

An Ecofeminist Reading of the Turkish Translation Of A *Midsummer Night's Dream*

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Abstract

This study aims to analyse the Turkish translation of William Shakespeare's *A Midsummer Night's Dream* with an ecofeminist point of view. Ecofeminism argues that feminist efforts and struggles just like nature are challenged by the patriarchal system, for that reason this male-dominated system can be seen as a threatening factor over both women and nature. The ecofeminist approach to analyses of literary texts can be tracked among the most recent studies that have been carried out latter-day. And taking ecofeminism in terms of translation studies, specifically from the point of women's moving through different types of space constitutes the essence of this study. In this respect, the worlds of humans and their splitting as men and women, as society and nature, and as suppression and freedom in the play and their Turkish translations are studied in the study with special emphasis on the translator's word choices. While analysing the selected target texts, domestication in terms of translation studies has also been studied as a determining element. The Turkish translation of the acts adds to the ecofeminist understanding of the play by having an almost impeccable language as Shakespeare's.

Keywords: ecofeminism, society, nature, men, women, domestication.

Bir Yaz Gecesi Rüyası'nın Türkçe Çevirisinin Ekofeminist Bir İncelemesi

Öz

Bu çalışmanın amacı, William Shakespeare'in *Bir Yaz Gecesi Rüyası* isimli eserinin Türkçeye çevirisini ekofeminist bir bakış açısıyla incelemektir. Ekofeminizm, feminist çaba ve uğraşılara tıpkı doğa gibi ataerkil sistem tarafından meydan okunduğunu ve bu nedenle bu erkek egemen sistemin hem kadın hem de doğa için tehdit edici bir unsur olduğunu öne sürer. Edebi metinlerin analizlerine ekofeminist bir yaklaşımla eğilmek, son zamanlarda yapılan en güncel çalışmalar arasında yerini alır. Ekofeminizmi çeviri çalışmaları konusunda özellikle kadınların farklı uzamlara hareket etmeleri açısından ele almak, bu çalışmanın özünü oluşturmaktadır. Bu bağlamda bu çalışmada, insanların dünyaları ve onların oyunda özellikle kadın ve erkek, toplum ve doğa ile baskı ve özgürlük olarak ayrılmaları ve bunların Türkçeye çevirileri, çevirmenin sözcük seçimlerine de vurgu yapılarak incelenmiştir. Türkçe diline kazandırılmış olan seçilmiş hedef metinleri inceleme noktasında, çeviri çalışmalarında yerleştirme unsuru da belirleyici etmenler arasında yerini almıştır. Sahnelerin Türkçeye çevirileri, neredeyse Shakespeare'inki kadar kusursuz bir dile sahip olması bakımından, oyunun ekofeminist bir açıyla okunabilirliğine katkı sağlamaktadır.

Anahtar Kelimeler: ekofeminizm, toplum, doğa, erkek, kadın, yerleştirme.

Extended Summary

The aim of this study is to examine the Turkish translation of *A Midsummer Night's Dream* by Bülent Bozkurt from an ecofeminist point of view. Ecofeminism has become an important notion on which scholars and theorists have studied since the 1970s and which contributes to particularly feminist and environmentalist study fields. 'Ecofeminism' which was used as a term for the first time in Françoise D'Eaubonne's *Feminism or Death* in 1974, was later studied by scholars such as Susan Griffin, Karen Warren, Carol Adams, Petra Kelly, and Val Plumwood. Later in time the term 'ecofeminism' has become a study field and theoretical basis that has attracted the attention of many scholars and researchers. Ecofeminism that in effect relies on the feminist theory and has emerged with a similar motivation, by drawing together the woman question and environmental problems that specifically mount up at the present time, is based on the fundamental idea that both women and nature have similar characteristics, and related problems can be solved by bringing together women and nature. According to this idea, not only nature but also women are suppressed by the patriarchal system and the society that is dominated by this authority, and the rights of women and nature are limited. The aim of the ideal world of ecofeminism is to treat everybody as an individual without paying attention to their gender.

A Midsummer Night's Dream by William Shakespeare is a theatrical play that can be analysed in terms of ecofeminism. Specifically, Catherine Diamond's "Four Women in the Woods: An Ecofeminist Look at the Forest as Home" (2017) is one of the latest studies that has been carried out about this subject. Though there may be found works that analyse the play with an ecofeminist point of view, there has not been found any specific study on how the Turkish translation of the play can reflect a similar analysis. Hence, it becomes a requirement to examine translations of such a significant play of the world literature into other languages from such kind of an ecofeminist point of view. In this study, by analysing the most widespread Turkish translation of the play by Bülent Bozkurt, and by evaluating the texts taken from the play and their equivalents in the related target language, it has been intended to contribute to ecofeminist analyses in terms of translation studies. Another article on Shakespeare

and ecofeminism is Miriam Kammer's "Breaking the Bounds of Domesticity: Ecofeminism and Nature Space in Love's Labour's Lost" (2018). In this article, which is similarly a recent ecofeminist study on one of Shakespeare's plays, the main subjects are again nature and space. In addition, though the main topic is not Shakespeare and ecofeminism in "A Feminist Companion to Shakespeare" (2000) edited by Dymphna Callaghan, it deals with feminism in general in Shakespeare's plays. In the work that is taken from the British Library, there are chapters in which authors such as Juliet Fleming, Phyllis Rackin, and Joyce Green MacDonald examine feminist elements in Shakespeare's plays. The two authors who have carried out the most recent study about the topic are Rebecca Laroche and Jennifer Monroe with their book *Shakespeare and Ecofeminist Theory* (2017). While ecofeminist elements in Shakespeare's works can be read in the book, spaces and relationships among the characters can also be analysed in terms of ecofeminism.

Reading literary works with an ecofeminist approach that argues that the patriarchal system challenges not only women and everything about women, but also nature, and for that reason that this patriarchal system is a threatening factor over both women and nature, is one of the most recent studies as can be seen with the given examples as well. Taking ecofeminism in terms of translation studies with a special interest in women's movement in different spaces forms the basis of this study. In this sense, in this study, the characters' worlds and the fact that they can be categorized as woman and man, society and nature, and suppression and freedom, and the Turkish translations of them have been analysed by also paying attention to the translator's word choices. Furthermore, while analysing the selected target texts, domestication in translation studies has also been evaluated. The Turkish translations of the scenes, in terms of their being almost as flawless as Shakespeare's, contribute to the readability of the play in terms of ecofeminism. After the related literature is given above, as no specific study can be found on this particular subject of this study in terms of its analysing the ecofeminist effects in the Turkish translation of William Shakespeare's *A Midsummer Night's Dream*, this study hopes to contribute to literary translation studies.

Introduction

In today's world of the developing sphere of progression in translation studies, literary translation has its own stand among different types of translational works. In point of fact, it has always had its own idiosyncratic place in the study field as literature is not only an exclusive domain to study in the academic world but also a body of written works that has been produced and preserved for centuries. As Jean Boase-Beier puts forth "literary translation aims for the sort of equivalence not in the preservation of meaning and implicatures, but in the preservation of open-endedness, the possibility of reader engagement and the recreating of the effects often triggered by formal elements of the text" (2011: 43). Hence, literary translation is more than giving the meaning of the text; it is also about rereading and recreating it, as well as being able to read it in different approaches that are explained in the following part of this study. Furthermore, as this kind of translation is performed by the literary translator, the capabilities that he/she must command are listed as "tone, style, flexibility, inventiveness, knowledge of the SL culture, the ability to glean meaning from ambiguity" by Landers (2001 :8). Definitely these attributes appeal to all kinds of literary translation, which are principally listed as poetry translation, prose translation, and drama translation in the main. However, as texts of every kind of literary translation also have their own entailments and as this study focuses on drama translation, beneath is studied the main limits of theatrical translation.

The text of a dramatic work of art can be translated into another language just like the texts of other literary genres. However, as every kind of text has its own peculiarities, so does a theatrical work of art. As Susan Bassnett puts it,

Whilst it seems that the bulk of genre-focused translation study involves the specific problem of translating poetry, it is also quite clear that theatre is one of the most neglected areas. [...] the dramatic text cannot be translated in the same way as the prose text. A theatre text is read differently. It is read as something incomplete, rather than as a fully rounded unit, since it is only in performance that the full potential of the text is realized. (2002: 123, 124)

According to what Bassnett denotes above, the text of a theatrical work needs to be translated considering both the written form and the performance on the stage. In addition, as can be inferred from its name ‘theatrical’, there can be listed elements that need to be attended while translating a play, such as setting, costumes, light, sound, and other stage elements, and that do not exist in other literary genres exclusive of drama. As Aksoy states, “the text of a play is written not only for reading but also staging. [...] The characteristic of the language of the text is its being written in a dramatic style in compliance with the art of drama!” (2002: 151). In this sense, the translator should keep this two-sided speciality of drama in mind when translating the text of a play. Furthermore, while giving all these elements in a dramatic work as explained above, the translator should also be able to transfer the meaning of the text, and reflect the ambiance and atmosphere given in the scenes as befitting the style of the playwright. And sometimes as texts can be analyzed in a specific perspective, approach, or theoretical framework in their original forms, the translated texts should also be able to be viewed and assessed through the same perspective. And in this study, as one can analyze Shakespeare’s *A Midsummer Night’s Dream* in an ecofeminist literary approach, the target text in Turkish is assessed according to whether the translator has been able to give a similar ecofeminist attitude in the TT or not. Below, after the theoretical framework of the study is given, studies that explore not only ecofeminist attitudes to Shakespeare’s *A Midsummer Night’s Dream* but also investigate ecofeminism in translations of the same play are denoted. Then a special section about domestication in translation studies is given referring to the ideas of Lawrence Venuti, Gideon Toury, and Schleiermacher. Afterward, the Turkish translation of the play is analysed in an ecofeminist point of view, specifically from the point of different spaces in which the women characters appear.

Theoretical Framework

Ecofeminism, though its origins and philosophy go back to the earliest times of history – as it is a sub-genre of feminism and derives from it – is a newly developing term that first appeared under this name – ‘ecofeminism’ – in the early 1980s and was first used by Françoise D’Eaubonne – a French author, environ-

mentalist, and feminist. D'Eaubonne, in her book *Feminism or Death* (1974), argues that feminist efforts and struggles just like nature are challenged by the patriarchal system, for that reason this male-dominated system can be seen as a threatening factor over both women and nature (D'Eaubonne, 2022). It is this patriarchy that has transmuted women and nature into mutually subordinated beings, and that has caused not only the environmental crisis but also women's oppression in the world. In the circumstances, what needs to be done is to bring together feminism and environmentalism, and thus form a new texture called 'ecofeminism', the only way that can liberate women and the earth. In this way, patriarchal power can be eliminated, and any and every being can be taken beneath 'non-power'. As a result of this system of ecofeminism, it is expected that a male or female – no matter what the gender is – is treated as a person or a human being.

After D'Eaubonne, ecofeminist theorists and scholars increased in number in time, and "first-stage foundational thinkers were largely Euro-Western, and include Susan Griffin, Karen Warren, Carol Adams, [and] Petra Kelly" (Gaard 2017: xiv). Among them Griffin in her book *Woman and Nature: The Roaring Inside Her* (1978) frequently repeats phrases such as 'it is written that', 'it is decided that', 'it is observed that', and 'it is stated that' which implies that all sayings are told by men:

It is observed that women lead to man's corruption. [...] And it is written in the scripture that out of Adam who was the first man was taken Eve, and because she was born of man he also named her: 'She shall be called woman.' [...] It is decided also that all monstrosities of birth come from a defect in the matter provided by the female [...] That these women are witches. (Griffin, 1978: 8, 9)

Griffin in her book clearly depicts what is imposed on women by men and she stands against all these impositions. She talks about women's being victims of male society because of the patriarchal system prevalent in the Western mind and philosophy, and puts forth the idea that this thought is actually the cause of the effort of women's and nature's being suppressed by means of both the regulations and the language used in the society. And in the excerpt above Griffin clearly states that she is called 'woman' after 'man'. As Lauwers also puts it "she deconstructs patriarchy's voice from the inside, demonstrating how it can be full of prevarications, prejudice and metaphysical dishonesty" (2016: 2). Griffin also

talks about the disregard displayed towards both women's and nature's prosperity and welfare by this patriarchal society, and stresses the importance of recreating the language and all the related structures.

Val Plumwood is another ecofeminist scholar and philosopher who puts forth her ideas about ecofeminism. In her book entitled *Feminism and the Mastery of Nature* (1993), she clarifies the fundamentals of ecofeminism by saying that;

Ecological feminism is essentially a response to a set of key problems thrown up by the two great social currents of the later part of this century – feminism and the environment movement – and addresses a number of shared problems. There is the problem of how to reintegrate nature and culture across the great western division between them and of how to give a positive value to what has been traditionally devalued and excluded as nature without simply reversing values and rejecting the sphere of culture. (1993: 10, 11)

These statements of Plumwood emphasise two major problems of the time, environmental problems, and women's condition, and Plumwood talks about how to reintegrate them together with culture. When considered from a wide perspective, though "culture is usually associated with men and women with nature" (Plumwood, 1993: 11) and this is frequently being related to women's oppression in the society, it is possible to reconcile them by means of ecofeminist endeavour.

Ecofeminism, while having its effects in several fields such as politics, philosophy, and all kinds of art, is also one of the latest and trending approaches that has been used in analysing works of literature in today's world of letters, thus in literary criticism as well. The fact that it is a recent term and is getting to be known and studied further day by day is a determining motivation in the studies of researchers and academics. As ecofeminism can be closely related to literature and used in literary analysis, some of which are given below, it can also be studied in the translations of works of literature. When the related literature is reviewed in terms of specifically William Shakespeare's works, though some of his plays are studied in terms of ecofeminism, there can be seen no specific study on the Turkish translation of *A Midsummer Night's Dream* in an ecofeminist view. Thus, this study hopes to contribute to translation studies in terms of this particular study field. Examples from what has been done with respect to Shakespeare and ecofeminism, the related studies can be observed as follows:

One of the most distinctive studies in the field is Catherine Diamond's "Four Women in the Woods: An Ecofeminist Look at the Forest as Home" (2017). In the article, Diamond talks about the issue of space in terms of women characters in the story with regard to ecofeminism. Another study is Miriam Kammer's "Breaking the Bounds of Domesticity: Ecofeminism and Nature Space in Love's Labour's Lost" (2018) that is related to ecofeminism and Shakespeare. This time Kammer writes about the ecofeminist analysis of Shakespeare's another play – *Love's Labour's Lost*. Though not specifically on ecofeminism, "A Feminist Companion to Shakespeare" (2000) edited by Dymphna Callaghan includes chapters on feminist aspects in Shakespeare's plays by several different authors such as Juliet Fleming, Phyllis Rackin, and Joyce Green MacDonald. The most recent study on Shakespeare and ecofeminism is Rebecca Laroche's and Jennifer Monroe's *Shakespeare and Ecofeminist Theory* (2017). In the book, one can read the ecofeminist theory in Shakespeare's works, and understand the worlds of his plays and the relationships among his characters in terms of ecofeminism. After the related literature is examined above, it can be thought that this study on ecofeminist impacts of the Turkish translation of *A Midsummer Night's Dream*, will contribute to the field of literary translation studies, as no specific study has been found on this very subject.

As explained above ecofeminism as well as related to literary studies, can also be studied with regard to literary translation studies. While doing this, what is of utmost significance is whether the TT of the source literary work can or cannot reflect what is seen in the ecofeminist analysis of the related work. The main question that one should focus on in this respect can be thought to be "Is the reader of the TT, when considered that he/she only knows the TT language, be able to get the ecofeminist essence prevalent in certain parts of the play that will be examined below, or to what extent can he/she get the ecofeminist elements in the play that are specifically apparent in the 'from society to nature' scenes?" Keeping this in mind, the Turkish text of *A Midsummer Night's Dream* is examined below in terms of ecofeminism and ecofeminist impressions expounded above. However, before that domestication in translation studies is examined in the next section, as this element of translation has a considerable effect on the selected target texts of the play.

Domestication in Translation Studies and in *A Midsummer Night's Dream*

Domestication has been one of the most consulted advances in translation studies while analysing a translated text. Lawrence Venuti has significant ideas about the terms 'domestication' and 'foreignisation', the former of which can be studied in the context of the ecofeminist criticism of the Turkish target text of *A Midsummer Night's Dream* in this study. Venuti in his book *The Translator's Invisibility: A History of Translation* (1995) refers to the domestication of foreign texts as "rewriting them in the transparent discourse that prevails in English and that selects precisely those foreign texts amenable to fluent translating" (17). By means of domestication, a translated text becomes transparent and fluent in style with the intent of the target text reader's feeling familiar with the text and of reducing the effect of foreignness of the original text.

Domestication can also be defined as the way that renders a text closely accommodate itself to the culture of the target language, so that target text readers feel close to the language and statements in the translated text. This is closely related with the idea of the translator's task of bridging the gap between the ST and the TT. As Gideon Toury states in *Descriptive Translation Studies and Beyond* (1995), "a text's position (and function), including the position and function which go with a text being regarded as a translation, are determined first and foremost by considerations originating in the culture which hosts them." (26). Concordantly, the translated text, in order to minimize the strangeness of the original text for the target text readers, can have a domesticating effect for the target text culture.

Schleiermacher argues that "there are only two methods of translating, either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (Lefevere, 1977: 74). Lefevere, while translating his German expressions, can clearly depict what Schleiermacher meant. He signifies domestication and foreignization in this particular statement, and by means of indicating that the translator leaves the reader in peace, as much as possible, and moves the author towards him, he refers to domestication. In this sense, the translator is the one who can either domesticate or foreignize a text, and he can either get the target text reader closer or farther from the given text. In *A Midsum-*

mer Night's Dream, as can be seen in the following chapter, the target texts can be read in terms of domestication and the reader's feeling close to both the culture and the text.

In the next chapter, while analysing the selected target texts in terms of ecofeminist attitudes that exist in translations, the role of domestication in terms of translation studies is also examined in *A Midsummer Night's Dream*.

The Case Study: An Ecofeminist Analysis of the Turkish Translation of *A Midsummer Night's Dream*

Shakespeare, who lived between 1564 and 1616, began his literary career as a playwright, probably in the early 1590s by writing comedies and history plays. By 1592 he was in London as an actor and apparently already well-known as a playwright. "In 1598 'William Shakespeare' was becoming a familiar, and so a commercially valuable, name in London; by 1609 it could appear without the 'William' on the title page of *Shakespeare's Sonnets*" (Proudfoot, 2001: 95). Throughout his literary career, between the years 1590 and 1613, he wrote about 37 plays, over 150 sonnets, and two long poems that take their subjects from classical mythology.

Among Shakespeare's most well-known and performed comedies is *A Midsummer Night's Dream*, a play in five acts, written between 1594 and 1596. Throughout the play, the audience and the reader see the relationships among the characters and the events that take place in the two main settings which are Athens and the forest outside its walls. These two settings can be thought to represent society and nature respectively, and have significant impressions in the play. In addition, the play "invites the audience to suspend the everyday world of logic for the liminal world of magic where dreams make what was unconscious known" (Wiegmann, 2003: 17). Hence, it is possible to state that while Athens and the conscious represent society and men, the forest and the unconscious represent nature and women. Below, how these elements can be seen from the perspective of ecofeminism in terms of translated passages is analysed.

Women in Shakespeare's several comedies "transform 'passive' nature space into a staging ground for action, undoing constructions of the natural world

as exploitable material and re-casting nature as agential, feminist space” (Kammer, 2018: 468). And in *A Midsummer Night's Dream*, women and nature can be seen to act together in terms of ecofeminist ideas about the fact that women and nature stand powerful against men and society that can only imitate or replicate the power of the former ones, and that seek to suppress them.

In Act II, Scene I, Titania, the queen of the fairies, and Oberon, the king of the fairies confront each other and have a dialogue over why they have come close to Athens just before the wedding ceremony of Theseus and Hippolyta. In this dialogue, what Titania expresses is significant in terms of her being a part of nature. The ST and TT are given below:

ST 1

An odorous chaplet of sweet summer buds
Is, as in mockery, set. The spring, the summer,
The chiding autumn, angry winter, change
Their wonted liveries, and the mazèd world
By their increase now knows not which is which.
And this same progeny of evils comes
From our debate, from our dissension;
We are their parents and original.
(lines 114-120)

TT 1

Kokulu yaz goncalarından bir taç oturmuş.
İlkbahar, yaz, doğurgan sonbahar, öfkeli kış
Alışılmış giysilerini aralarında değiştiriyorlar;
Dünya şaşkına dönmüş, bir ona bakıyor, bir ötekine,
Kim kimdir, bilemiyor bir türlü. Bela ürtüyor her yanda
Ve biz tartışmayı, dalaşmayı sürdürdükçe de üreyecek.
Anası babası, kaynağı biziz.
(lines 114-120)

In these lines, all the seasons in nature are given and the audience observes Oberon and Titania as the parents of all these things in nature, and also as the ones who have their effects on all living beings. Specifically, the last line ‘we are their parents and original’ (line 120) represents the mutual relationship between human beings and nature. And the Turkish translation of it ‘anası babası, kaynağı biziz’ (line 120) clearly indicates the same idea without any deficit or error in translation. It can be argued that the translator, while translating the sentence ‘we are their parents and original’, appeals to domestication as an element of translation studies. The chosen target statement for this sentence is ‘anası babası, kaynağı biziz’, and the phrase ‘anası babası’ has a domesticating effect. While the ideal translation for the word ‘parents’ can be regarded to be ‘ebeveynler’ in Turkish; the translator by using ‘anası babası’ makes the target text reader feel the very close relationship between the parents and the things in nature, as ‘anası babası’ signifies the feeling of closeness and intimacy for the Turkish reader. In this sense,

this usage serves the idea of domestication that the target text reader does not feel the strangeness of the foreign source text.

When the translation is studied in terms of ecofeminism, the fact that the father, Oberon, is included in this mutuality suggests that, as Oberon is the father of fairies and lives in nature with them, he is now a part of this entirety which is actually aimed by the ecofeminist attitude where all beings are taken as a person no matter he or she is a 'he' or 'she', as befitting the ideas of D'Eaubonne given above. In this debate, one can also see "the Fairy Queen's concern for the world's inhabitants" (Diamond, 2017: 71). And this is overtly given by the Turkish translation as well, with specific emphasis on the well-preferred words in the translation such as 'doğurgan', 'ürüyor', 'üreyecek', and 'anası babası, kaynağı biziz', all of which indicate and highlight the maternal and procreative characteristics of women together with nature. In this respect, what Derzelle expresses in terms of the ecofeminist way of thought is significant to notice: "men took global control of the fertility of nature and women's fertility, while the latter's role in the reproduction process remained unknown. Women were hence considered non-participants in the procreation process and were consequently ignored in testamentary wills" (Derzelle, 2021: 3). This is the case that is witnessed in the society which is ruled by the patriarchal order; however, in the play the Fairy Queen's having similar concerns with nature and their inclusion of the father figure Oberon may suggest the idea that, in this world of nature in the play with including a male person and thus regarding each being as a separate living creature, an ideal world of ecofeminist attitude is formed. However, as the male of this world is a fairy, not a human may also suggest that there is a way ahead to be marched on in order to acquire this ideal ecofeminist world.

After the world of fairies, examples to the passages in the play where the worlds of humans and their splitting as men and women, as society and nature, and as suppression and freedom can be studied below with the given Turkish translations. In Act I, Scene I after Theseus' and Hippolyta's dialogue, Egeus – the father to Hermia – enters the scene and speaks:

ST II

Full of vexation come I, with complaint
 Against my child, my daughter Hermia.—
 Stand forth, Demetrius.—My noble lord,
 This man hath my consent to marry her.—
 Be it so she will not here before your Grace
 Consent to marry with Demetrius,
 I beg the ancient privilege of Athens:
 As she is mine, I may dispose of her,
 Which shall be either to this gentleman
 Or to her death, according to our law
 Immediately provided in that case.
 (lines 23-25, 39-46)

TT II

Hiç sormayın, derdim büyük.
 Kızım Hermia beni çok üzüyor.
 - Gelsene Demetrius! Sayın lordum,
 Kızımı bu gence verecektim -
 Saygıdeğer lordum, eğer kızım burada sizin önünüzde,
 Demetrius'la evlenmeye razı olmazsa
 Atina yasalarının bana tanıdığı yetkiye dayanarak,
 Kız benim olduğuna göre, izinizle,
 Onu, kime dilersem ona vermek istiyorum.
 Ya benim seçtiğim şu gençle evlenir,
 Ya da yasalarımızda açıkça belirtildiği gibi,
 Ölümün kucağına bırakır kendini.
 (lines 23-25, 39-46)

As the ecofeminist view suggests women and nature are suppressed and controlled by men and society, as Cudworth's phrases "gendered and natured domination" (2005: 3) also imply, the lines excerpted from the play above can be read in conformity with this idea of ecofeminism. This scene is acted in the sphere of society, and Egeus has the courage and right to utter that 'This man hath my consent to marry her' (line 40), indicating that it is a 'he' that decides on the fate of a 'she'. This line is translated as 'Kızımı bu gence verecektim' (line 40), just befitting the ideal of the male-dominated society. When the Turkish translation of the line is analysed, it is seen that in the Turkish language, the phrase 'birine vermek' is the perfect equivalent of 'have consent of the father to wed her daughter to somebody' in terms of domestication. When continued, it is observed that line 42 'I beg the ancient privilege of Athens' is translated as 'Atina yasalarının bana tanıdığı yetkiye dayanarak' (line 42). While the English statement shows that it is the men and the laws that men established for the society that is taken as the code of living, the Turkish translation can be thought to give the exact idea and feeling of male domination with the translator's specific word choices: 'yasa', 'yetki', and 'tanınan yetkiye dayanmak'. These word choices are also in conformity with the domestication of the foreign words into Turkish. All these words represent 'power' and 'authority' in the Turkish language, and they are used in an infallibly proper way by the translator.

While society is represented with men-power and suppression of women with no tolerance in the play, nature and specifically the forest is the place for emancipation for female characters where all the conflicts are resolved as well. In Act III Scene II, Hermia, Lysander, Demetrius and Helena are in the forest, and the two men try to get Hermia's hand. In the meantime, Helena talks about their unkindness in a brave manner:

ST III

O spite! O hell! I see you all are bent
 To set against me for your merriment.
 If you were civil and knew courtesy,
 You would not do me thus much injury.
 Can you not hate me, as I know you do,
 But you must join in souls to mock me too?
 If you were men, as men you are in show,
 You would not use a gentle lady so,
 To vow and swear and superpraise my parts.
 (lines 148-156)

TT III

Lanet olsun! Canınız cehennemle!
 Anlaşılan iyi eğlence oluyorum hepimize.
 İnsanlıktan, incelikten biraz nasibiniz olsa,
 Böyle kırmaz, böyle incitmezsiniz beni.
 Biliyorum, nefret ediyorsunuz benden,
 Ama beni aşağılamak için, işbirliği yapmasanız olmaz mı?
 Biraz erkeklik olsaydı sizde - ki var gibi görünüşte -
 Böyle davranmazdınız hassas bir hanımefendiye.
 Yeminlerle, tövbelerle çıkarmazdınız beni göklere.
 (lines 148-156)

In this scene, the characters are in the forest and act in the sphere of freedom. Helena, in such a space, has the courage to tell men that ‘If you were men, as men you are in show, / You would not use a gentle lady so’ (lines 154, 155). Considering they are not in the society where they do not have even the right to choose the man to whom they want to get married without their father’s – the male figure’s consent – , women here in nature have all the freedom to talk about anything they wish. And when the Turkish translation of the lines ‘Biraz erkeklik olsaydı sizde - ki var gibi görünüşte - / Böyle davranmazdınız hassas bir hanımefendiye’ (lines 154, 155) are evaluated, Turkish words ‘erkeklik’, ‘erkekliği olmak’, and ‘hanımefendi’ can be taken as the exact equivalents of the words in ST in terms of both meaning and intent of the lines. As Catherine Diamond puts it “female characters face dilemmas of having to choose between their identities associated with forest life and their roles in patriarchal societies” (2017: 71,72). While men have codes and rule over women in society, women now in nature can have their freedom as Shakespeare creates a place of liberation by using a setting of a forest. Shakespeare, in the play, gives a picture of nature that is generous, and full of tolerance more preferable than society that is cruel and harsh, and full of men’s obligations and rules, thus paving the way through an ideal ecofeminist world. When the target phrases are examined in terms of domestication, it is observed that ‘erkekliği olmak’ and ‘hanımefendi’ can be argued to be the exact domesticated forms of the source phrases. After reading these Turkish statements, the target text reader can feel the closeness of the text to his/her language and culture.

Concluding Remarks

In this study, ecofeminism is taken as the theoretical basis of evaluation, and the Turkish translation of *A Midsummer Night’s Dream* by Bülent Bozkurt is

examined in this respect. Furthermore, domestication in terms of translation studies is evaluated in the selected target texts in terms of how the target text reader gets to understand the translated text. Shakespeare, by using society and nature, suppression and emancipation, rules and freedom in the play; and by picturing a nature that is generous, tolerant, and full of freedom, shows the present situation of society and nature, and both implicitly and intrinsically presents an ideal world of ecofeminist view. Accordingly, it is observed that the selected target texts also give this ecofeminist aspect together with the domesticated words and phrases.

In the study, scenes about the ecofeminist view and their translation to Turkish are analysed, paying specific attention to spaces and characters' positions in these places. While society is represented with men-power and suppression of women with no tolerance in the play, nature and specifically the forest is the place for emancipation for female characters where all the conflicts are resolved as well. It is observed throughout the analysis in the study that all the words preferred by the translator in TT can reflect the ecofeminist attitude prevalent in the play, and can give a close feeling of culture to the target text reader by means of the treatment of domestication. Specific word choices given in the case study part clearly denote that there is neither any missing meaning nor connotation in the translated texts of the scenes in the play in terms of the ecofeminist attitude examined in the play. Furthermore, using domesticized words in translation help the target text reader to get the grasp of the text in a more comprehensive and familiar way. As a final remark, it can be said that the Turkish translation of the play adds to the ecofeminist understanding of *A Midsummer Night's Dream* by having an almost impeccable language as Shakespeare's.

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