on the third day, were approached by a rugged ten-year-old with a boil on her nose, called Hortensia. "New scum, I suppose," Hortensia said to them, looking down from her great height. She was eating from an extra large bag of potato crisps and digging the stuff out in handfuls. "Welcome to borstal," she added, spraying bits of crisp out of her mouth like snowflakes (Dahl, 2001c, p. 96).

This quotation containing a description of a girl named Hortensia depicts her as disgusting. Unremarkably, positive or inspirational features of a child can be described in children's stories, but in this story, the narrator instead prefers to highlight the negative characteristics of a little girl. Hortensia is described as having a boil on her nose; however, a child of that age having a boil is unusual. Her speaking with food in her mouth and "spraying" (Dahl, 2001c, p. 96) it around can be viewed as crude and signify a lack of manners. Hortensia also refers to Matilda and her friend Lavender as "scum" (Dahl, 2001c, p. 96), insulting them. Despite a small difference in the children's ages, the use of the word "scum" (Dahl, 2001c, p. 96) may suggest a hierarchy among them and an outdated, conventional education system in the school, and both situations are reflected in the children's speech. Additionally, Hortensia's description of the school as "borstal" (Dahl, 2001c, p. 96) may denote that the school is not a loving educational facility, but a cruel one where children may go mad due to Trunchbull's actions. Overall, the review of this character's discourse reveals that the descriptions are ugly, harsh, nauseating, and negative for a children's book; nonetheless, these descriptions are at the forefront of the story. With regard to Matilda, the narrator never describes her physical traits or characteristics negatively but instead glorifies her.

Example 2: Miss Trunchbull

> "I have never been able to understand why small children are so disgusting. They are the bane of my life. They are like insects" (Dahl, 2001c, p. 153).
>
> "My idea of a perfect school, Miss Honey, is one that has no children in it all. One of these days I shall start up a school like that. I think it will be very successful" (Dahl, 2001c, p. 153).

In the preceding examples, Trunchbull's negative thoughts on children are noticeable. Her views that children are "disgusting" and "insects" (Dahl, 2001c, p. 153) are a clear indication of her contempt for children. Trunchbull's ideal school

with no children may be unfathomable for adult readers but may be an interesting idea for younger readers. A school without children is not possible, as schools are facilities that exist to educate children, and a school's success is dependent on its students' success. For Trunchbull, the articulation of such a matter is a clear sign of her poor mental health. Further examination of this discourse suggests that a school without children may be a reference to a university and that Trunchbull may desire to be a faculty member at a university. However, this concept is unrealistic for an individual with such unhealthy thoughts. Considering the discourses overall, Trunchbull as a headmistress should be loving and compassionate toward children, but she is the exact opposite; however, this aspect is not explained in the story. The author of this thesis thus contends that this contrariness is an implicit sign of Dahl's attempt to relay a message about his traumas.

The analyses of characters and discourses in *Matilda* denote that the characteristics of Matilda, Trunchbull, Honey, and Mr. and Mrs. Wormwood and their experiences are repeatedly brought to the forefront of the story. In the context of Dahl's intent to write the story in a manner in which these characters take precedence over others, the inference is that he desired to relay specific messages to the readers through these characters.

3.3.3. Isotopies and Similarities in *Matilda*

To reiterate, isotopy pertains to the constant repetition of particular ideas, words, themes, or character traits. The presence of isotopies in the text implies that they are elements that Dahl has determined to be important for the text. In the semiotic analysis of a text, the examination of isotopies can therefore disclose implicit signs and messages that Dahl wishes to convey.

Similar to *Charlie and the Chocolate Factory*, Dahl's life was studied simultaneously with the book *Matilda.* The author of this thesis believes that the death of Dahl's daughter Olivia and the violence Dahl suffered during his school years, both of which can be referred to as traumatic experiences, are reflected by bringing to the fore particular characteristics and events in the story. In accordance with this thought, the most notable aspects from the text include the merciless behavior toward children, gender apartheid toward girls, and unpleasant education

system. The pivotal reason is the enormous and masculine school headmistress, Trunchbull. As such behavior from a headmistress toward children is not commonly seen, the children in the story are so afraid to go to school that they do not regard it as a school at all. Based on the preceding explanations and considering Dahl's life and his negative experiences throughout his education, the author of this thesis purports that the character of Trunchbull is inspired by the violent, tyrannical teachers whom Dahl encountered and the Matron who inflicted unbelievable punishments on the children. Furthermore, the other children's negative and ugly aspects are disclosed, whereas Matilda's supernatural abilities and intelligence are brought to the fore by the narrator. Nevertheless, the negative descriptions of Matilda in the text originate with her family and the headmistress. Considering Matilda's supernatural powers and her precedence over the other characters, together with the fact that Dahl's daughter Olivia passed away at a young age, he may have been seriously affected by this traumatic event and hence reflected its effects in the story, eventually creating a semblance between the two girls. Olivia's death at a young age also triggered Dahl and his wife's guilt, and this sense of remorse is perhaps reflected in the characters of Mr. and Mrs. Wormwood. All of these similarities are ideas that are repeatedly mentioned throughout the story, and they can be considered in tandem with the concept of isotopy.

All the relations and semblances theorized are examined and exemplified in this part of the study through discourses from the text itself and by the author himself. A key point to highlight prior to the evaluation is that the isotopies used in the course of the examination and exemplifications do not consist of repeated words. The isotopies in this part of the study comprise thematic isotopies borne of the precedence of characteristics and the events that the characters have experienced.

Representation of School Life: Dahl's Teachers and Trunchbull

In the text, children's school lives, references to the school (i.e., it is an unpleasant place), and the traits of the cruel Trunchbull character are emphasized consistently. Trunchbull despises, torments, and humiliates the children at the school. She also inflicts unjust and unimaginable punishments on the students. All of these punishments contain violent elements that are highlighted and repeated in various

parts of the text. Thus, this aspect constitutes an isotopy regarding "violence." A review of Dahl's school life based on this isotopy suggests that he and his friends were repeatedly exposed to violence. Given Dahl's life and his traumatic experiences, the first analogy is based on the brutal teachers whom Dahl encountered during his school life; the brutal Trunchbull character can be a depiction of Dahl's real-life teachers. Dahl was exposed to violence from all his teachers in each school he was enrolled in during his childhood, and he also witnessed the violence against his friends. The adverse effects of such events on a developing child in a learning stage are thus inevitable. The course of children's educational life and the traumatic events they experienced during these significant stages of life can leave a lasting impression on them for the rest of their lives. Dahl himself suffered from painful events throughout his school life and underscored that he had never forgotten them: "All through my school life I was appalled by the fact that masters and senior boys were allowed quite literally to wound other boys, and sometimes quite severely. I couldn't get over it. I never have got over it" (Dahl, 2001a, p. 145). The fact that Dahl never forgot what he had experienced and witnessed, and acknowledged that he could never put this unpleasant feeling aside may have provided the inspiration for the descriptions of school life and the elements of violence in *Matilda*. In his book *Boy: Tales of Childhood* (1986), Dahl offers detailed information about the education system during his childhood. Before identifying the isotopies in the text, this chapter utilizes the information provided in *Boy: Tales of Childhood* (1986) and summarizes the important parts to establish the connection used in the analysis.

Dahl was initially exposed to violence by a headmaster, Mr. Coombes, between the ages of 7 and 9 while he attended Llandaff Church School. As Dahl had loved candies since he was a little boy, he and his friends purchased these sweets from a confectionary store on their way to school. The storeowner was a woman named Miss Pratchett. As this woman treated the boys in a very mean manner, the children planned mischief and placed a dead mouse in a candy box. As a result of this mischief, Miss Pratchett went to the school and asked the headmaster to identify these boys. And thus, Miss Pratchett played an active role in the punishment of children. Dahl and his friends were eventually beaten by Mr. Coombes (Dahl, 1986,

pp. 35-46). Upon learning about this incident, Dahl's mother withdrew him from the school and registered him at another one.

A similar incident of violence occurred when Dahl, then between the ages of 9 and 13, attended Peter's School. One of the people by whom he was most impressed was a large woman called the Matron. The Matron was a nurse, was also responsible for supervising the children in the dormitory. The Matron scared the children with a bastinado in her hand, punished them whenever they made the slightest noise, and threatened to send them to the headmaster. Children were afraid of her because the headmaster also punished them with a rod of steel (Dahl, 1986, pp. 85-92). While enrolled at that school, Dahl was accused by a teacher named Captain Hardcastle, even though he had never experienced problems with Matron. One day, although Dahl had not cheated in a test, he was sent to the headmaster by Hardcastle. The headmaster did not believe that Dahl was innocent, and he proceeded to punish the boy with a cane (Dahl, 1986, pp. 108-122).

After completing his studies at Peter's School, Dahl attended Repton School between the ages of 13 and 20. As Dahl pointed out that he was similarly bullied at this school and employed by the prefects, the Boazers, as a Fag for study-cleaning and arbitrary works. These prefects also beat junior students as they wished. The director of Repton School was appointed as the Bishop of London despite his violent and indifferent nature. Among these stiff educators, Dahl recalled only two teachers who had treated him well. One of them was Mr. Corkers, a mathematics teacher who did not really teach mathematics; he also adopted a positive attitude toward children. The other was the silent art teacher, Arthur Norris, who recognized Dahl's talent in photography and eventually organized a photo exhibit for the young boy (Dahl, 1986, pp.141-163). Following these adverse incidents, Dahl decided to discontinue his education and skip university altogether and instead started his business career.

Based on these traumatic events that Dahl experienced and witnessed as mentioned in *Boy: Tales of Childhood* (1986), and the examination of the discourses and descriptions of Trunchbull in *Matilda*, Dahl may have constructed the headmistress as a representation of all these violent teachers and headmasters. In addition to this portrayal of violence, the text mentions a single virtuous person in

the school, Miss Honey. The more violent Trunchbull is, the more compassionate Miss Honey is. The fact that Miss Honey is highly interested in her students and treats them well is a recurring idea in the text and, at this point, she constitutes the isotopy of "kindliness." In creating this isotopy, Dahl may have been inspired by Arthur Norris, his kindly and helpful art teacher. Overall, when the recurring ideas of "violence" and "kindliness" are considered in the text, Dahl may have created isotopies using these opposite words that related to one another to a certain extent. To enhance the concretization of such similarities and emphasize the isotopies "violence" and "kindliness," selected discourses from the source text are used and specified.

Example 1

> She was above all a most **formidable female**. She had once been a famous athlete, and even now the muscles were still clearly in evidence. You could see them in the **bull-neck**, in the **big shoulders**, in the **thick arms**, in the **sinewy wrists** and in the **powerful leg** (Dahl, 2001c, p. 77).

In Example 1, the physical traits of Trunchbull are overemphasized; these traits are described by the narrator through the use of sharp tongue, contrary to the terminologies that would be used for an ordinary, polite woman. The expression "formidable" (Dahl, 2001c, p. 77) is used to indicate that Trunchbull is highly different from ordinary women, and phrases such as "thick arms, bull-neck, big shoulders, powerful leg and sinewy wrists" (Dahl, 2001c, p. 77) are used to convey Trunchbull's tough, frightening, powerful, and well-built features. This character may have been constructed as a person with a tendency to use violence and a very scary appearance for tiny and weak children. Thus, an isotopy is constructed regarding "violence." Based on the isotopy of "violence," Trunchbull's appearance may be construed as inspired by Dahl's teachers. The first person who comes to mind, as she is a woman, is Matron who had an unforgettable place in Dahl's life. Dahl describes Matron as follows:

> The Matron was a large fair-haired woman with a bosom. Her age was probably no more than twenty-eight but it made no difference whether she was twenty-eight or sixty-eight because to us a grown-up was a grown-up and all grown-ups were dangerous creatures at this school" (Dahl, 2001a, p. 85).

Similar to Trunchbull, Matron has traits that prone to violence and Dahl highlighted that she posed a danger. Considering the physical traits of Matron and

Trunchbull, Dahl may have revived the traumatic events he experienced with Matron during his school year using the character Trunchbull. The facts that both Trunchbull and Matron are large women and a danger to children are parallel with each other. Additionally, they provide an evidence for the isotopy of "violence."

Example 2

> The Trunchbull was leaning back against the weight of the whirling girl and pivoting expertly on her toes, **spinning round and round**, and soon Amanda Thripp was **travelling so fast** she **became a blur**, and suddenly, with a mighty grunt, the Trunchbull let go of the pigtails and Amanda went **sailing like a rocket** right over the wire fence of the playground and **high up into the sky** (Dahl, 2001c, p. 109).

The discourse in Example 2 reveals the unimaginable punishment and cruelty that Trunchbull inflicts on the little girl. The girl, Amanda, has very long hair that her mother braids on both sides; however, as Trunchbull cannot tolerate feminine appearances like fuss and feathers, she asks Amanda to have a haircut. When Amanda declines and tells that her mother loves her hair, Trunchbull grabs her by the hair and throws her. This behavior is described with words such as "spinning round and round," "travelling so fast," "became a blur," "sailing like a rocket," and "high up into the sky" (Dahl, 2001c, p. 109). Thus, the violence against Amanda is illustrated step by step. In this case, the isotopy of "violence" is once again revealed. In a serviceable education system, violence against children is improbable; however, Matron meted out unacceptable punishments to children. One such punishment is described by Dahl as follows:

> She always had a pair of scissors hanging by a white tape form her waist, and with this she began shaving thin slivers of soap into the palm of one hand. Then she went over to where the wretched Tweedie lay and very carefully she dropped these little soap-flakes into his open mouth (Dahl, 2001a, p. 91).

In Dahl's account, Matron put soap in the mouth of one of Dahl's friends because the little boy snored unconsciously while sleeping. Matron punished the child with brutal behavior and attempted violence without waking the child. As a result, the child's mouth began to froth, causing him to wake up in a panic. The consequence of this act on the boy named Tweedie was both unpleasant and unwanted. Violence in Dahl's life may be said to be clearly reflected in the text through this isotopy of "violence." The character of Trunchbull in the book and Matron who influenced Dahl's life both punish the children in an unjust manner.

Amanda is thrown by Trunchbull simply because she has long hair, whereas Tweedie is punished by Matron for his unconscious snoring. The traits of these individuals are similar in terms of their brutal and violent nature and tendency to unjustly punish the children; these themes are integrated under the isotopy of "violence."

Example 3

> Miss Jennifer Honey was a **mild and quiet person** who **never raised her voice** and was seldom seen to smile, but there is no doubt she possessed that **rare gift for being adored by every small child under her care** (Dahl, 2001c, p. 61).

In Example 3, Miss Honey is described as the best adult in the book, as she always treats children properly. In contrast to the other adults, Miss Honey is often described as a quiet, friendly, and moderate person. Her most notable traits are compassion and propensity to lovingly guide, properly educate, and willingly help the children to be successful. Miss Honey's traits are emphasized in the text through expressions such as "mild and quiet person," "never raised her voice," and "rare gift for being adored by every small child under her care" (Dahl, 2001c, p. 61). These phrases are deemed to form an isotopy of "kindliness." Other adults, especially Trunchbull, are depicted as evil and ruthless, with an emphasis on the isotopy of "violence;" by contrast, the portrayal of Miss Honey as a kind-hearted and benevolent individual forms an isotopy of "kindliness," and the opposition between two isotopies is ensured. This isotopy of "kindliness" suggests that Miss Honey's character is similar to the one of Dahl's teacher, Arthur Norris, whom Dahl remembers as the only admirable teacher in his life. Dahl described Norris as follows:

> Our Art Master was a shy retiring man called Arthur Norris who kept himself well apart from the rest of the staff. Arthur Norris and I became close friends and during my last year he organized an exhibition of my photographs (Dahl, 2001a, p. 202).

Most of the teachers in Dahl's life were violence prone and aggressive, whereas Norris was their exact opposite. Norris helped Dahl to organize a photographic exhibition with compassion and guidance. Norris was also interested in Dahl as a friend more than as a student. He said: "Arthur Norris would give me tea and cakes in his flat" (Dahl, 2001a, p. 163). Norris and Miss Honey are similar in terms of the isotopy "kindliness;" Miss Honey, like Norris, is deemed to be an

individual who has compassion for children and guides them. In particular, she becomes close friends with Matilda, the main character in the book, and helps Matilda to survive the difficult times. Miss Honey likewise offers Matilda tea at her cottage. Overall Miss Honey and Arthur Norris are alike in the aspect of being the only exemplary and guiding teachers. Hereby, they serve as a model for the isotopy of "kindliness."

The characters Trunchbull and Miss Honey and the teachers whom Dahl encountered during his school years have similarities in terms of physical appearance, attitude, and the violence or kindliness they show to the students. In *Boy: Tales of Childhood* (1986), in which Dahl relates his own life, he emphasizes the well-built, muscular appearances of the teachers and Matron, who he considers dangerous. In addition, Dahl explains to the readers the level of cruelty of the punishments that he and his friends experienced and their ensuing suffering. In *Matilda*, headmistress Trunchbull is portrayed as a well-built, muscular, and scary person. She inflicts unimaginable punishments on the children and uses violence recklessly to hurt them. On the contrary, a teacher named Arthur Norris guided and helped Dahl; he is comparable to Miss Honey in the text. The results of the discourse analysis suggest that Dahl may have created the Trunchbull character as a result of the trauma he experienced during his school years and as a means of exemplifying the brutal side of school life. Meanwhile, the only virtuous teacher in the text is Miss Honey; her representation may be influenced by Norris, the best teacher in Dahl's school life. Dahl's statements about the fact that he could not forget those cruel years and his own discourses about those years are evidences of this idea.

In addition to these isotopies, other interesting factors in the text contribute to this study. These factors include the fact that Trunchbull detests small children, her statement that her major dream is a school with no students—of which she would be the headmistress—and her assessment of girls as insects. No explanation is given in the text on how Trunchbull came to be a school headmistress; however, some gaps in the text prompt readers to contemplate this matter. As for Dahl, the reality of how violence prone teachers became headmasters also remained unknown in his school years. Dahl expresses his thoughts on this matter in his book as follows:

> So what was it all about? I used to ask myself. Did they preach one thing and practise another, these men of God? And if someone had told me at the time that this flogging clergyman was one day to become the Archbishop of Canterbury, I would never have believed it (Dahl, 2001a, p. 146).

At Repton School where Dahl studied between the ages of 13 and 20, the British headmaster preached good behavior to students, while concurrently being adamant in his belief that his students were telling untruths and eventually punishing them mercilessly. As stated in *Boy: Tales of Childhood* (1986), despite such behavior, the British headmaster's position gradually improved, until he reached the status of Archbishop of Canterbury. Nobody outside the school was aware of the real nature of the headmaster, as his behavior was known only to the children. Moreover, as no one believed the words of children at the time, such cruel behavior was not revealed (Dahl, 1986, pp. 144-146). The fact that this headmaster both preached religiously and exhibited cruel behavior had always been a matter of concern for Dahl, and he seems to have attempted to convey this contradiction in *Matilda*. The book underscores Trunchbull as the headmistress with a strong contempt for children. Thus, a similarity is created between Trunchbull's hateful approach and the detestable attitudes of Dahl's own teachers.

Two Parent Figures: Wormwoods and Dahls

As discussed in the chapter on "Roald Dahl and the Turning Points in His Life" in the context of intertextuality, Dahl married Patricia Neal in 1953. Initially, their marriage proceeded smoothly; however, it started to deteriorate after multiple traumatic events and ended in divorce in 1983. Neal, an actress, "was beautiful and famous. She was also young—10 years his junior—and Dahl hadn't previously been attracted to many younger women" (Treglown, 2016, chapter 6, p. 6). Although Dahl had not previously experienced such a situation, he and Neal were smitten at first sight. Neal fell in love with Dahl, and she was devoted to him in many ways. However, Theo's illness and Olivia's death caused trauma for both of them and inevitably shook their relationship. Also, Neal's aneurysm irreversibly changed the couple's relationship. In the light of such information, the second analogy considered in this part of the thesis involves the similarity in the relationship between Dahl and his wife and the relationship between Mr. and Mrs. Wormwood. However, from the

very beginning of this chapter, it should be stated that this analogy does not cover all the aspects, but only certain parts.

First, the text mentions certain tasks that mother and father figures should undertake: the mother does the housework, prepares meals for her husband, and pursues enjoyable activities, whereas the father works, earns money, and represents the important person whom his wife should serve. At this point, the behaviors of the characters transpire in the context of social roles viewed from a traditional perspective. These ideas are continuously repeated in the text, and "social roles" can constitute an isotopy. The mother figure, Mrs. Wormwood, is a character who places high importance on her appearance and beauty. She is simultaneously engaged in chores such as cleaning, housework, caring for the children, and looking attractive for her husband. For Mrs. Wormwood, life is based on these factors and, without them, there is no other endeavor for her. When all the repetitive elements such as cooking, caring for children, cleaning, and dressing up to look good for her husband are taken into account, these elements are deemed to be an example for the isotopy of "social roles." Considering Dahl's life based on this isotopy, his wife is also observed to have adopted these roles. Patricia Neal expressed her adoption of these roles as follows: "I did the cooking, I did the children, keeping the house, the garden, the weeds—and then when I got ill, everything changed in the end" (Treglown, 2016, chapter 9, p. 11). Neal's statement indicates that she, like Mrs. Wormwood, had devoted herself to these social roles and when she could not fulfill them when she was ill, she thought everything was all over. The character of Mrs. Wormwood, especially her addiction to television—she always watches the evening shows—can be attributed to the fact that author Dahl's wife was once an actress who starred in many films and was always on front of the screen. A significant link between television and both the character and the person is apparent. Both also had a common aspect in terms of money. Patricia Neal's outlook changed after she married Dahl, and she started to consider money and rich people as being more important than everything else.

> Some of Patricia Neal's friends say that after she met him, she became less nice to know. In the opinion of one, "She adopted Roald's values, and one of them was a prodigious amount of name-dropping, and a prodigious amount of gossiping about the people they were name-dropping about. And also a

> tremendous attention to money. Who was rich and famous was important" (Treglown, 2016, chapter 6, p. 7).

Neal's valorization of people with money and her adoption of Dahl's values are similar to the actions of Mrs. Wormwood. Mrs. Wormwood considers her husband to be the head of household and relies on him. Similar to Neal, Mrs. Wormwood acknowledges television as an essential item. Additionally, she deliberates books as unnecessary. Mrs. Wormwood does the housework and plays bingo with her friends, while Mr. Wormwood goes to work and makes money illegally. Furthermore, Mrs. Wormwood's addiction to playing bingo, during which time she would leave Matilda at home, even as a baby, coincides with Patricia Neal's love for games and socializing: "Pat, too, has her own happy domestic memories: games of scrabble with Roald's sisters, outings to the village pub with Roald, dinner parties with friends" (Treglown, 2016, chapter 11, p. 8).

These considerations illustrate an example of the isotopy of "social roles" that is built on the idea that women do housework, watch television, wait for their husbands to return from work, and care about the money most. In this context, a similarity exists between the character and the person both in terms of their valorization of money and their tendency to socialize and play games. Moreover, both Neal and Mrs. Wormwood can be unhappy in their inwardness. Mrs. Wormwood praises her husband and speaks of the worthlessness of reading books, and even she regards herself as superior to Miss Honey because she has a husband owing to her beauty. However, in some of the dialogues with her daughter Matilda and in certain discourses in which she expresses her feelings toward her husband, Mrs. Wormwood appears to be dissatisfied with their situation. However, she generally does not express these feelings and continues to act as if she is happy. Similarly, Patricia Neal could do her best to suppress the expression of her feelings. Neal described her feelings as follows: "Frequently my life has been likened to a Greek tragedy, and the actress in me cannot deny that comparison" (Neal, 1988, p. 13) and continued to appear on films while she was struggling with her own sorrowful state and also her children's touching situations. From this perspective, both women are assumed to be unhappy in their inner worlds, but they continue to act as if they are content without showing their feelings to the outer world. In the

light of these findings, both women can be deemed to have been victims of the social roles imposed on them, who eventually became unhappy, and these repetitive ideas can be tackled under the isotopy of "social roles."

Meanwhile, the father figure, Mr. Wormwood, is a very strict person. The traditional father figure is dominant in the text, and this aspect is repeatedly emphasized. At this point, an isotopy emerges in terms of the "social roles" of the father figure. Mr. Wormwood views himself as the head of the family and an individual to be respected, even though he earns money illegally. He never considers any thoughts as superior to his own. Although Matilda attempts to convince her father that reading is a beneficial activity, Mr. Wormwood insists that television is better than books and even forbids Matilda to read. In this case, the father is portrayed as the highest-ranking person in the family, the one who knows best and does not make mistakes. Thus, this example can represent an isotopy of "social roles." The fact that the father figure accepts his own opinion as the correct one and he applies pressure on the people around him overlaps with certain considerations regarding Dahl: "His view was the only view. If black is white today, then that is it" (Treglown, 2016, chapter 15, p. 1). However, considering Dahl's love of books and writing, the father figure in the text is clearly the opposite of this case.

In addition to this isotopy, another theme is predominant in the text: the neglect of children by the adults. This situation repeatedly transpires in the text and thus constitutes an isotopy of "indifference and negligence." Following the trauma Dahl experienced, especially after Olivia's death, Dahl was unable to concentrate on his work and produce new texts: "Six months after Olivia's death, he told his publishers: 'I feel right now as though I'll never in my life do any more! I simply cannot seem to get started again'" (Treglown, 2016, chapter 8, p. 11). By contrast, Patricia Neal devoted herself to her work and continued to be on the screen: "For Neal, work was both a ready form of escape and a necessary source of income. Acting brought new surroundings, new friends, and a mind other than her own to occupy" (Treglown, 2016, chapter 8, p. 11). Seemingly, both parents sought an escape route as a result of this trauma and tried to tackle it in different ways. Furthermore, they may have been both blamed themselves for Olivia's death in various ways: "[...] Patricia wondered whether Olivia's death might not have been a

punishment for her abortion, when she was carrying Gary Cooper's child" (Treglown, 2016, chapter 9, p. 1). As for Dahl, in his speeches about measles, highlighted how fatal the disease could be and how they suddenly lost Olivia because of it:" In an hour, she was unconscious. "In twelve hours she was dead […] and there was nothing the doctors could do to save her" (Dahl, https://www.roalddahl.com/roald-dahl/timeline/1960s/november-1962, 16.09.2019). The family couldn't realize that Olivia was so sick and the illness suddenly became very severe that they could not do anything. Thus, they may have been blamed themselves for the indifference and negligence that resulted in Olivia's demise. This thought can be partially reconstructed in Mr. and Mrs. Wormwood's extreme neglect and disregard of Matilda. Matilda begins primary school late because of her family's negligence and indifference. In addition, the family never realizes that she has supernatural powers and continues to ostracize her. The family even agrees to let Miss Honey adopt Matilda. This behavior is proof that the family does not care about Matilda in any way, which again forms an isotopy of "indifference and negligence."

In addition to the isotopy of "indifference and negligence" by the Wormwood family, some discourses in the text indicate that the families in the community generally ignore and neglect their children. Moreover, certain situations transpire, which are similar to the ones that Dahl encountered as a child. This section then focuses on the isotopy of "indifference and negligence" not only for the Wormwood family but for all families. The use of this isotopy in the text is examined and its relationship with Dahl is illustrated through following example.

Example

> "But **don't the parents complain**?" Matilda asked. "Would yours?" Hortensia asked. "I know **mine wouldn't**. She treats the mothers and fathers just the same as the children and **they're all scared** to death of her" (Dahl, 2001c, p. 110).

In this example, the children discuss Trunchbull's behavior and question why the families have done nothing about it. This discourse states that the families do not complain because the children are afraid of Trunchbull; therefore, the children do not tell anyone about the occurrence. These descriptions are conveyed by discourses such as "don't the parents complain," "mine wouldn't," and "they're all scared" (Dahl, 2001c, p. 110); with these repeated ideas in the text, an isotopy is formed in

terms of which all families are indifferent and neglectful. However, the main point in the passage is that Hortensia does not give a clear answer to Matilda's question about why the families do not complain, and she responds to the question with a reference to Matilda's family. At this point, a gap is formed in the text; perhaps Trunchbull is not the only reason why families choose to remain silent: Dahl and his fellow students were subjected to violence by teachers in the same way during their childhood, and the family did nothing about it. Dahl once reported an incident that he had experienced:

> A boy of my own age called Highton was so violently incensed by the whole affair that he said to me before lunch that day, "You don't have a father. I do. I am going to write to my father and tell him what has happened and he'll do something about it." Then and there, little Highton sat down and wrote to the father he admired so much, but of course nothing came of it. (Dahl, 2001a, p. 122)

An examination of Dahl's life in terms of neglect and indifference indicates that families opted to remain silent about such violence against children. As a child, Dahl was aware of the silence of the families; hence, he did not attempt to explain the violence he had been exposed to, not even to his own family. Children accepted marginalization in the face of violence and the absence of a solution to these violations; they underwent traumatic processes in their educational lives. Families being so negligent and unconcerned stems from the fact that their children do not really believe that they are in such unpleasant conditions. On the one hand, Dahl may have reiterated in *Matilda* the events he had witnessed in his childhood as a means of reacting to the position of the families. On the other hand, he seem to have underlined how children felt and struggled on their own in response to such a violent educational system. Thus, in the dialogue between Hortensia and Matilda, the gaps in the text can be considered to be related to the unconcerned families that Dahl had witnessed in his life. This aspect is revealed by the isotopy of "indifference and negligence" in the text.

Transition from Death to Life: Two Extraordinary Girls

Throughout the story, Matilda is at the forefront as extraordinary, whereas other children stay in the background. Matilda's greatness, superiority, and wisdom compared to other children are constantly repeating ideas, and they constitute an

isotopy of "extraordinariness." Notwithstanding the presence of other child characters in the text, such as Matilda's classmates and her brother, the narrator especially emphasizes Matilda as the superior character, and describes the other children as ordinary characters. Two of these ordinary characters are Bruce and Lavender. Both children somehow manage to win against Trunchbull before Matilda vanquishes Trunchbull using her magical power. In this part of the study, before examining the isotopy of "extraordinariness" in the text and revealing the similarities that refer to Dahl's life, the victories and achievements of these children are explained through examples. Thanks to these processes, the isotopy of "extraordinariness" can be featured.

Example 1: Bruce, the first child to defeat Trunchbull

> The boy was slowing down now. There was no doubt about that. But he kept pushing the stuff into his mouth with the dogged perseverance of a long-distance runner who has sighted the finishing-line and knows he must keep going. As the very last mouthful disappeared, a tremendous cheer rose up from the audience and children were leaping on to their chairs and yelling and clapping and shouting, "Well done, Brucie! Good for you, Brucie! You've won a gold medal, Brucie" (Dahl, 2001c, p. 125)!

Bruce is described as a little chubby boy. One day, when he sees the chocolate cake that has been baked for Trunchbull, he eats some of it. Trunchbull discovers who the culprit is and punishes Bruce. She places a large cake in front of him and demands that he finish it all. Trunchbull is convinced that Bruce will not finish so much cake and that this punishment is suitable for him. As illustrated in Example 1, Bruce is actually having a difficult time eating the cake and is on the verge of quitting, but he continues to eat without relenting. As Bruce obtains the support of his friends, he increasingly becomes confident and eventually finishes the entire cake and defeats Trunchbull. Trunchbull is once again humiliated by Bruce; she becomes enraged and leaves the scene.

Example 2: Lavender, the second child to defeat Trunchbull

> "That evening Lavender went to the bottom of the garden determined to catch a newt […] then, using her school hat as a net, she swooped and caught it" (Dahl, 2001c, p.131).
>
> Immediately after lunch, she dashed off to the kitchen and found one of the Trunchbull's famous jugs… quick as a flash, Lavender got her pencil-box from

> her satchel and slid open the lid just a tiny bit. The newt was lying quiet still. With great care, she held the box over the neck of the jug and pulled the lid fully open and tipped the newt in (Dahl, 2001c, p. 134).

Lavender is the second child to defeat Trunchbull. The headmistress Trunchbull visits Matilda and her friends' class to ask some questions. Similar to the other children, Lavender is tired of Trunchbull's vicious deeds and is intent on teaching Trunchbull a lesson during the visit. As illustrated in Example 2, Lavender catches a newt and keeps it in her pencil case until the next day. The task of filling Trunchbull's water-jug with water is Lavender's, and when she refills it the next day, she puts the newt in the water. When Trunchbull pours some water, the newt falls into the glass and Trunchbull recoils. Lavender thereby takes revenge on Trunchbull. However, justice is not fulfilled, and Trunchbull blames Matilda for the deed. Although Matilda attempts to explain that she is not the culprit, Trunchbull continues her cruel insults. This gesture enrages Matilda and promptly triggers her magical powers.

Although Bruce and Lavender defeat Trunchbull and take their revenge, they are neither rewarded for their victories nor appreciated, and they remain in the background. Bruce is reprimanded; meanwhile, Lavender who is responsible for the newt plan does not even emerge. On the contrary, Matilda is not an ordinary child; she is the heroine of the text with all her clever plans and magical powers. Furthermore, Matilda is a child who sends Trunchbull away from the city and gives Miss Honey's home and old life back. In this case, Matilda is placed on the forefront after what she has done. These ideas are repeatedly articulated in the text, and they thus form an isotopy of "extraordinariness." When Dahl's life is examined through this isotopy, the author of this thesis suggests that Dahl may have intended to uncover another traumatic event in the character of Matilda. Considering the Dahl family's inability to realize the worsening state of Olivia's disease and her subsequent death, the idea that the little girl cannot see or complete multiple things anymore comes into view. However the character Matilda, who is foregrounded in the text, appears to be much more powerful, magical, and intelligent than an ordinary girl. In this case, Dahl may have revived his daughter Olivia in the character of Matilda with her superior traits. To concretize this idea and the isotopy of "extraordinariness," some in-text and extra-text discourses are discussed below.

Example 1

> The nice thing about Matilda was that if you had met her casually and talked to her you would have thought she was a perfectly normal five-and-a-half-year-old child. She displayed almost no outward signs of her brilliance and she never showed off. 'This is a **very sensible and quiet little girl**,' you would have said to yourself. And unless for some reason you had started a discussion with her about literature or mathematics, you would never have known the **extent of her brain-power** (Dahl, 2001c, p. 95).

The narrator describes how sensitive Matilda is and highlights that she is intelligent enough to master both literature and mathematics. Although she is only five years old, Matilda is much more advanced than her peers and is able to speak more intelligently than the adults. Matilda's appearance does not show any strangeness, and everyone who sees her thinks she is just a five-year-old girl. However, when Matilda's inner world is revealed, her extraordinary magical powers come to the fore. This point is evident in the use of the words "very sensible and quiet" and "extent of her brain-power" (Dahl, 2001c, p. 95) in the text. These ideas are repeated many times in the text and are indicative of an example of the isotopy of Matilda's "extraordinariness."

An examination of Dahl's life from this isotopy can suggest that his daughter Olivia had the same traits with Matilda: "Olivia was seven and a half, an imaginative, slightly fey girl who made up rhyming poems in the car and charmed visitors by telling them that she had an invisible imp on each shoulder, one good, one bad" (Treglown, 2016, chapter 8, p. 9). Taking into account the similarities of the two girls, Olivia, like Matilda, was clearly very bright. Olivia made rhyming poems in the car, thereby revealing her interest in and predisposition to literature. Matilda is also strongly interested in literature. An example of this aspect is Matilda's rhyming poem that she wrote for her teacher, Miss Honey. Although a peculiarity in the appearance of either girl is lacking, some unusual character traits are apparent. In point of fact, living with an invisible imp was unusual for Olivia. Thus, she thought that she had a magical realism and possessed an extraordinary imp. For Matilda, having magical powers is also strange. The fact that she can use her magical powers for good or bad may be compared to the idea of Olivia having an angel and a devil on her shoulders. Devil would lead her to behave badly, whereas the Angel would

encourage her to use her angelic powers for good. These supernormal traits of the girls unite them under the isotopy of "extraordinariness."

In addition to descriptions of Matilda's characterization, another key aspect of this study is the description of Matilda's magical powers, the idea of which is repeated throughout the text. The concept of a little girl with magical powers is uncommon, which is why an isotopy of the "extraordinariness" is present.

Example 2

> "Tip it" Matilda whispered. "Tip it over!" She saw the glass wobble. It actually tilted backwards a fraction of an inch, then righted itself again. She **kept pushing at it with all those millions of invisible little arms and hands that were reaching out from her eyes**, **feeling the power that was flashing straight from the two little black dots in the very centres of her eyeballs** (Dahl, 2001c, p. 159).
>
> "And there it teetered for a few seconds before **finally toppling over** and **falling with a sharp tinkle** on to the desk-top. The water in it and the squirming **newt splashed out** all over Miss Trunchbull's enormous bosom" (Dahl, 2001c, p. 160).

Example 2 depicts how the magical powers emerge, turning Matilda into an extraordinary person. Although these powers are unknown at the beginning of the story, they emerge in the middle of events for a specific reason. Matilda has evidently become a completely extraordinary girl with magical powers besides her superior intelligence, and she is thus foregrounded in relation to other characters. Matilda is accused of being responsible for putting the newt in the water. When she is subsequently reprimanded by Miss Trunchbull for an offence that she has not committed, Matilda becomes angrier than she has ever been before. However, as Matilda is a small child, she cannot do anything against a well-built woman like Trunchbull. Instead, Matilda chooses to focus on the jug in front of Trunchbull, sincerely wishing it to fall. The jug then starts to move unexpectedly. This process depicting Matilda's sensations is explained with phrases such as "kept pushing at it with all those millions of invisible little arms and hands that were reaching out from her eyes, feeling the power that was flashing straight from the two little black dots in the very centres of her eyeballs, finally toppling over, falling with a sharp tinkle, newt splashed out" (Dahl, 2001c, p. 160). These words connote that invisible powers are active in Matilda; the feelings that this power creates in Matilda are depicted.

Matilda uses her rage to mobilize these powers. In other words, these powers are triggered by her anger. As Matilda sees that the jug is moving, she forces herself to concentrate even more. She eventually succeeds in making the jug fall and gets what she wants through her exasperation. In this case, Matilda is attempting to do something that she is unaware she can do. Normally, an ordinary person cannot cause an object to fall by merely focusing on it and using magical powers; by contrast, as Matilda is no ordinary person, she is able to make the object fall by focusing herself. Matilda's use of her magical powers to move inanimate objects is a turning point in the plot, which once again exemplifies the isotopy of "extraordinariness."

Another important isotopy besides the isotopy of "extraordinariness" is present in the book. This isotopy, the "death of the extraordinariness," begins with the end of the isotopy of "extraordinariness." Matilda is emphasized as an extraordinary girl, but at the end of the book, as she loses her magical powers, she somehow loses her extraordinary traits and becomes an ordinary girl. This idea is highlighted at the end of the text and indicative of the isotopy of "death of the extraordinariness." A review of Dahl's life through this isotopy can reveal that the death of Dahl's extraordinary daughter Olivia is foregrounded and is compared to Matilda's loss of her magical powers. Dahl described the final event preceding her death with his own words as follows:

> Olivia, my eldest daughter, caught measles when she was seven years old. As the illness took its usual course I can remember reading to her often in bed and not feeling particularly alarmed about it. Then one morning, when she was well on the road to recovery, I was sitting on her bed showing her how to fashion little animals out of coloured pipe-cleaners, and when it came to her turn to make one herself, I noticed that her fingers and her mind were not working together and she couldn't do anything. "Are you feeling all right?" I asked her. "I feel sleepy," she said. In an hour, she was unconscious. In twelve hours she was dead (Dahl, https://www.roalddahl.com/roald-dahl/timeline/1960s/november-1962, 16.09.2019).

Considering the scene in which magical powers come to Matilda, as illustrated in Example 2, and the scene of Olivia's death as explained by Dahl, the author of this thesis asserts that Dahl may have made a transition from his real life to the book *Matilda* in the line with death and life. This situation can be handled by the isotopies that move from "extraordinariness" to "death of the extraordinariness." When it was Olivia's turn to make an animal figure, she could neither move her

hands on her own nor do anything even if she could think of moving her hands. She later lost her consciousness completely. Although she was unable to move her hands, she was still able to think, wanted to make the figure, perhaps pushed herself, but still failed. The emotions she may have felt when attempting to achieve this task can be similar to the ones described in the book when magical powers come to Matilda. When Matilda's magical powers emerge, she does not use her hands actually but she feels that millions of invisible hands, small arms and two little black dots in her eyeballs are attacking her body. With her mental power, she overturns the jug as if she has an invisible hands and arm. Furthermore, other common points are their intelligence and extraordinary abilities and their families' non-recognition of their eccentricities. Despite these similarities between two little girls, a significant difference also stands out: Olivia failed whereas Matilda succeeds with invisible hands. In the text, anger mounts as a result of Matilda's marginalization, the adults' apathy and negligence, and her being declared guilty of everything; this rage eventually explodes and emerges through her magical powers. Matilda is successful at this point and, as a result of her magical powers, she is saved from marginalization and family neglect. Nonetheless, she later loses her magical powers and becomes an ordinary girl. Meanwhile, Olivia was an extraordinary girl, but she lost her life struggle because, similar to Matilda's family, Olivia's family did not understand her strange situation and the disease had fatally changed direction. At this point, the extraordinary traits of both girls perish.

Considering the similarity of the two little girls—whose ages were very close to each other—Dahl may have transferred his feelings to the book *Matilda*, holding himself responsible for Olivia's death and accusing himself of negligence; he may have designed Matilda to resemble Olivia. Hereby, both girls are portrayed as extraordinary. Dahl gives Matilda magical powers that she ordinarily cannot have and, despite being a neglected girl, Dahl allows her to overcome her struggle at the end of the story. As Dahl did not realize that his daughter's illness was worsening, he may have blamed himself and reflected his trauma that related to Olivia's death in the book through the exaggerated language of the negligent mother and father figures. This approach can be regarded as a means of coping with trauma and representing the isotopy of "extraordinariness." At the end of the story, Matilda loses

her magical powers because Trunchbull has left the city; Miss Honey adopts Matilda, and Matilda moves to an upper class she deserves. Now that Matilda is engaged in her studies, she no longer has the magical power to internally accumulate and subsequently express. As Matilda is back to being a normal girl, her extraordinary power is gone. Matilda gains a new life with her magical powers, but at the end of the story, Dahl removes those powers and kills the extraordinary Matilda in some way—in the sense that Olivia lost her struggle and died. This death can be reflected in the book by eliminating Matilda's magical powers. Matilda's loss of her extraordinary powers and the emphasis on this loss at the end of the story is indicative of an isotopy of "death of the extraordinariness." Matilda's so-called death can be matched with the real demise of Olivia. Dahl's intelligent and extraordinary daughter Olivia is assumed to not deserve to die in the early moments of her life. Accordingly, Olivia's illness and weak state can be reflected as strong and extraordinary in the character of Matilda by Dahl.

Theme of Gender Apartheid

In addition to the discourses analyzed previously, gender perceptions against little girls and related discourses also occur in *Matilda*. These perceptions and discourses can be similar to one of the traumatic events in Dahl's life related to the gender apartheid against boys. Discriminatory discourses and gendered judgments against young girls are repeated throughout the book. An isotopy is thus created, which relates to the concept of "gender apartheid." Based on this isotopy, the gendered discourses against girls in *Matilda* and the gendered discourses against boys in Dahl's life are analogous. First, Matilda's mother and father marginalize Matilda because she is a girl. Although Matilda is portrayed as a girl with extraordinary intelligence and magical powers, none of these traits are witnessed by her family. The family instead values Michael—who has no exemplary traits and is kept in the background simply because he is a boy—and underestimates Matilda as a result of her being a girl. The fact that Matilda has learned reading at an early age and has significantly advanced in school is completely absurd and meaningless for Mr. and Mrs. Wormwood; even when Miss Honey comes to talk to the family about Matilda's astonishing achievements. In addition, Trunchbull's prejudice against and

contempt for girls illustrate a gendered perception. Also, discriminations against women by men and by women are apparent. Mrs. Wormwood does not care for her own daughter even though she is a woman herself. By contrast, Trunchbull loathes little girls, ignoring the fact that she is a woman; such attitude suggests that she actually rejects her own existence. Herewith, the author of this thesis supposes that Dahl presents an example of the isotopy of "gender apartheid" through exaggerated gendered discourses. He possibly attempts to tell the readers something about his life, as indicated in the examples and discourses in the text.

Example 1

> "**Nasty dirty things, little girls are**. **Glad I never was one** [...] I became a woman very quickly" (Dahl, 2001c, p. 80).

This example focuses on Trunchbull's discourse against girls. An evaluation of this discourse in the text denotes that the character is someone who hates the girls in her school and views them as "nasty dirty things" (Dahl, 2001c, p. 80), notwithstanding the fact that she is a headmistress. Trunchbull's contempt is so strong that she denies her own self, even her own childhood. This stance is impossible from a biological perspective, but Trunchbull convinces herself that she was never a girl and that she had immediately grown up and become a woman; she even forces the people around her to believe this idea. She expresses this idea by saying, "glad I never was one" (Dahl, 2001c, p. 80). These statements apparently convey that Trunchbull has an overreacting and discriminatory attitude toward both her own childhood and other girls' childhoods. With these repeated ideas, an isotopy of "gender apartheid" is created.

Example 2

> "**No one in the world could give the right answer just like that, especially a girl**! **You're little cheat**, madam, **that's what you are**! A cheat and **a liar**" (Dahl, 2001c, p. 49)!

A gendered discourse against a girl is observed in Example 2. Although Mr. Wormwood recognizes that Matilda is smart enough to answer a question quickly and accurately, he rejects Matilda's response and overall ignores her ability, subsequently accusing his daughter of cheating because her answer is correct. He says, "No one in the world could give the right answer just like that, especially a girl!

You're little cheat, that's what you are, a liar!" (Dahl, 2001c, p. 49), Mr. Wormwood's gendered discourses of Matilda are repeated throughout the text and illustrative of the isotopy of "gender apartheid". The interpretation of Mr. Wormwood's behavior based on the isotopy of "gender apartheid" implies that Mr. Wormwood is presumably aware of Matilda's intelligence but he pretends to be unaware of this situation; if he were to acknowledge it, he would have to accept that his daughter is smarter than him and also his son Michael who is to become his heir. As a man who believes that men are superior, he cannot accept Matilda's intelligence. Therefore, Mr. Wormwood attempts to suppress Matilda by scorning and marginalizing her. Matilda is actually bright, but because she is a girl, she is never recognized in her father's eyes. This case is revealed by the isotopy of "gender apartheid."

Example 3

> "I said **you chose books and I chose looks**," Mrs Wormwood said. "And who's finished up the better off? Me, of course. **I'm sitting pretty in a nice house with a successful businessman** and **you're left slaving away teaching a lot of nasty little children the ABC**" (Dahl, 2001c, p. 92).

Gender discrimination by a woman against another woman may be considered as one of the most severe types of marginalization. Members of the same gender are expected to defend one another, but Mrs. Wormwood discriminates against and compares herself to Miss Honey. Although Mrs. Wormwood is quite unhappy with her husband, she describes him as a "successful businessman" (Dahl, 2001c, p. 92), when speaking with Miss Honey. In this manner, she is attempting to gain superiority over Honey, who is more successful and capable of standing on her own feet. Mrs. Wormwood expresses her own gendered thoughts against Honey with expressions such as "you chose books and I chose looks," and "I'm sitting pretty in a nice house, you're left slaving away" (Dahl, 2001c, p. 92). In addition, as an adult woman with two children, Mrs. Wormwood portrays kids as "nasty" and insults them for being small. These thoughts are repeated in the text, and they constitute examples of the isotopy of "gender apartheid." Consequently, a woman has a discriminatory attitude toward another; in the text, an opposition is created between reading books and improving oneself and being fancy and ignorant.

Taking into account all three examples, the inference is that gendered discourses by men against women and by women against women are apparent in the text. Some examples of the isotopy "gender apartheid" are thus presented in the text. An example of a different use of this isotopy in *Matilda* is the inclusion of children within the topic of sexism. However, given that the story could be constructed for a purpose, Dahl presumably attempts to convey one of his traumas in his life through the gender role stereotypes. This point can be equivalent to the fact that Dahl was underestimated, excluded, and even wrongfully convicted, especially for being a boy, throughout his educational background. Dahl's life conveys several gendered discourses on boys. One example in this case is Ms. Pratchett, the owner of the confectionary store that Dahl liked to visit when he was young. Ms. Pratchett expressed her opinion about boys as follows: "I don't mind girls. I never 'ave no trouble with girls, but boys is 'ideous and 'orrible! I don't 'ave to tell you that, 'Eadmaster, do I" (Dahl, 2001a, p. 44)? This statement provides an understanding that girls aren't troublers, whereas boys are viewed as disgusting beings. As a woman, Ms. Pratchett doesn't take notice of girls but alienates the opposite gender. Another example is the discourse of Captain Hardcastle, one of Dahl's ruthless teachers. For Hardcastle, "All men are enemies and small boys are insects that will turn and bite you if you don't get them first and squash them hard" (Dahl, 2001a, p. 109). Hardcastle seems to marginalize boys and treat them as creatures.

Starting from the marginalization in Dahl's life and comparing such marginalization to the gendered discourses in *Matilda*, the cases are observed to come together under the isotopy of "gender apartheid." No one believed Dahl even when he was not guilty because he had been subjected to too many gendered discourses during his childhood and was marginalized because of his gender and therefore was repeatedly beaten. Dahl, who remained traumatized, may have conveyed the effects of this trauma to readers by constructing the opposite gendered attitude in *Matilda* and thereby expressing his reaction. As Dahl had been excluded because he was a boy, he may have created a plot that excludes girls for being girls. Perhaps Dahl was actually aware of the marginalization, and while writing the text, he may have expressed its wrongness in an exaggerated manner by revealing the events that had influenced him.

Considering the character and discourse analyses and evaluation of the isotopies that have been discovered, the characters and events in Dahl's life are seemingly recreated in *Matilda*; most importantly, his daughter Olivia was brought back to life in the character of Matilda. In addition, the fact that the drafts of the book changed many times—especially the character Matilda—may be evidence that Dahl established a similarity between Olivia and Matilda. In the first drafts of the book, Matilda was an evil girl who eventually died while saving her friends from a bus accident, thereby wasting all her power. However, in the later draft, Matilda was a very good-natured girl, despite all the marginalization to which she had been subjected, and she used her power to save her teacher, Miss Honey. In the final version of the book, no bus accident occurs and Matilda does not die. To determine the reason for this difference in these early drafts and the final version of the book, Dahl may have possibly reconstructed the death of Olivia by killing Matilda in the first draft. However, in the final draft, Dahl may have recreated the representation of his daughter in the character of Matilda because Olivia had died too early and still had much to experience, so he did not kill Matilda at the end of the story. With this idea in mind, Dahl probably constructed a little girl with extraordinary traits and intelligence, who could continue her life. However, Olivia's death may have been represented in the plot involving the death of Matilda's magical powers. On the contrary, Dahl may have blamed himself for not understanding the progress of Olivia's disease; hence, he created two unconcerned and negligent characters Mr. and Mrs. Wormwood. In addition, Matilda's transformation into a virtuous girl in the last draft, as well as her being modest despite her remarkable intelligence, match with his daughter Olivia being an innocent and perfect girl in Dahl's eyes. Taking into account that Dahl had written a children's book, he presumably created magical powers that were actually dedicated to Olivia and the strange characters that he encountered during his own childhood. Thus, other children, Matilda's friends, and her brother are in the background. Matilda is foregrounded and is made to assume the form of a superior girl. This case can be considered as another proof of the similarity between her and Olivia. As a result, Dahl may have attempted to overcome both the trauma he had suffered following the death of his daughter and his sorrow and bereavement with the help of unexpected characters and an extraordinary girl.

Dahl may have adopted this approach not only for reacting to families that neglect their children and to people who use gendered discourses, especially teachers who try to be educators but are violent, but also—and more importantly—for dealing with the traumatic situation caused by the loss of his daughter Olivia.

3.4. Multiple Readings of the Texts *Charlie and the Chocolate Factory* and *Matilda*

As stated previously in "Theoretical Framework" section of this study, the reader can read the text under various themes by analyzing the implicit signs in it. Thus, in this study *Charlie and the Chocolate Factory* and *Matilda* also serve as a model of multiple readings of texts. Although their storylines appear as just fantastical in children's literature at the first sight, when examined in detail implicit signs and traces of Dahl's life in the books can come to fore. They are also informative books that provide advice for adults and children.

Concordantly, *Charlie and the Chocolate Factory* can be presumably read as a fantastical children's text and considered as an enjoyable book that provides advice to parents and lessons to children. Therefore, in the context of the multiple readings of the text, this book can also be read as a guide that provides advice. To concretize this situation, the songs that Dahl makes the Oompa-Loompas sing after each child experiences an event can be used as examples, as shown below.

Example 1

> The most important thing we've learned,
> So far as children are concerned,
> Is never, NEVER, NEVER let
> Them near your television set –
> ...IT ROTS THE SENSES IN THE HEAD!
> IT KILLS IMAGINATION DEAD!
> ...IT MAKES A CHILD SO DULL AND BLIND
> ...What used the darling ones to do?
> How used they keep themselves contended
> Before this monster was invented?
> ...THEY...USED...TO...READ! They'd READ and READ,
> ...So please, oh please, we beg, we pray,
> Go throw your TV set away (Dahl, 2001b, pp. 171-173).

This song is sung about Mike, who ignores Wonka's warnings and teleports himself onto television and becomes tiny. As previously analyzed, Mike had been

portrayed as a young television addict throughout the text. The element that draws attention in this case is that the song urges families to encourage their children to read rather than watch television. The advice that includes the words "we beg" and "we pray" (Dahl, 2001b, pp. 171-173), is insistent. The purpose of this advice is to respond to children who turn out into spoiled, unappreciated, or uninformed individuals as a result of excessively watching television.

Example 2

> Should fall upon Veruca Salt?
> Is she the only one at fault?
> ...A girl can't spoil herself, you know.
> Who spoiled her, then? Ah, who indeed?
> Who pandered to her every need?
> Who turned her into such a brat?
> Who are the culprits? Who did that?
> Alas! You needn't look so far
> To find out who these sinners are.
> They are (and this is very sad)
> Her loving parents, MUM and DAD (Dahl, 2001b, p. 148).

This song refers to Veruca who tends to ask for everything that she sees. Her family is criticized for overly pampering Veruca—buying her everything and thereby intensifying her insatiability. Veruca's family is very wealthy, and Veruca's desire to have everything increases as her family buys everything that she wants until they enter the factory. However, when they enter the factory, Veruca can no longer have what she desires. The song therefore suggests that money cannot buy everything, and families should not spoil their children so much because such behavior does not end well.

In these examples, parents are given advice and children are taught through songs or references by Dahl. With fantastic elements and themes that the children prefer, Dahl conveys his ideas to the readers. These messages can be revealed as a reaction to traumas that Dahl experienced. The richness of the content of the text allows for it to be read as a guide that offers advice.

Following the analysis of multiple readings of *Charlie and the Chocolate Factory*, Matilda can also be read as a child's text filled with fantastic elements and can be considered an entertaining and instructive book that criticizes and provides advice to parents and shows how strong children actually are. For these reasons,

Matilda can also be read as a guide in the context of multiple readings of the text. To concretize this situation, the parts of the text in which Dahl addresses the reader through the narrator are provided as examples.

Example 1

> It's a funny thing about mother and fathers. Even when their own child is the most disgusting little blister you could ever imagine, they still think that he or she is wonderful. Some parents go further. They become so blinded by adoration they manage to convince themselves their child has qualities of genius. [...] It's the way of the world. It is only when the parents begin telling us about the brilliance of their own revolting offspring, that we start shouting, "Bring us a basin! We're going to be sick" (Dahl, 2001c, p. 1)!

In Example 1, children's flaws and the families that ignore their mistakes and regard them as wonderful are harshly criticized. Another point that draws attention in this case is accusations against children, such as "disgusting little blister" and "revolting offspring" (Dahl, 2001c, p. 1). Dahl may be thought to be reacting to the spoiled children through the narrator.

Example 2

> "Occasionally one comes across parents who take the opposite line, who show no interest at all in their children, and these of course are far worse than the doting ones" (Dahl, 2001c, p. 4).

In Example 2, an attitude that contrasts with the situation in the first example is demonstrated. This time, the narrator criticizes families that neglect their children; he believes that these families are worse than the ones who care. According to this interpretation, parents should take care of their children's lives, behaviors, and actions and warn them if they exhibit misconduct.

A comparison of the quotations indicates that Dahl seemingly criticizes families that neglect their children and ignore their mistakes, and families that do not care about their children at all. The suggestion is that families should look after their children in an ideal manner and properly educate them, and that they should position themselves at the right distance from the children instead of accepting their mistakes. Hence, Dahl indirectly advises families and reminds them of the consequences of their excessive or ill treatment of their children. That is, *Matilda* can be read as a guide for families and children.

As a result of the multiple readings of *Charlie and the Chocolate Factory* and *Matilda*, it can be concluded that the signs therein are not ordinary—they have much deeper meanings than normal children's books, and thus they are not only plainly fantastical and they cannot be read as an ordinary text only. Through the implicit signs and discourses that advise families and children, both texts can be read as guidebooks. From this perspective, two different books belonging to the same author come together under the same instructional and educational themes in the context of the multiple readings of the text. In this manner, Dahl may have aimed to raise the awareness of children and parents by reacting to his own experiences in the past.

4. TRAUMA READING

As stated in the section on "Roald Dahl and the Turning Points in His Life," Dahl was exposed to many traumas. In this part of the study, an association between Dahl's traumas and his books is established based on the skull injury that his son Theo sustained in a major accident and his long-term treatment, as well as the tragic death of his daughter Olivia as a result of measles encephalitis. Both instances presumably traumatized Dahl, and the effects of the trauma can be reflected in the books through implicit signs. In the previous chapters of this thesis, these signs were revealed through semiotic analyses of the texts; furthermore, necessary correlations were intertextually established between these signs and Dahl's life. Correlatively, in this section of the study, trauma reading is undertaken for both books *Charlie and the Chocolate Factory* and *Matilda* through the questions presented in the section on "A Critical Approach to Literary Text: Reading Trauma Signs."

4.1. *Charlie and the Chocolate Factory* and a Trauma Reading

Primarily, psychological trauma is evident in *Charlie and the Chocolate Factory*. The characters Charlie Bucket and Willy Wonka are exposed to these traumas. First, an examination of the child character Charlie reveals his destitution and exposure to multiple difficulties; he is poorly fed, lacking in money and resources to meet his needs, and on the verge of starvation. He is regarded as a stranger by his peers and is marginalized by both his peers and their families. These characters criticize, humiliate, and ridicule Charlie for being impoverished. Such situation can cause a major psychological trauma in a young child. Psychologically traumatized, Charlie seems to be a much quieter and more timid child than his peers because he has accepted his marginalization by other characters. He is also considered as unlucky by his family and other characters, and the possibility of his winning the factory ticket is determined to be extremely low. Nonetheless, Charlie is fortunate enough to find the ticket; however, when he enters the chocolate factory, he remains withdrawn, quiet, and timid. At the end of the story, the psychologically traumatized Charlie wins not only the grand factory prize but also the chance to overcome his trauma. Charlie has to confront those difficulties alone and has lived until his current age with his traumas betraying no emotion about the traumatic

effects of these difficulties on him; hence, Charlie is presumably exposed to primary trauma (Adams, 2017, p. 732).

Another character in the text is Willy Wonka. Even without a clear description of Wonka's past and his experiences, his nature as a strange character is repeatedly emphasized. One of the most obvious examples of Wonka's traumas in his past is that the people who worked in his factory were spies who betrayed him and shared Wonka's unique recipes with other factories. This trauma prompted Wonka to shut himself in his factory and stop production for many years. Many negative discourses pertain to the lonely Wonka, who is marginalized because of his eccentricities. Based on this example and the gaps in the text, Wonka also seems to have been subjected to numerous traumas in his past, and he is therefore described as a strange character by Dahl. Taking in to account the types of traumas to which Wonka is exposed, the examples in the text apparently underscore Wonka's psychological traumas. Meanwhile, Wonka is highly impressed by the situation of poor Charlie and wishes for him to win the grand prize. An example of this point is that Wonka offers delicious food from the factory to Charlie as soon as he enters the factory, and Wonka expresses pleasure when Charlie wins the prize. Consequently, Wonka is exposed to both primary trauma because of his own traumas and secondary trauma (Adams, 2017, p. 732), though not severely, as he is upset about Charlie's situation.

As for the association between Dahl's life and the book *Charlie and the Chocolate Factory*, some similarities exist between Charlie and Dahl's son Theo and between Wonka and Dahl, as analyzed through isotopies in the "Isotopies and Similarities" section of this study. Theo lagged behind his peers as he was in a major accident and subsequently received treatment for a long period; his marginalization caused his psychological trauma. In this case, Theo can be considered to have suffered primary trauma, in the same way that Charlie did. To reiterate, Dahl himself experienced many tragedies and multiple primary traumas in his life. He also had an extremely difficult time resulting from his son Theo's primary trauma; Dahl's immense effort to save his son's life in turn caused him to suffer from secondary trauma. The association between Willy Wonka and Dahl suggests that both were subjected to both primary trauma resulting from their own experiences and

secondary trauma due to the difficult conditions in which Charlie and Theo found themselves. The primary and secondary traumas in Dahl's life can be thereby reflected in the text in the same manner.

The traumatized and leading characters in the text are Charlie and Wonka, a child and an adult character, respectively. Charlie experiences trauma along with the readers; by contrast, Wonka has suffered traumas in the past, and he is said to be a strange character. Similar to Charlie, Wonka experiences some of his traumas in the course of the narrative. Despite their traumatization, both characters are more prominent than the ones who can be defined as normal and are praised by the narrator. Charlie and Wonka are aware of their adverse conditions, and they seek solutions for these conditions, notwithstanding the trauma. On the one hand, Charlie realizes his destitution and the marginalization by his peers; he comes up with minor solutions and attempts to deal with them. On the other hand, Wonka is aware of the marginalization by his surroundings, and he decides to live in his factory and cut ties with people due to rival companies' spying; furthermore, he has devised a solution for himself through the Oompa-Loompas in the factory. Wonka acknowledges that he is ageing and is determined to search for a new heir for his factory. Both Charlie and Wonka are cognizant and intent on producing solutions. Taking into account Dahl's life, the inference is that he himself and his son Theo are both traumatized. In particular, in the context of Dahl's exposure to secondary trauma after his son's accident and primary traumas about his past, a similarity exists in the order of the traumas in the book's plot and the order of the traumas experienced by Dahl. Moreover, considering the extent to which the traumatized characters are foregrounded, they are at the same time characterized as being perfect despite being traumatized, and they have their own situational awareness; Dahl may thus be thought to have been inspired by events and traumas in his own life. By this way, Dahl may have reacted against the marginalization of the traumatized people in his real-life creating these characters in the plot of *Charlie and the Chocolate Factory.* For instance, Theo dealt with many difficulties resulting from the accident and suffered the ensuing psychological trauma; hence, he looked different from his peers, and this difference perhaps caused his marginalization. At this point, Dahl may have wished to explain to readers that being different might be normal.

4.2. *Matilda* and a Trauma Reading

Fundamentally, psychological and physical traumas alike are present in *Matilda*. Matilda herself is the character who is primarily exposed to these traumas. An examination of the character Matilda suggests that she is not liked and is severely marginalized by her family. Matilda has not received any attention from her family since her infancy and has to meet her own needs, even when she needs help the most. Matilda is pushed and shoved merely because she is a girl, whereas her older brother is praised and pampered by the family. In addition, Matilda is subjected to the verbal violence of both her family and headmistress Trunchbull. Her father shredding Matilda's book and denigrating her by calling her a "liar" and an "idiot" and Trunchbull insulting Matilda at school and blaming her for the unpleasant events can be deemed as forms of verbal violence. Such abuse can cause a major psychological trauma for a young child such as Matilda. As a marginalized child who attempts to deal with these negative effects on her own, Matilda is exposed to primary trauma.

Moreover, Matilda's classmates and Miss Honey are the other characters who are exposed to trauma. Matilda's friends are particularly subjected to psychological and physical trauma by Trunchbull. Trunchbull terrifies all the children. She scolds, scares, and insults them, thus exposing them to verbal violence and ultimately causing psychological trauma. Trunchbull also inflicts physical violence on the children—she grabs them by their hair, pulls their ears, forces them to eat more than they can, and punishes them with nails. The children, who are terrified and affected by these punishments, experience both psychological and physical traumas. Similarly, the character of Miss Honey suffered psychological and physical traumas in her childhood, which were also inflicted by Trunchbull. Trunchbull is Miss Honey's aunt; she settles at Miss Honey's home after the demise of the latter's father and henceforth verbally and physically abuses her niece. Miss Honey suffers from the trauma and follows Trunchbull's orders for a long time. Miss Honey eventually moves out of her own house to get rid of Trunchbull and learns to cope with this trauma in this manner. In summary, both the students and Miss Honey are primarily traumatized by Trunchbull.

With regard to the association between Dahl's life and the book, again as presented in the "Isotopies and Similarities" section of this study, a similarity exists between the traumatic events of Dahl's life and the traumatic events in the text. Concerning the similarity between Dahl's daughter Olivia and the character of Matilda, both girls were subjected to primarily psychological trauma. Matilda's psychological trauma emanates from her family's marginalization. The case of Olivia was one of short-term psychological trauma: she lost consciousness due to the sudden worsening of her measles and the ability to express herself however she wanted. She died soon afterwards. Accordingly, Dahl became the victim of secondary trauma following his daughter Olivia's trauma. Thus, he may have presented this secondary trauma through the character of Mr. Wormwood. In the book, Mr. Wormwood is not traumatized, but he traumatizes Matilda through his neglect and marginalization of her. As previously mentioned, the equivalent of this situation in the life of Dahl can be his self-blame, that is, he may have held himself responsible for the death of his daughter and attempted to reflect the sense of guilt through an indifferent parent such as Mr. Wormwood. Furthermore, Dahl can have incorporated himself into the text as a traumatizing character by creating a situation that was the opposite of what occurred in his own life. Traces of Dahl's childhood traumas can also be found in the text. He was exposed to violence during his school years and was marginalized merely because he was a boy. Dahl may have created an opposite situation in the text and marginalizes girls especially because of their gender.

In *Matilda*, the traumatized and leading characters are Matilda herself, her classmates, and Miss Honey, again both children and an adult. The child characters experience their trauma within the plot at the same time with the readers, whereas Miss Honey's trauma caused by Trunchbull is experienced before the narrative commences. Although these characters are traumatized and marginalized, they appear to be more prominent than other characters in the text, and they are constructed as virtuous people by the narrator. Despite their marginalization, these characters are aware of and attempting to cope with the situation. Miss Honey moves out of the house to deal with her trauma, whereas Matilda and her classmates play tricks on Trunchbull to be up against her. Nevertheless, no matter how these

characters other than Matilda struggle, Matilda as the leading character eventually wins her battle. In contrast to the other characters, Matilda's situation is further underlined; for example, problems with her family and Matilda's efforts to challenge her family and bring them to reason through her games are highlighted. Taking into account the similarities between Matilda's situation and Dahl's life, the traumatized characters seemingly resemble both Dahl and his daughter Olivia.

The traumatized characters in the text are more prominent than the others. The other characters are slandered by the narrator, but the traumatized characters are deemed conscious and flawless. Notably, the plot was inspired by and created in opposition to Dahl's own life because he experienced secondary trauma (Adams, 2017, p. 732) in real life and witnessed the death of his daughter. As for Mr. Wormwood, who can be partly identified with the author of the book, neither suffers traumatization nor loses his daughter; on the contrary, he marginalizes his daughter. Dahl may have felt guilty as he could not save his own daughter and hence created such a fictional opposite. Olivia died in real life; Matilda continues to live but only loses her magical powers. This case once again represents a fictional opposition. Meanwhile, Dahl was subjected to gender discrimination during his childhood years and to primary and secondary trauma due to the violence to which he and his friends were exposed. This instance can be reflected in the text as an opposite form of gender discrimination against girls. Dahl may have willfully reacted to the marginalization of traumatized people in his real-life and intended to convey to the readers how unpleasant the situation was by using a fictional opposition. In *Matilda*, similar to *Charlie and the Chocolate Factory*, Dahl apparently reacted to those people who criticize the ones who are different.

Jointly taking into account both texts, Dahl, through his stories, may be said to be making references to the traumatic events he had experienced and was reacting to ongoing disability discrimination that alienates those individuals who are different; he may consequently have expressed his reaction to such alienation by creating children's books that contain fantastical elements. In addition, Dahl was subjected to gendered discourse during his school years; he was likewise marginalized because he was a male, prompting him to express this situation by marginalizing girls in *Matilda*. According to Caruth, "the traumatized, we might say,

carry an impossible history within them, or they become themselves the symptom of a history that they cannot wholly possess" (Caruth, 1995, p. 5). Accordingly, Dahl who suffered psychological trauma due to the tragic events he had experienced might be telling his readers through his books about a past that would be deemed impossible.

At the same time, he may presumably have created idealized characters and constructed certain events that he could not see and experience in his life; such as decent and smart children, and families that can give their children the right education.

> He bought equipment for disabled children and for research programs into neurological disorders, supported hospital fund-raising schemes (on behalf of the Great Ormond Street Hospital, for example). He gave time and money to organizations concerned with learning difficulties, particularly the Dyslexia Institute, and backed anyone he heard of who was doing anything to encourage children to read. Dahl involved himself personally in all these projects, ringing up the organizers to find out exactly what they were doing and making personal visits to sick and injured children (Treglown, 2016, chapter 15, p. 3).

Dahl's support for seriously ill children and the idea that he encouraged them to read might signify his aim to make children love to read, and it is also another proof that he reacted against discourses against the seriously ill, disabled, or children in society who were somehow different. Dahl's sensitivity to seriously ill children was known by those in his close circle and it may have had a basis of the foundation of Marvellous Children's Charity after his death.

5. EVALUATION OF THE TARGET TEXTS IN THE LIGHT OF SEMIOTICS OF TRANSLATION

Within the framework of this study, *Charlie and the Chocolate Factory* and *Matilda* were examined through semiotic analysis of the texts, and a trauma reading of the books was also conducted. In this part of the thesis, translations of *Charlie and the Chocolate Factory* and *Matilda* are treated within the framework of "Systematics of Designificative Tendencies" (Öztürk Kasar & Tuna, 2017, p. 172) to see how the important signs constituting the source text, including the trauma signs, are reflected in the target texts. This process is applied to and evaluated separately for both books.

5.1. Translation Analysis of *Charlie and The Chocolate Factory*

The first part of the translation analysis focuses on *Charlie and the Chocolate Factory*. In this book, the character Charlie Bucket is presumably pushed too harshly as a child due to his poverty, and he subsequently suffers a psychological trauma by being othered simply because he is destitute. On the contrary, the character Willy Wonka can be considered to have suffered psychological traumas in his past, based on the gaps in the text and his portrayal as a rather strange character. In this part of the study, five examples of traumatic discourses are identified, which describe the respective situations of Charlie and Wonka. Two Turkish translations of the book are selected for the translation analysis and the first Turkish translation, conducted by Makbel Oytay, was published by Can Publishing in 1998; the second Turkish translation, undertaken by Celal Üster, was once again published by Can Publishing in 2018. These translations are treated as T1 and T2[15], respectively, within the tables of translation analysis. Some examples selected for translation analysis are detailed below ("ST" denotes the source text).

[15] T1 belongs to Makbel Oytay and T2 belongs to Celal Üster.

Table 1: Over-interpretation of the meaning

ST	We usually get what we want – or near enough. But Charlie Bucket never got what he wanted because the family couldn't afford it, and as the cold weather went on and on, **he became ravenously and desperately hungry** (p. 56).
T1	İstediğimiz her şeyi **yada** bazılarını elde ederiz. Ama Charlie Bucket istediklerini hiçbir zaman elde edemedi, çünkü ailesi bunları alacak durumda değildi ve soğuklar sürdükçe **kurt gibi acıkıyordu** (p. 48). [We can get everything we want **or** some of them. But Charlie Bucket could never get what he wanted because his family couldn't afford them, and as the cold weather continued, he was **starving**.]
T2	Genellikle canımızın çektiği her şeyi ya da her şeyi olmasa bile çoğunu elde ederiz. Ama Charlie Bucket, ailesinin parası yetmediği için istediklerini hiçbir zaman elde edemiyordu; hava soğudukça **içi kıyılıyor açlıktan gözü kararıyordu** (p. 60). [Usually, we get everything, or even if not everything, most of them. But Charlie Bucket never got what he wanted because his family couldn't afford it; as the weather got colder, he **felt peckish and was famished**.]

Analysis 1: The original text depicts Charlie as a young boy living in extremely challenging conditions and struggling to combat the adverse effects of his destitution and the ensuing psychological trauma. It also describes Charlie as "ravenously and desperately" hungry; nonetheless, Charlie neither shows any weakness nor gives up despite his indigence. In T1, the word used for portraying Charlie's hunger is "starving," which is in harmony with the meaning of the original text. However, a spelling error in the word "or" stands out in this Turkish translation. In T2, the words that are used to express Charles's hunger may be back translated as feeling peckish and famished, but *"gözü kararmak"* especially refers to a state of dizziness because of hunger, which may even result in a transient loss of vision or consciousness, as a result of which a more explicit physical trauma is created in the T2. On the contrary, in the original text, Charlie is referred to as a strong character who can cope with this challenging situation. Charlie's hunger causes neither weakness nor an apparent physical trauma. In T2, Charlie is depicted as weak because he cannot tolerate hunger, and he therefore suffers a physical trauma. An over-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172) is thus apparent.

Table 2: Over-interpretation of the meaning

ST	Twice a day, on his way to and from school, little Charlie Bucket had to walk right past the gates of the factory. And every time he went by, he would begin to walk very, very slowly, and he would hold his nose high in the air and take long deep sniffs of the gorgeous chocolatey smell all around him. **Oh, how he loved that smell! And oh, how he wished he could go inside the factory and see what is was like** (p. 18)!
T1	Küçük Charlie Bucket, okula giderken de, okuldan dönerken de fabrikanın kapısının önünden geçerdi. Kapıya yaklaşınca yürüyüşü iyice yavaşlardı; burnunu kaldırır, derin derin havayı koklar, bu güzel yoğun çikolata kokusunu içine çekerdi. **Ah bu güzel kokuyu ne kadar severdi! Fabrikaya girip içeride neler olup bittiğini görmeyi ne kadar isterdi** (p. 14)! [Little Charlie Bucket used to walk by the factory gate on his way to school and on his way back from school. As he approached the gate, his walk would slow down; he would lift his nose, smell the deep air, sniffs this beautiful dense chocolate scent. **Oh, how he loved that sweet smell! How he'd like to walk into the factory and see what was going on inside!**]
T2	Küçük Charlie Bucket, sabah okula giderken, akşam okuldan dönerken günde iki kez fabrikanın kapılarının önünden geçerdi. Her geçişinde adımlarını yavaşlatır, burnunu havaya kaldırır, çikolataların çevreyi saran muhteşem kokusunu derin derin içine çekerdi. **Bu kokuya bayılırdı Charlie, kendinden geçerdi. Fabrikaya girmek, içerdeki şenliği görmek için neler vermezdi ki** (p. 17-18)! [Little Charlie Bucket used to walk past the factory gates twice a day on his way to school in the morning and on his way back from school in the evening. Every time he passed, he would slow his steps, lift his nose into the air, sniff deeply the wonderful scent of chocolates that enveloped everywhere. **Charlie loved that smell, and was entranced. He'd give anything to get into the factory, to see the festivities inside!**]

Analysis 2: Charlie is so poor that he cannot eat the food he desires. Chocolate is the food item that he craves the most. Charlie, who cannot eat chocolate except on his birthday, is affected by this situation: he sees his peers eating chocolate heartily and passes by the chocolate factory on his way to school. Psychological trauma is inevitable for a young child like Charlie who has no money to buy a chocolate bar and who constantly sees enticing chocolate elements in his vicinity. Despite this psychological trauma, Charlie remains strong and faces this situation to avoid upsetting his family. The discourse depicts Charlie's feelings as he walks past the chocolate factory. As Charlie is unable to buy any chocolate, he tries to manage the irresistible smell of chocolate by inhaling it and constantly wishing to see the inside of the factory every time he passes by it on the way to school. In T1, an over-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172) is made through the depiction of the scent as "sweet." By contrast, in T2 an excessive commentary on the meaning of the original text is produced through the word choice in "Charlie adored that smell and was entranced." Given Charlie's psychological trauma, he nonetheless inhales the smell of chocolate and becomes affected by it; moreover, he acknowledges that he cannot easily have chocolates, prompting him to simply sniff

and make do with their scent. In this case, Charlie's situation is deemed to be over-interpreted (Öztürk Kasar & Tuna, 2017, p. 172). Additionally, "He'd give anything to get into the factory, to see the festivities inside!" is another excessive commentary, as this is not pronounced in the source text. As a result, this is also an over-interpretation of the meaning.

Table 3: Over-interpretation of the meaning

ST	That's another of Mr Wonka's **cleverness** (p. 27).
T1	Bu da Bay Wonka'nın başka bir **buluşu** (p. 22). [This is another **invention** of Mr. Wonka's.]
T2	Bu da Bay Willy Wonka'nın **cinliklerinden** biri işte (p. 27). [That's one of Mr. Willy Wonka's **craftiness**.]

Analysis 3: In the text, Willy Wonka is described as a strange character due to the traumas he is believed to have experienced. This strange character is also so brilliant that he can make many interesting and astonishing inventions. In addition, the text indicates that Wonka does not engage in behavior or cunning that may injure the people around him because of the traumas he has experienced; he presents his inventions to the public and wants them to taste the different flavors. Wonka's post-traumatic behavior is apparently harmless. In the given example, a reference is made to Wonka's intelligence, which is reinforced by the word "cleverness." In both T1 and T2, this expression is translated as "invention" or "craftiness." T1 conveys that Wonka is not only a clever man but also he can uses his own cleverness in the public interest and invents new chocolates and sugars. Thus the meaning is interpreted positively. In this translation, Wonka does not apparently act negatively due to the traumas he is thought to have experienced, and he creates inventions and benefits the public by producing solutions for himself to recover from his trauma. In T2, Wonka's intelligence is over-interpreted, and a reference is made that he is a cunning person. However, T2 pictures Wonka as someone who has adopted a negative behavior due to his traumas; instead of benefiting the public, Wonka tries to be cunning. An over-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172) is therefore apparent in both translations—the meaning is interpreted positively in T1 but negatively in T2.

Table 4: Over-interpretation of the meaning

ST	And **everybody said**, "Poor Mr Wonka. He was so nice. And he made such marvellous things. **But he's finished now. It's all over**" (p. 30).
T1	Ve, herkes Bay Wonka'ya **acıyarak, ondan söz ediyordu**: "Zavallı Bay Wonka. Ne eşsiz şeyler yapmıştı. **Ama şimdi her şey bitti. Mahvoldu**" (p. 25)! [And, everyone was **talking about** Mr. Wonka **pityingly**. "Poor Mr. Wonka. What unique things he had done. **But now it's all over. It's ruined**!"
T2	Herkes, "Yazık oldu Bay Wonka'ya," **diyordu**. "Ne kadar da iyi bir adamdı. Ne kadar harika şeyler yapıyordu. **Ama şu başına gelenlere bakın. Bitti mahvoldu adamcağız**" (p. 31). [Everyone was saying, "What a pity Mr. Wonka." "How was a good man. What wonderful things he was doing. **But look what happened to him. Poor man, he's ruined, it's all over for him**."]

Analysis 4: As previously mentioned, Willy Wonka is betrayed by his factory workers, and he subsequently suffers a psychological trauma, deciding to shut down the factory and halt production. This instance triggers a public discourse about the character Wonka, which is later treated as even more bizarre in the book. The original text about the traumatized Wonka character describes the public discourse using the phrase "everybody said." In T1, this situation is translated with the words "talking about Mr. Wonka pityingly." The translation denotes that everyone feels sorry for Wonka because of what happened to him. The meaning is over-interpreted (Öztürk Kasar & Tuna, 2017, p. 172), as the impact of Wonka's trauma is intensified. In T2, the meaning of the original text is preserved. The original text states, "but he's finished now. It's all over." An analysis of the expression implies that Wonka is exhausted because of what happened to him, and his inventions have thus come to an end. This situation is portrayed in T1 as "but now it's all over. He's ruined!" and as "Poor man, he's ruined, it's all over for him" in T2. Wonka's traumatic experiences are dramatically increased, and his state of being "ruined" is the outcome result of the trauma. An over-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172) is likewise apparent in the translations, particularly in their explicit description of Wonka's trauma and the trauma's aftermath.

Table 5: Over-interpretation of the meaning

ST	"**The man's dotty**!" muttered Grandma Josephine. "**He's brilliant**!" cried Grandpa Joe (p. 34).
T1	"**Aptal herif**!" diye söylendi Büyükanne Josephine. "**O bir dahidir**" diye bağırdı Büyükbaba Joe (p. 29). ["**He's a galoot!**" muttered Grandma Josephine. "**He's a genius**," shouted Grandpa Joe.]
T2	Josephine Nine, "**Bu adam salağın teki**!" diye homurdandı. Joe Dede, "**Hayır çok kurnaz bir adam**!" diye karşı çıktı (p. 35.) [Grandma Josephine snorted as "**This guy's an idiot!**" Grandpa Joe opposed, "**No, he's a very cunning man!**"]

Analysis 5: The last excerpt in the text presents another example of Wonka who lives a strange and repetitive trauma as a result of the offensive discourse through which he is being otherized. People such as Grandma Josephine consider Wonka as "dotty" because of his quirkiness, and they otherize him with such insults. This phrase is transmitted as "He's a galoot" and "This man is an idiot" in T1 and T2, respectively. As the insulating elements in these expressions are found in a manner that is appropriate to the original text, no conversion of meaning could be determined. By contrast, a character such as Grandpa Joe does not otherize Wonka not because of his quirkiness but by his assessment of Wonka as "brilliant." In T1, this meaning is denoted as "genius," and it provides a purpose that is appropriate to the original text. In T2, the word brilliant is conveyed as "cunning" and an overly negative interpretation is added to the indication in the text, that is, Wonka's intelligence is reflected as being cunning. Wonka is again othered with this word. An over-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172) is therefore evident. In T1, Wonka's oddness that can be the result of this trauma is portrayed positively; in T2, the result of Wonka's traumas displays negativity. In addition to all these, the words "grandfather" and "grandmother" referring to cultural signs are translated in T1 as "*büyükbaba*" and "*büyükanne*" and in T2 as "*dede*" and "*nine*." Thus, while the cultural values of the source text are preserved in T1, in T2 these signs are adapted according to the values of the target culture.

5.2. Translation Analysis of *Matilda*

The second part of the translation analysis focuses on *Matilda*. In this book, Matilda and her friends are believed to have been othered by the narrator through

insults and consciously subjected to psychological trauma due to verbal violence. In line with this idea, five sample discourses containing verbal violence and insults are identified to evaluate the transfer of these discourses to the target text. The book's Turkish translation by Lale Akalın-Cüneyt Akalın was published by Yapı Kredi Publications in 1994 and the one by Lale Akalın was published by Can Publishing in 2018. However, an evaluation of these translations indicates that they are identical, except for some spelling errors and the one-to-one transfer of the signs. An interview with Can Publishing confirms that in the initial stages, Cüneyt Akalın and Lale Akalın had a joint agreement for the book *Matilda*, and their names were visible as translators on the cover of the book. However, in 2007, this agreement was renewed and since then, only Lale Akalın's name has become visible on the cover of the book by translators' consensus.[16] In this regard, the selected translations are jointly considered as T1 and T2[17] within the tables of translation analysis. Some examples selected for translation analysis are presented below ("ST" denotes the source text).

Table 1: Under-interpretation of the meaning

ST	He said if anything bad ever happened in the school, it was certain to be his daughter who did it. I haven't met the little **brat** yet, but she'll know about it when I do. Her father said she's **real wart** (p. 79).
T1/T2	Okulda kötü bir şey olmuşsa, bunu kızının yaptığına emin olabileceğimizi söyledi. **Yumurcağı** henüz tanımadım ama, tanıştığımızda göstereceğim ona. Babası onun **tam bir baş belası** olduğunu söyledi (p. 75). [He said if something bad happened at school, we could be sure his daughter did it. I haven't met the **brat** yet, but when we meet, she'll get what she deserves. His father said she is a real **troublemaker**.]

Analysis 1: In the table, Mr. Wormwood's views on Matilda are quoted by Trunchbull. Matilda is subjected to verbal violence and insults by her parents and headmistress. She is isolated by being exposed to multiple insults at a young age, consequently suffering a psychological trauma emanating from her family's mistreatment, abhorrence, and othering. As for the discourses, two examples of insulting words are "brat" and "wart." The word "brat" refers to "a child who behaves badly" (https://www.lexico.com/en/definition/brat, 30.08.2019) or "a child, especially an annoying, spoiled, or impolite child (usually used in contempt or

[16] This interview was held on September 5, 2019 via email with Bahar Keyik, copyright expert from Can Publishing.
[17] T1 belongs to Lale Akalın-Cüneyt Akalın and T2 belongs to Lale Akalın.

irritation)" (https://www.dictionary.com/browse/brat, 30.08.2019) and may have been used to suggest a derogatory meaning. The Turkish equivalent of brat is "*yumurcak*," and it refers to same meaning as in the translation. Thus, the transformation of the meaning isn't determined. For the word "wart," the word *"baş belası"* means "troublemaker" as used in the translation. A wart pertains to "a small, hard bump that grows on the skin" (https://dictionary.cambridge.org/tr/sözlük /ingilizce-türkçe/wart, 30.08.2019). This unwanted bump growing on the skin also refers to a sickening situation. As for the book, this word may connote that Matilda is an unwanted child in her family and moreover her family is disgusted with her. Hence, "troublemaker," the Turkish equivalent of which is "*baş belası,*" seems to have been selected in the Turkish translation to convey the family's attitude toward Matilda but in this way, the meaning is under-interpreted (Öztürk Kasar & Tuna, 2017, p. 172). An analysis of the translation demonstrates that this insulting word is softened. The translator(s) may have intended to make these insults fit the children's book, but this meaning is insufficient for describing the extent to which Matilda is excluded and subjected to psychological trauma, especially through the use of severe insults in the text. In this case, an under-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172) is apparent.

Table 2: Under-interpretation of the meaning

ST	**Nasty dirty** things, little girls are. Glad I never was one... I became a woman very quickly (p. 80).
T1/T2	Küçük kızlar, **iğrenç**, **işe yaramaz** şeylerdir. Çok şükür, ben asla onlardan biri olmadım... Çok kısa sürede kadın oluverdim (p. 75). [Little girls are **disgusting basket cases**. Thank God I was never one of them.... I became a woman in a very short period.]

Analysis 2: As stated previously, author Dahl was subjected to gender apartheid and gendered discourses by his teachers simply because of his gender. He also suffered violence and witnessed the commission of vicious acts against other boys. Dahl consequently experienced psychological trauma. To reiterate, Dahl presumably expressed this psychological trauma in *Matilda* with the opposite fictionalization and reacted to his own situation. In this regard, Dahl may have deliberately used the marginalization of girls as a theme and thereby brought this othering to the fore through insults in the narration, in which girls consequently suffer psychological

trauma due to verbal violence. In these discourses about educational life, a quote refers to Trunchbull's excessive hatred toward little girls. Trunchbull considers girls to be "nasty dirty things." The word "nasty" means "very bad, unpleasant or repugnant" (https://www.lexico.com/en/definition/nasty, 30.08.2019) whereas the word "dirty" connotes a "dishonest, dishonorable, or disgust for someone" (https:// www.lexico.com/en/definition/dirty, 30.08.2019]. An analysis of the translations of these words reveals that from the multiple meanings of the word, "repugnant or disgust for someone" seem to be conveyed in the target texts, wheras connotations such as "dishonest and dishonorable" that can be perceived as invective for little girls are not transmitted; a generalization—"basket case"— the Turkish equivalent of which is "*işe yaramaz*" is instead used. In that sense, the word "basket case" softens the impact of verbal voice. In this example, an under-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172) occurs because the meaning is inadequately conveyed perhaps to avoid offending girls.

Table 3: Under-interpretation of the meaning

ST	It is bad enough when parents treat ordinary children as though they were **scabs** and **bunions**, but it becomes somehow a lot of worse when the child in question is extra-ordinary, and by that I mean sensitive and brilliant (p. 4).
T1/T2	Ana-babaların sıradan çocuklara birer **kabuk**, birer **ur** gibi davranmaları, yeteri kadar kötü bir şeydir. Ancak söz konusu çocuk olağanüstü biri ise –bununla duyarlı ve zeki oluşunu kastediyorum- durum daha da beter bir hal alır (p.12). [It's bad enough that parents treat ordinary children like **scab** and **tumors**. But if the child in question is extraordinary – by that I mean sensitive and intelligent – the situation becomes even worse.]

Analysis 3: In the text, Matilda is an extraordinary child, but her parents ignore her exceptional skills and hurl insults that cause her othering; consequently, she suffers psychological trauma. As illustrated in the example, the narrator is engaged in a discourse against families that insult their children, especially intelligent ones such as Matilda and those who tend to misbehave, and therefore traumatize these young ones. This discourse is presented by using the words "scab" and "bunion." "Scab" pertains to "a layer of dried blood that forms to cover a cut in the skin" (https:// dictionary.cambridge.org/tr/sözlük/ingilizce-türkçe/scab, 30.08.2019), or "a person or thing regarded with contempt" (https://www.lexico.com/definition/scab, 30.08.2019) whereas "bunion" refers to "a painful swelling on the first joint of the

big toe" (https://dictionary.cambridge.org/tr/sözlük/ingilizce/bunion, 30.08.2019). A review of the translation of the words indicates that the meaning of "scab" may refer to same meaning as used in the translation. However, "Bunion" is translated with the Turkish word "*ur*," which corresponds to "tumor." On the one hand, a tumor is a mass or lump of tissue that may resemble a swelling like a bunion; thus, this meaning can be related to the translation. On the other hand, the word "tumor" presents more danger to health than calluses; although a tumor can cause swelling in some tissues, it does not usually have a disgusting connotation. The original text does not describe a health hazard; instead it implies a nauseating situation. In other words, some families regard their children as disgusting beings, even though they are talented, and they exclude these kids and therefore inflict psychological trauma on them. This meaning is inadequately conveyed in the translation, thus causing the meaning to be under-interpreted (Öztürk Kasar & Tuna, 2017, p. 172).

Table 4: Under-interpretation of the meaning

ST	"You couldn't," the father said, "**you're too stupid**" (p. 16).
T1/T2	"Beceremezdin," dedi baba, "**senin kafan çalışmıyor**" (p. 25). [You couldn't," the father said, "**You don't have a quick mind**."]

Analysis 4: As previously mentioned, Matilda's parents clearly abhor Matilda, whom they subject to insults and psychological trauma through their verbal violence. In particular, Matilda's father ignores her extreme intelligence and constantly denigrates her. In this discourse, this insult is met with the word "too stupid." Although the word "stupid" corresponds to multiple insulting phrases such as a "stupid person" (https://www.lexico.com/en/definition/stupid, 30.08.2019), silly or unwise" (https://dictionary.cambridge.org/tr/sözlük/ingilizce/stupid, 30.08.2019), it is quoted in the Turkish translation as "not [having] a quick mind," the Turkish equivalent of which is "*kafası çalışmamak*," and the meaning of the insulting content is quite softened. Given that this word is used to illustrate Matilda being othered by her family and therefore subjected to psychological trauma, the sign apparently conveys less meaning than it should. Therefore, an under-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172) is evident in this case.

Table 5: Wiping-out of the meaning

ST	Now **keep your nasty mouth shut** so we can all watch this programme in peace (p. 20).
T1/T2	Şimdi o **küçük çeneni tut** da hepimiz televizyon programını sakin sakin izleyebilelim (p. 29). [Now **keep your little mouth shut** so we can all watch the TV show in peace.]

Analysis 5: In the last example, verbal violence and othering are inflicted on Matilda by her parents. The repeated verbal violence and othering cause Matilda's recurrent psychological trauma. The book explains how serious this situation can become through its repeated occurrences via insults that may be severe for children, particularly when such invectives are not softened. The results of the analysis suggest that the original aim of Dahl must be to explain the severity of these insults to Matilda and the children, to the point where the vilifications could cause a psychological trauma. In the example, the use of the expression "keep your nasty mouth" is aligned with Dahl's purpose. However, regarding the evaluation of the translation of this insulting expression, the word "nasty," which can mean "very bad, unpleasant or repugnant" (https://www.lexico.com/en/definition/nasty, 30.08.2019), is not given any equivalent in Turkish. Although "nasty" is an offensive word, it is reflected in the target text as "little mouth," and the signs containing the element of trauma are thereby destroyed. Since the significative unit is eliminated and no traces of its meaning remain in the target text, this causes a wiping out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

The results of the analyses of *Charlie and the Chocolate Factory* and *Matilda* and their Turkish translations confirm some meaning transformations in the form of over-interpretation, under-interpretation, and wiping-out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172). First, the initial examination of *Charlie and the Chocolate Factory* reveals that the over-interpretation of the meaning (Öztürk Kasar & Tuna, 2017, p. 172) is often found in its translations, and this tendency is mostly realized in T2; furthermore, the signs referring to trauma elements in the original text are transformed. The over-interpretations (Öztürk Kasar & Tuna, 2017, p. 172) is at the same time supported by the use of phrases found in Turkish, such that the signs that might contain the element of trauma are brought to the fore in an extreme manner and the degree of trauma is intensified. Second, the meaning is often under-interpreted and wiped out (Öztürk Kasar & Tuna, 2017, p. 172) in the translations of

Matilda. Based on the analysis carried out within the framework of this study, it can be concluded that Dahl directly uses offensive words probably to highlight signs that contain the elements of trauma. In addition, Dahl seems to consciously conduct this process, but these signs are apparently either softened and indirectly interpreted or completely eliminated in translation. The softening or elimination of these insults reduces emphasis on the discrimination against Matilda and the other children and transforms the readings of the text.

CONCLUSION

The focus of this study was the examination of how the themes of discrimination can be fictionalized in children's texts, the review of the life of an author with previous trauma experiences, and the evaluation of whether his works are related to these traumas. Two famous children's books written by Dahl, namely *Charlie and the Chocolate Factory* and *Matilda*, were selected for this research. These books were analyzed through the methods offered by semiotics of translation. Additionally, as these books are aimed at children, they include certain aspects that can raise awareness of discrimination patterns in society. First, the life of Dahl and his books in the corpus of this study were read concurrently in the context of intertextuality. Dahl's statements in the books in which he describes his life were made available as well. As a result of reading Dahl's life in the context of intertextuality, some implicit signs that were considered to match with the traumatic events that he experienced were found in both books. These signs were thought to reveal similar or contrasting relationships between other traumatized persons and tragic events in Dahl's life and the characters and events brought to the fore in the books. Trauma reading, a newly developed type of literary criticism, was thus performed through some operations of analysis offered by semiotics to make sense of the implicit signs revealed in the text and the traumatic effects of these signs on Dahl's life. Following all these analyses, two translations of the original texts were examined to evaluate the transfer of these signs and their possible effects on the target culture. A translation analysis was thus undertaken for comparison purposes.

To reiterate, this study was divided into five main chapters. In the first chapter (Theoretical Framework), the theories that form the context of the study and provide results with accurate data were explained and the manner by which these theories were to be used in the study was described. The first chapter of the study was aimed to highlight the fact that the effects of discrimination discourses on children and the issue of discrimination themes in books both require a considerable amount of attention. In addition, it presented the definition and history of semiotics, describing the essential analysis methods, and explaining the analysis processes that were to be used in the study. This chapter also included "Systematics of Designificative Tendencies" (Öztürk Kasar & Tuna, 2017, p. 172) and an overview

of semiotics of translation. The last part of this chapter concentrated on the concept of intertextuality. Lastly, it also focused on the trauma theory, outlining the questions to guide the trauma reading to be carried out.

In the second chapter of the study (Analysis of the Elements that Surround the Texts), the relationship of the texts with the editorial paratext and peritext was examined prior to the in-text analysis, based on the idea that the factors surrounding the text may be as crucial as the signs in the text for analysis. Dahl's life, which was initially examined in the context of intertextuality and associated with the implicit signs in the texts, was discussed in detail. Dahl is known to have experienced many tragic events and traumas from childhood to adulthood; the most dramatic of these events and parts associated with the work are the accident of his son Theo and the death of his daughter Olivia. Any author who has undergone multiple problems, especially in the realm of illnesses, can be highly sensitive to these situations and respond in a distinct manner. Dahl may have exemplified this postulation; his notable reaction to his adverse life situation involved helping seriously ill children through Marvellous Children's Charity, which was founded by his wife after his death. Therefore, this charity was likewise examined in this study in terms of associating Dahl's thoughts with the implicit signs in the texts and thereby presenting evidence. Finally, the second chapter presented a review of the paratextual elements, critical features of the books, cover designs, and equivalents of these designs in the target texts. The results of the review indicated that Dahl repeatedly changed the draft while writing his books, and these amendments were made in proximity to the tragic events he had experienced. Therefore, Dahl presumably updated these drafts as a consequence of the events that he had undergone. An assessment of the cover designs of the texts denoted that they adopted models that could offer clues about the content of the texts. However, the analysis of the transfer of these covers to the target text suggested that adaptations had been made, and some signs of the text on the covers of the original texts had been lost.

In the third chapter of the study (Analysis of the Source Texts), an in-text analysis was performed, which involved a clarification of the titles of both the original texts and the target texts and their significance for the readers. The title of *Charlie and the Chocolate Factory* pertains to a child named Charlie and a facility

that makes chocolates; the factory owner is kept secret until the end of the story. However, this title was translated into the first of the book's translations as *Çarli'nin Çikolata Fabrikası* and the second as *Charlie'nin Çikolata Fabrikası,* and the implicit meaning Dahl had hidden in the title was visibly revealed. Regarding *Matilda*, someone named Matilda is easily acknowledged as the character of the story, and no conversion of meaning was found in the translations. Together with the titles, the door of the texts was opened and both texts were summarized in such a way that their important signs were brought to the fore. In the section on "Evaluation of the Proper Names," semiotic analysis was applied and the proper names and their meanings that would contribute to the review were examined. The results of the evaluation revealed that each name has meanings that refer to its character's own personal traits and emphasize either positive or negative aspects. Nevertheless, these meanings were not conveyed to the target readers. After obtaining an idea about the characters through the evaluation of their names, their characteristics were examined and discourse analyses were conducted by analyzing "the role of the receiver of discourse in the production of the meaning" (Öztürk Kasar, 2009a, p. 171). These reviews denote that Dahl brought the characters Charlie, Wonka, and Matilda to the fore, and these characters were particularly excellent and extraordinary, no matter how tragic their lives might be. The other characters who were viewed as usual and self-righteous by society were relegated to the background because of their unpleasant features. Finally, through the "isotopies in the text" (Öztürk Kasar, 2009a, p. 169), which is another operation of literary text analysis; similarities between Dahl's life and his books were identified. Based on this evaluation, Dahl was thought to have been affected by the traumas he had experienced. As a result of this, he was assumed to have possibly likened Charlie to his son Theo and Willy Wonka to himself in *Charlie and the Chocolate Factory*. Similarly, Matilda might have been likened to his daughter Olivia and Mr. Wormwood partly to himself in *Matilda*.

In the fourth chapter (Trauma Reading), the implicit signs were based on all the findings obtained through semiotic analysis of the texts, and how Dahl reflects the traumatic events in the text was clarified through trauma reading. Dahl may have adapted his real-life traumas in *Charlie and the Chocolate Factory*, whereas he seems to have used contrasts in *Matilda*. Similar to Dahl's son Theo, Charlie suffers

numerous hardships and psychological traumas as a child yet refuses give up—he endures all these adversities and ultimately wins the grand factory prize, just like Theo who won the battle for his life. In the meantime, similar to Dahl's effort to heal his son Theo, Willy Wonka is determined to give Charlie the opportunity to win the award. Matilda, on the other hand, is highly distinct from her peers: she is intelligent with magical powers. She is isolated and traumatized by her parents and headmistress simply because she is a girl. Matilda similarly endures her situation and eventually overcomes her trauma and wins her fight; however, at the end of the story, she loses her magical powers, causing the demise of her magic side. Dahl's daughter Olivia, a brilliant and charming girl, contracted measles, experienced psychological trauma, and eventually died. Dahl may have blamed himself for failing to prevent his daughter's death; he, later becoming nonchalant and creating Mr. Wormwood as his opposite father figure.

In the context of the data obtained through semiotic analysis of the texts and trauma reading, the fifth final chapter of this study (Evaluation of the Target Texts in the Light of Semiotics of Translation) explored how the traumatic signs in the source texts were transferred to the target texts. For *Charlie and the Chocolate Factory*, both of the books *Carli'nin Çikolata Fabrikası* translated by Makbel Oytay and *Charlie'nin Çikolata Fabrikası* translated by *Celal Üster* were discussed, whereas Lale Akalın-Cüneyt Akalın and Lale Akalın's translations were tackled for *Matilda*. Consequently, trauma signs in the Turkish translations of these books confirm some meaning transformations in the form of over-interpretation, under-interpretation, and wiping-out of the meaning (Öztürk Kasar & Tuna, 2017, p. 172).

Through the analysis conducted in this study, one may construe that Dahl may have created fiction based on the traumas in his own life and placed implicit signs in the texts to react to disability and gender discrimination which are about othering based on differences. As evidence for this conclusion, Dahl's donations to seriously ill children, the foundation established in his name, and the donation of the proceeds from the sales of each book to this foundation established for ill children can be provided as examples. Furthermore, within the framework of the multiple readings of the texts, both of the books can be understood in different ways, aside from the fantastical and entertaining children's theme that is potentially seen.

Overall, Roald Overall, Dahl may be thought to have constructed these texts as a reaction and surrounded them with fantastic elements in accordance with the children's text, since he wanted to express a key message to the readers: people who adopt the standard view of using "beauty perception" as a social criterion and unfairly judge the so-called different individuals are the ones who should be judged. Dahl attempted to convey traumas and marginalizations through Charlie's poverty and Wonka's experiences in *Charlie and the Chocolate Factory*. Meanwhile, Matilda, who is in fact highly intelligent, relays the traumas caused by the insults simply because she is a different girl. In line with this point, the characters of Charlie and Matilda are marginalized by society and regarded as different. However Dahl seems to have brought Charlie and Matilda to the forefront as different and idealized characters, pushing the people that the society sees as "normal" into the background, and highlighting their mistakes in the books. Through these analyses, one can say that this study could be a gateway to semiotics of trauma. Besides the analyses of the source texts, the examination of the results of the translation analysis of both books revealed that the traumatic signs in *Charlie and the Chocolate Factory* are brought to the forefront perhaps more than Dahl intended to specify. As for *Matilda*, the theme of trauma conveyed to the reader through verbal violence is inadequate. Thus, it was found that the implicit signs, which were analysed through semiotics of translation in this study, could not be fully conveyed in either translation. This may cause the key points of Dahl's life and traumatic signs in the source texts to not be received completely from the target texts' audience. This inference presents once again how important it is to analyze the source text and interpret the meaning of the implicit sings before and during the translation process.

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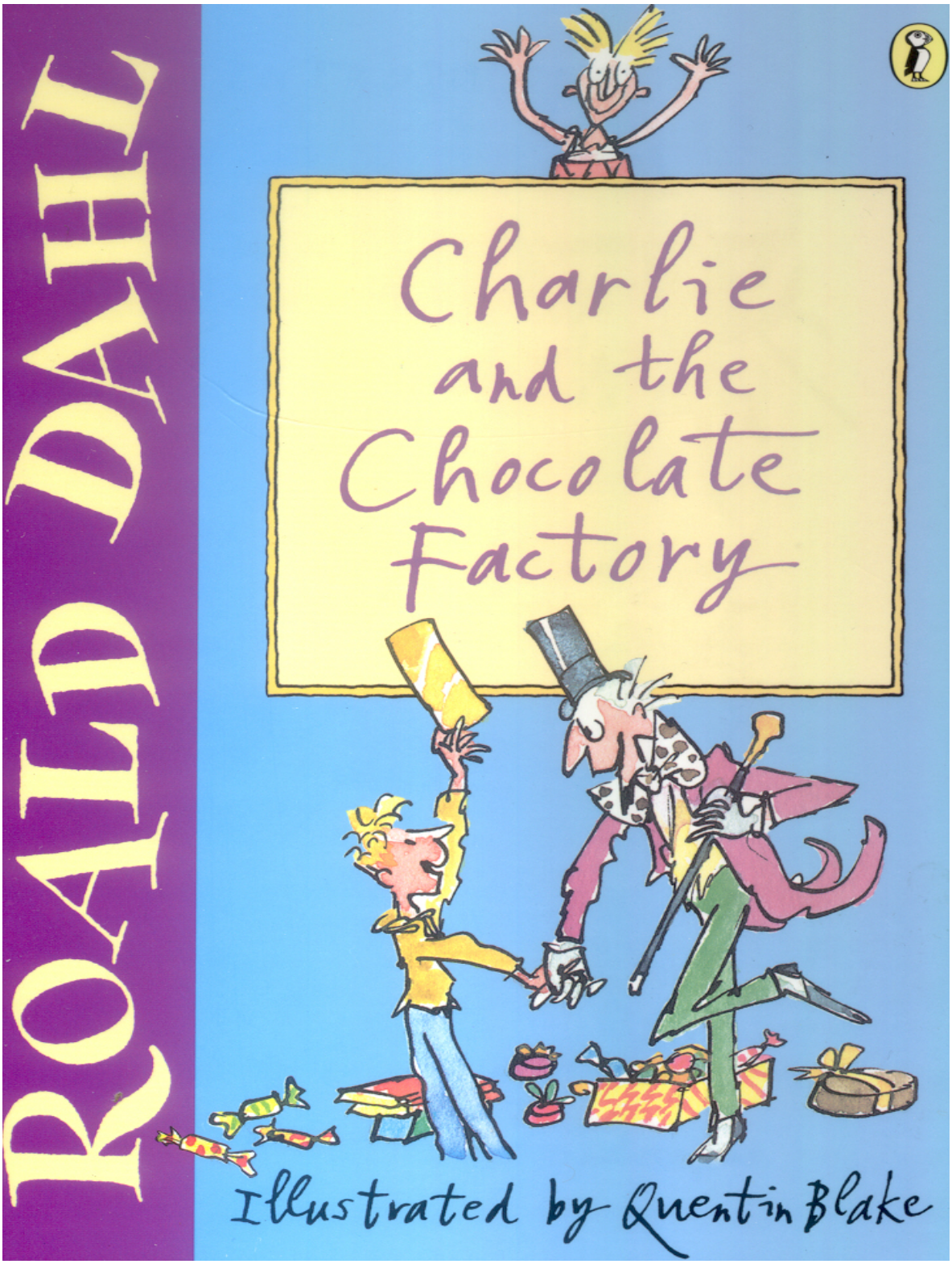
APPENDIX

Appendix-1



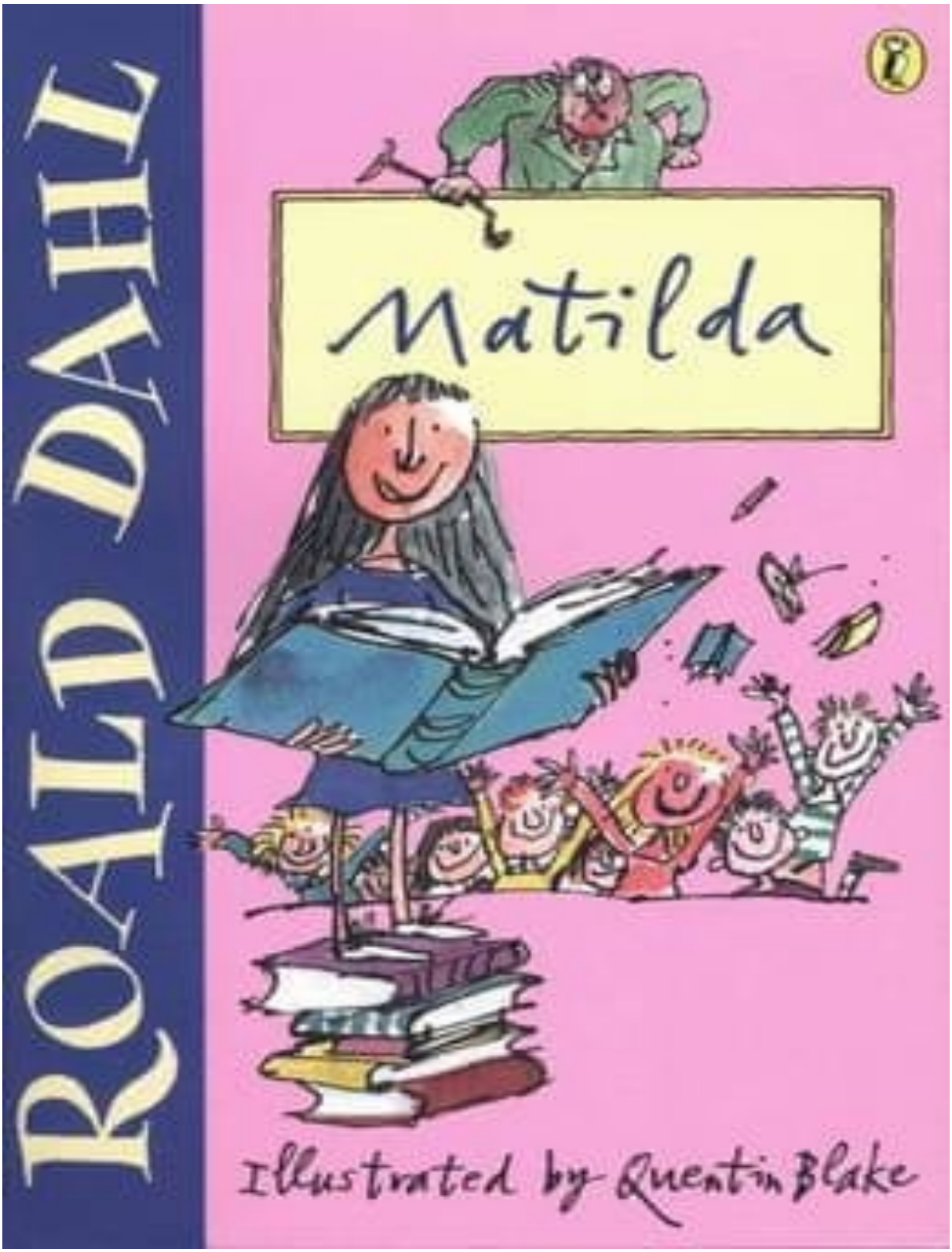
Appendix-2



Appendix-3


ÇAĞDAŞ DÜNYA EDEBİYATI
Roman
Roald Dahl
CHARLIE'NİN
ÇİKOLATA FABRİKASI
Çeviren: Celâl Üster
Resimleyen: Quentin Blake
61. basım
CAN ÇOCUK
ROALD DAHL

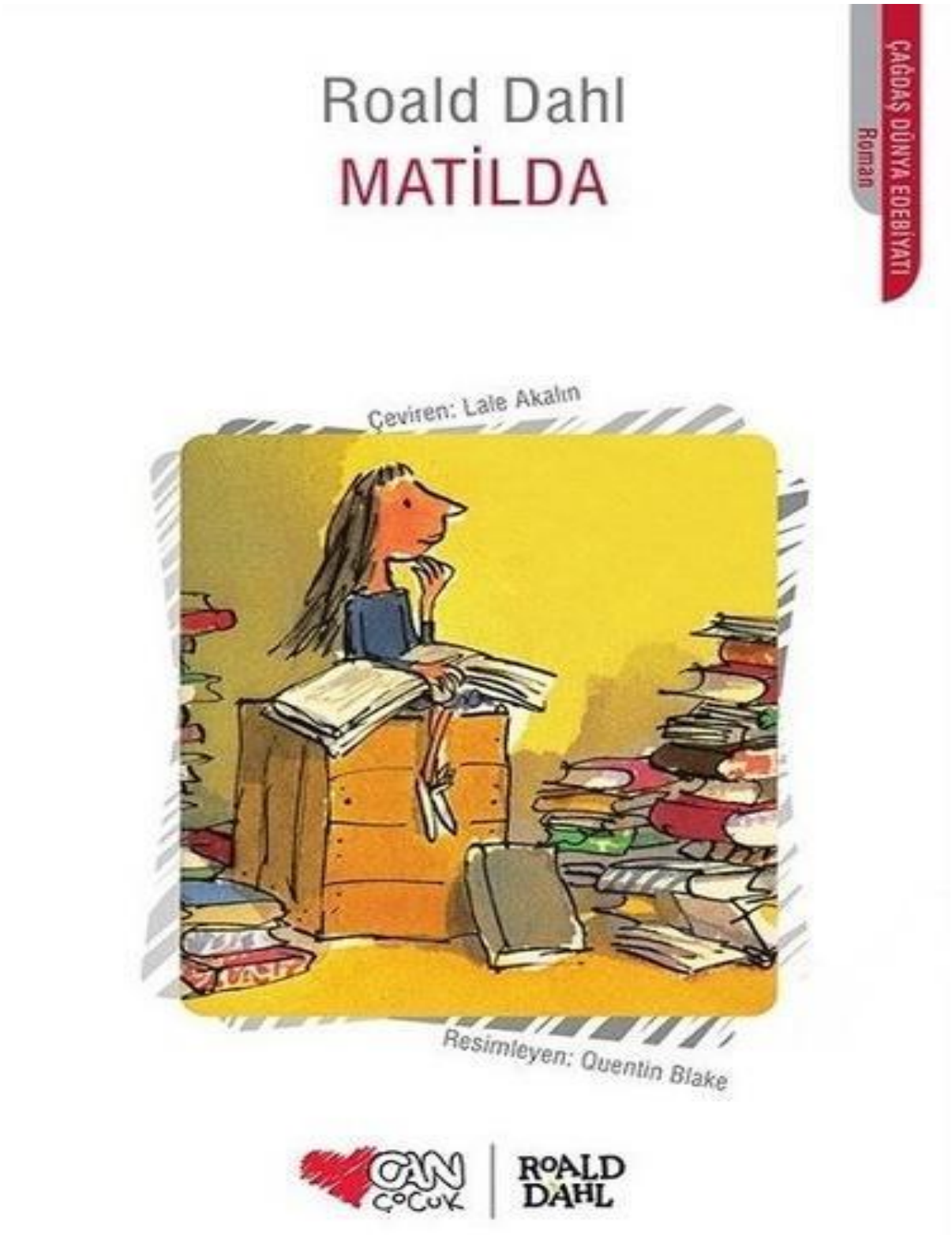
Appendix-4



Appendix-5


DOĞAN KARDEŞ KİTAPLIĞI
Roald Dahl
matilda
Çeviren: Lale Akalın-Cüneyt Akalın
Resimleyen: Quentin Blake
YAPI KREDİ YAYINLARI

Appendix-6


Roald Dahl
MATİLDA
ÇAĞDAŞ DÜNYA EDEBİYATI
Roman
Çeviren: Lale Akalın
Resimleyen: Quentin Blake
CAN ÇOCUK
ROALD DAHL

CV

1. Adı Soyadı **:** Sema Dilara Yanya
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3. Öğrenim Durumu : Yüksek Lisans Mezunu
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Derece	Alan	Üniversite	Yıl
Lisans	İngilizce Mütercim Tercümanlık	İstanbul Yeni Yüzyıl Üniversitesi	2017
Y. Lisans	İngiliz Dili ve Edebiyatı	İstanbul Yeni Yüzyıl Üniversitesi	2020

5. Akademik Unvanlar
6. Yönetilen Yüksek Lisans ve Doktora Tezleri
7. Yayınlar

7.1. **Uluslararası hakemli dergilerde yayınlanan makaleler**

Didem Tuna, **Sema Dilara Yanya**, Cemre Çelik, Begüm Çelik. (2019). "Üç Çevirmen Adayı, Bir Çocuk Serisi: Çeviri Alanında Bir Mezuniyet Projesi". IJLET International Journal of Languages' Education and Teaching. Volume 7, Issue 2, June 2019. www.ijlet.com. DOI number: 10.18298/ijlet.23368, s. 124-158.

7.2. Uluslararası bilimsel toplantılarda sunulan ve bildiri kitabında basılan bildiriler

Sema Dilara Yanya. (2019). "Aradalık' [In-betweenness] Kavramının Brian Friel'in Translations Oyunu Üzerinden Göstergebilim Yoluyla Çözümlenmesi". BICOASP (International Conference on Academic Studies in Philology). Bandırma On Yedi Eylül Üniversitesi, Balıkesir. 26-28 Eylül 2019.

Didem Tuna, **Sema Dilara Yanya**, Cemre Çelik, Begüm Çelik. (2018). "Bir Çocuk Serisinin Farklı Çevirmenlerce Aktarılması: Çözümleme, Karşılaştırma ve Uzlaşma". 5. Uluslararası Asos Kongresi. Yıldız Teknik Üniversitesi, İstanbul. 25- 27 Ekim 2018.

Sema Dilara Yanya, Cemre Çelik. (2018). "Loyalty to Author Creativity: Harry Potter and its Turkish Translations". International Conference on Language DU- ICOL/ Writing. Düzce University, Düzce. 18-20 October 2018.

Cemre Çelik, **Sema Dilara Yanya**. (2018). "Yazınsal Metin ve Metin Çevirilerinde Göstergelerin Okunması: Sherlock Holmes Hikâyelerinin Anlam Evrenleri". 4. Uluslararası Asos Kongresi. Alaaddin Keykubat Üniversitesi, Alanya. 3-5 Mayıs 2018.

7.3. Yazılan uluslararası kitaplar veya kitaplarda bölümler

Sema Dilara Yanya. (2020). "Kuramdan Uygulamaya Uzanan Yol: Çeviribilim ve Göstergebilim Açısından Çevirmenin Rolü, İdeolojisi ve 'Aradalık' Kavramı". Dil, Edebiyat ve Çeviri Odağında Kavramsal Okumalar / Conceptual Readings in Language, Literature and Translation / Lectures notionnelles de la langue, de la littérature et de la traduction. (Mesut Kuleli, Didem Tuna, Eds). ISBN: 978-625-7932-26-4. Ankara: Nobel Akademik Yayıncılık.

7.4. Ulusal hakemli dergilerde yayınlanan makaleler

7.5. Ulusal bilimsel toplantılarda sunulan ve bildiri kitabında basılan bildiriler

7.6. Diğer yayınlar

8. Projeler

9. İdari Görevler

10. Bilimsel ve Mesleki Kuruluşlara Üyelikler

11. Ödüller ve Sertifikalar

Bandırma On Yedi Eylül Üniversitesi	BICOASP (International Conference on Academic Studies in Philology) Katılım Sertifikası	2019
Yıldız Teknik Üniversitesi	5. Uluslararası Asos Filoloji Kongresi Katılım Sertifikası	2018
Düzce University	International Conference on Language Certificate	2018
Alaaddin Keykubat Üniversitesi	4. Uluslararası Asos Filoloji Kongresi Katılım Sertifikası	2018
The University of Hong Kong	University of Teaching Certificate	2017
Yıldız Teknik Üniversitesi	Pedagojik Formasyon Sertifikası	2017
İstanbul Yeni Yüzyıl Üniversitesi	İngilizce Mütercim Tercümanlık Bölüm Birinciliği Ödülü	2017

12. Uluslararası Okullar

13. Son iki yılda verilen dersler

Akademik Yıl	Dönem	Dersin Adı	Haftalık Saati	Öğrenci Sayısı
2018-2019	**Güz**	Genel İngilizce A1-A2-B1-B2	21 saat	250
	Bahar	Genel İngilizce A1-A2-B1-B2	24 saat	350

2019-2020	**Güz**	İngilizce Hazırlık Main Course A2	15 saat	25
	Güz	Genel İngilizce A2	3 saat	38
	Bahar	İngilizce Hazırlık Main Course A2	15 saat	25
	Bahar	Genel İngilizce A2	3 saat	38