

95. Patriarchal language use in literature and translation evaluation: The case of *A Strangeness in My Mind*¹

Burcu DEMİREL²

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Abstract

The aim of this study is to analyze the novel titled *Kafamda Bir Tuhaflık (A Strangeness in My Mind)* by Orhan Pamuk based on patriarchal language use from a feminist perspective. The analysis of the source text yielded 18 contexts with signs alluding to or explicitly referring to patriarchal language use. These signs in the source text are compared to the Turkish and French translations of the novel as the target texts based on "Systematics of Designification" proposed by Öztürk Kasar (2021). As a result of this translation evaluation, the meaning transformations in the English target text are discussed with reference to over-interpretation of the meaning, darkening of the meaning, opposition of the meaning and wiping out of the meaning. However, the meaning transformations in the French target text are labelled as over-interpretation of the meaning, darkening of the meaning and wiping out of the meaning. Patriarchal system has favored males over females throughout history, otherizing and demoting women to a secondary position. Women are also otherized in literature as a reflection of the collective mindset. Therefore, this study presents the discussion of a case involving patriarchal signs and meaning transformations with the resulting suggestion that discriminative discourse against women can be reproduced in another language with a thorough command of systematics of designification, which would enable literary translators to make informed decisions.

Keywords: Literary translation, Systematics of Designification in Translation, patriarchal language use, feminist perspective, *A Strangeness in My Mind*

Edebiyatta eril dil kullanımı ve çeviri deęerlendirmesi: *Kafamda Bir Tuhaflık* örneęi

Öz

Bu çalışmanın amacı Orhan Pamuk'un *Kafamda Bir Tuhaflık* başlıklı romanındaki ataerkil dil kullanımını feminist bir bakış açısıyla çözümlenektir. Özgün metnin çözümlenmesi, ataerkil dil kullanımına örtük veya açık bir biçimde atıfta bulunan göstergeler içeren 18 bağlam ortaya çıkarmıştır. Özgün metindeki bu göstergelerin, Öztürk Kasar (2021) tarafından önerilen "Çeviride Anlam Evrilmesi Dizgesellięi" temel alınarak İngilizce ve Fransızca erek metinlerde hangi düzeyde korunduęu veya anlam evrilmesiyle dönüşüme uğradıęı tartışılmıştır. Bu çeviri deęerlendirmesi sonucunda, İngilizce erek metindeki anlam dönüşümleri, anlamın aşırı yorumlanması, anlamın bulanıklaştırılması, anlamın çarpıtılması ve göstergenin yok edilmesi olarak saptanmıştır. Ancak Fransızca erek metindeki anlam dönüşümleri, anlamın aşırı yorumlanması, anlamın

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² Yüksek Lisans Öğrencisi, İstanbul Okan Üniversitesi, Lisansüstü Eğitim Enstitüsü, Çeviribilim ABD (İstanbul, Türkiye), burcudemirel7@gmail.com, ORCID ID: 0000-0002-2772-1855 [Araştırma makalesi, Makale kayıt tarihi: 10.07.2023-kabul tarihi: 20.08.2023; DOI: 10.29000/rumelide.1346639]

bulanıklaştırılması ve göstergenin yok edilmesi olarak kategorilendirilmiştir. Patriyarka, tarih boyunca erkekleri kadınlara nazaran üstün tutmuş, kadınları ötekileştirmiş ve ikincil bir konuma indirgemıştır. Kolektif zihniyetin bir yansıması olarak edebiyatta da kadınlar ötekileştirilmektedir. Bu nedenle bu çalışma, patriyarkal göstergeler ve anlam dönüşümleri içeren bir metnin tartışmasını içermektedir. Sonuç olarak, anlam evrilmesi dizgeselliğine hakimiyet yoluyla yazın çevirmenlerinin kadına yönelik ötekileştirici dili hedef bir kültürde yeniden üretmek için bilinçli kararlar verebileceği öne sürülmüştür.

Anahtar kelimeler: Yazın çevirisi, Çeviride Anlam Evrilmesi Dizgeselliği, eril dil kullanımı, feminist bakış açısı, *Kafamda Bir Tuhaflık*

1. Introduction

Feminism is the gender equality-based promotion of women's rights. According to Ferree, feminism is an activism that seeks to end male dominance and the oppression over women (2006, p. 6). Tuna, Kuleli and Aliyev state that the term "feminism," which was first used at the end of the nineteenth century, has evolved from a converging and intersecting set of ideas, internally complex issues, and demands that have been in development for more than centuries (2020: xi). According to Lessing (1974), feminism is a notion that has gone through tough procedures and struggled for years to alleviate the challenges women have encountered throughout history, to eliminate the social expectations unjustifiably instilled on women, as well as the pressure and constraints placed on them by patriarchy (Lessing: 1974, p. 98). According to Brunell and Burket (2019), feminism works to achieve gender parity in all areas of life, including the social, economic, and political ones. Kuleli asserts that (2020) all cultures experienced the effects of ethnic origins, social distinctions, and the injustice that occurred with the creation of humanity. The generation's writers, academics, and activists all emphasized the fact that this inequality also existed between the genders. The movement to end this inequality has been dubbed "feminism" by those in the know (Kuleli, 2020, p. 162). Factory employment of women increased as industrialization progressed, and many of them performed similar tasks to those performed by males. It was clear that women could perform any task that a male can and were equally competent of doing so. Feminism, according to Malinowska (2020), was not a novel concept; in fact, it dates back to Plato and many other thinkers who were aware of the disparity between men's and women's rights. Women began to recognize the extent of the inequality they were experiencing when they were treated differently not only at home but also in the public sphere (Malinowska, 2020). Men and women previously held distinct duties and occupied distinct areas. As a result of the inequity being brought to light by industrialization, women began to see things differently. Mohajan (2022) claimed that in order to attain workplace equality, they needed to first acquire political and legal authority. Feminists who were worried about women's reproductive or economic rights did exist, but it soon became clear that they could accomplish nothing without political power. Women attempt to alter the social order (Mohajan, 2022). As women become increasingly aware of their rights and seek to stand up for them, many waves of feminism have developed over time. There were four waves of feminism between the 1880s and the 2010s. While there is a significant amount of continuity between each wave, it may indicate an abrupt break in feminism's evolution. Since no wave is a single, cohesive unit, the theories that become popular during a wave are frequently based on research from one side of the wave that came before. The wave metaphor can suggest that the only kind of feminism is the mainstream variety, however feminism is actually made up of a variety of smaller movements that operate independently of one another. These feminist waves all share the same goal of empowering women, despite their diverse focus points.

Even in the modern world, the "patriarchal" attitude still has an impact on everyone, despite the necessity to defend women's rights, the attempt to increase women's status in society, or the position of women in social memory, their perspectives on women, and the sexist discourses that still persist over women. The assertion that it goes on would not be incorrect. Tyson (2006) claims that the view that women are fundamentally less valuable than males is promoted by patriarchy (Tyson, 2006, p. 85). According to Akça and Güneş, if women refuse to comply with the patriarchal order, the Victorian educational system works to marginalize them and strengthens the patriarchal system (2009, p. 15). Tyson further states that the notion of patriarchy is widely accepted, deeply ingrained impact on the thoughts, words, self-perception, and perception of the environment in which individuals live (2006, p. 93). Turgut (2020) posits that in particular, the institution of the family and gender roles are significantly influenced by patriarchy. Due to their responsibilities in the home environment, including child care and household work, women are viewed as less valuable than males. Men, however, are involved in the outside world and take an active role in social concerns (Turgut, 2020, p. 237). On the other hand, Evelyn Reed (1995) states that the patriarchal system eventually replaced the matriarchal one due to things like the results and effects of long-term social and technological achievements. Today, it is plausible to claim that two social notions known as matriarchy and patriarchy created the cultures individuals live in today ever since the beginning of time (Evelyn Reed, 1995, p. 200). According to Kuleli (2020), women's exploitation by the patriarchal system is a widespread issue that has received a lot of attention. Different feminist theories have attempted to address these issues and offer solutions for the liberation or revolution of women in the social, political, economic, and professional fields. No matter how varied the tactics of feminist ideologies may have been, the oppression of women as well as the "other" oppressed groups in all fields of life must come to an end (Kuleli, 2020, p. 161).

As is the case with any social development, feminism also found itself a place in the literary circles. Feminist literary criticism can be considered to have evolved in the 1960s as a result of the fact that women started to doubt their visibility in the social and political sphere in the literature, along with the rise in discussions to dismantle the gender and patriarchal perspective. Feminist literature and feminist literary criticism, which maintains that the patriarchal system still prevails in the field of literature as it does in other sectors, are among the subjects that have attracted a lot of interest according to Moran (1999, p. 249-250). Tyson asserts that feminist criticism, broadly speaking, explores the ways in which literature (and other cultural outputs) support or challenge the social, political, economic, and psychological oppression of women (2006, p. 83). Tuna and Avaz (2019) note that literature is a reflection of society and reflects, among other things, social phenomena, political beliefs, economic foundations, religious practices, traditions, and conventions. Power dynamics affect the speech and behavior of real-life individuals as well as fictional characters in literature (Tuna and Avaz, 2019, p. 552). Abdal (2022) points out that the idea of feminist translation has evolved as a result of these power dynamics and the influence of literature. Feminist translation as a field of practice, theory, and study has gained increased attention in recent years, both internationally and in Türkiye (Abdal, 2022, p. 7). According to Abdal (2022), despite the fact that the Canadian Translation School's advocacy of French against English dominance in Canada's Quebec region in the late 1970s and early 1980s, as well as the visibility and voice of women against male-dominated discourse, is credited with giving feminist translation its name and initiating its theoretical/institutional fame and legitimacy, feminist translation actually predates these efforts. It has been utilized in numerous historical eras and regions and has significantly influenced the foundation and growth of feminist groups. In the late 1980s, feminist translation was a transcultural rewriting of translation that had an impact on the social transformational dynamics. The feminist translation paradigm was born out of skepticism regarding the viability of using translation to challenge the hegemonic viewpoint, which holds that women are less important than

males (Abdal, 2022, p. 8). Tyson (2006) emphasizes that the ultimate goal of all feminism, including feminist theory and literary criticism, is to change the world by furthering women's equality. Feminist activity of any kind is therefore acceptable (Tyson, 2006, p. 92).

2. Method

In this part, the corpus of the study and data collection procedure are discussed. The corpus is discussed in relation to the theme of the study with a brief summary based on the feminist reading of the source text.

2.1. Corpus of the Study

The source text analyzed for patriarchal language use and related signs in this study is *Kafamda Bir Tuhaflık* by Orhan Pamuk. The analysis of patriarchal language used in this source text focuses on anti-feminist signs. *A Strangeness in My Mind*, which was published in English in 2015, and *Cette Chose Etrange en Moi*, which was published in French in 2017, are the target texts compared to the source text in this analysis.

The novel deals with the story of Mevlut Karataş. Mevlut Karataş is a boza and yoghurt seller. The protagonist, Mevlut develops feelings for Samiha, the girl he sees at a wedding ceremony, but due to a trick perpetrated on him, he elopes with Samiha's sister Rayiha while it is Samiha he really loved and wrote letters to. Ferhat, one of the close friends of Mevlut, marries Samiha. However, when Ferhat is fatally shot and Mevlut's wife Rayiha dies, Mevlut and Samiha get married. The novel recounts the events around this brief summary with frequent references to sociological, political and economic conditions in Turkish culture from 1950s to 2012. The novel lends itself to a feminist reading with such sociopolitical and socioeconomic references to the culture it is fed with. The signs analyzed from a feminist perspective reveal the oppressed and otherized condition of women in the society. Male characters are shown as strong, property owners, and decision-makers, while female characters are portrayed as being weaker, staying at home, acting as passive recipients, in charge of all household chores, raising children, and being subservient. This discrimination against women is also ingrained in the language used in narration. Therefore, this study is limited to the patriarchal language use in the novel rather than the character traits or the stereotypes for each gender. In his study on the feminist discourse in another novel by Orhan Pamuk, Kuleli (2021) also categorizes patriarchal language use among the contexts to be carefully analyzed for translation of the novel into European languages (p. 300-302; 305). English and French translations of the novel are also analyzed in order to find out to what extent the patriarchal language is transformed or preserved in the target texts.

2.2. Data Collection Procedure

Following the analysis of patriarchal language use in the source text with specific signs and contexts, Systematics of Designification by Öztürk Kasar (2021) is used to evaluate the English and French translations of the novel.

Systematics of Designification was first put forth by Öztürk Kasar in 2009 in French, with eight tendencies presented for the meaning transformations in translation. In 2015, Öztürk Kasar introduced one more tendency in Turkish, bringing the total number of designificative tendencies to nine (Öztürk Kasar and Tuna, 2015, p. 463). The current and final version of the systematics was updated in 2021 by Öztürk Kasar. Given that this study is conducted in English, English translations of the tendencies in the

systematics by Öztürk Kasar and Tuna (2017) are used in this study. While this systematics has been popularly used in translation evaluation of various genres of literature ranging from translation of novels³, short stories⁴, poems⁵, theater texts⁶, or children's literature⁷, it has also been applied in evaluation of the translations of literary works analyzed from a feminist perspective in the relevant literature (Çelik, C., 2020; Çelik, K., 2022; Kuleli, 2020; Kuleli and Uysal, 2021). These nine tendencies are over-interpretation of the meaning, darkening of the meaning, under-interpretation of the meaning, sliding of the meaning, alteration of the meaning, opposition of the meaning, perversion of the meaning, destruction of the meaning, and wiping out of the meaning (Öztürk Kasar, 2021, p. 28). Öztürk Kasar states (2021) that over-interpretation of the meaning is clarified when an implicit sign in the source text is explicitly stated in the target text. Darkening of the meaning occurs when the sign stated clearly in the source text is translated in an ambiguous and obscure manner. Under-interpretation of the meaning is considered when there is insufficient information and meaning in translation of a particular sign. On the other hand, if one of the connotations of the sign from the source text that does not fit with the source context is employed in the target text, there comes out sliding of the meaning. The term "alteration of meaning" refers to a translation that is not totally irrelevant to the expression used in the source text, but provides a false meaning. Opposition of the meaning occurs when a sign in the source text is reproduced with a sign that is just the opposite. If the sign in the original text is reproduced through an extraneous and irrelevant sign, this is labelled perversion of the meaning. If a sign or cluster of signs devoid of meaning is reproduced in the target text, still bearing some traces from the source sign(s), this tendency is considered destruction of the meaning. Finally, if a significant unit in the source text is omitted or deleted in the target text, leading to the absence of translation, this is termed as wiping out of the meaning (Öztürk Kasar, 2021: p. 29-35).

Table 1. Translation Evaluation for Example 1 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Şimdi kız kaçıırken, Süleyman gene amcaoğlu Mevlut'a yardım ediyor (p. 16).	Now, Süleyman was helping his cousin Mevlut again, this time to take the girl away (p. 4).	Quand vint l'heure de l'enlever, Süleyman offrit à nouveau son aide à son cousin (p. 18-19).

As stated in Table 1, an example of sexist language is provided using the phrase "amcaoğlu (male cousin)," which is used frequently in Turkish, particularly in oral discourse. In the realms of proverbs, everyday language, media, and especially literature, the usage of sexist language is quite widespread. In light of this, even if certain words loaded with sexist attitude are used to refer to a generic name, that is "a human being", those words are actually derived from and associated with the "males". Because of this, "women" become less visible. Turkish lacks the grammatically sexist structures like gender-specific pronouns or articles found in several other languages such as German or French though it does have expressions that are patriarchal in nature. An analysis of translations of the sign "amcaoğlu" in the context in Table 1 in English and French demonstrates that this sign is translated as "his cousin" in TT1 and "son cousin (his male cousin)" in TT2. The meaning transformation in translations of the sign in question lies in the production of an ambiguous meaning in TT1 and TT2 with a more generic sign (cousin) since a cousin in English could also refer to a female cousin or the aunt's daughter/son rather than that of the uncle's while the French sign "son" clearly indicates that the "cousin" is a male, still giving the likelihood that this male cousin could refer to the aunt's son as well. Thus, the sign with

³ See Öztürk Kasar (2020); Öztürk Kasar and Güzel (2022); Tuna and Kuleli (2017).

⁴ See Çelik, K. (2023); Kuleli (2018); Öztürk Kasar and Batu (2017).

⁵ See Gülmüş Sırkıntı (2021); Tuna (2016); Öztürk Kasar and Tuna, (2017).

⁶ See Öztürk Kasar and Kuleli (2016); Tuna and Kuleli (2017).

⁷ See Uysal and Kuleli (2022).

patriarchal values in the ST is darkened in TT1 and TT2, as a result of which a sign that is clearly expressed in the source text is presented to the target readers of TT1 and TT2 by giving an ambiguous or obscure meaning.

Table 2. Translation Evaluation for Example 2 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Hem her şeyi göreceksin hem de görünmez adam olacaksın (p. 69).	You will see everything without being seen (p. 86).	Tu deviendras en même temps un homme qui voit tout et un homme qu'on ne voit pas (p. 106).

Table 2 exemplifies the use of another common patriarchal sign "adam", frequently used in Turkish. In the patriarchal Turkish societal paradigm, the word "adam" denotes both "a man" and "a human being". When the word "adam" is used in Turkish, it can be used to refer to anyone regardless of the gender of the person addressed. However, it is also acknowledged that this phrase, when referring to a "human" from a social perspective, is sexist and overlooks women. In TT1, the source sign "görünmez adam" is rendered as "without being seen". In this case, the sexist sign is omitted in TT1, thus wiping out the patriarchal language use for the target reader. On the other hand, the sign in question is rendered as "un homme qui voit tout et un homme qu'on ne voit pas" (a man who sees everything and a man who cannot be seen). Although the sign "un homme" used in TT2 can safely be compared to the the sign "adam" in ST, an excessive meaning is produced in French translation with the expression "un homme qui voit tout" (a man who sees everything), leading to over-interpretation of the meaning for TT2 reader, who will realize the patriarchal language use more severely than the ST reader.

Table 3. Translation Evaluation for Example 3 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Okula başlamasının birinci ayında, müdürün dediği gibi "Atatürk'ün gurur duyacağı bir bilim adamı " olaksa, defterleri, kravatları ve ev ödevleri düzgün ve tamam olan yukarı mahallenin iyi aile çocuklarıyla arkadaşlık etmesi gerektiğini anlamıştı (p.73).	Within a month of starting school, Mevlut already knew that if he wanted to become "a scientist Atatürk would be proud of," as the principal liked to say, he would have to befriend the boys from good families and nice neighborhoods, whose notebooks, neckties, and homework were always in good order (p. 93).	Dès le premier mois suivant la rentrée scolaire, il avait compris que devenir « un homme de science digne d'Atatürk », comme disait le directeur, nécessitait aussi qu'il devienne ami avec les enfants de bonne famille des quartiers du haut, dont les cahiers, la cravate et les devoirs étaient toujours en ordre et impeccables (p. 113)

As can be seen in Table 3, the sign "bilim adamı" can also be thought as an example of patriarchal language use, confining the scientific endeavours to males with the sign "adam" (man). Due to the use of the word "adam" in ST, this sign has a sexist value. It has been noted that male-dominated cultures have emerged throughout history, ever since communities first started to emerge and grow. The social roles that are associated with genders have become the norm as a result. The idea of science also emerged as civilizations and individuals advanced. The sign "bilim adamı (scientist or male scientist)" is used because it is believed that people who are interested in science are typically males in the society, despite the fact that notable female names who have been interested in science from the past to the present and have had success in various fields have also existed. Science does not favour a gender by its nature, though, just as "reason" is not granted to a gender in unproportional amount. As a result, it would be improper to distinguish between the genders in scientific endeavour. From a sociocultural standpoint, science can be seen as being the creation of men. In recent years, the sign "bilim adamı" has been under

debate in the source culture, that is Turkish. To say that this supposed norm comes from a patriarchal societal paradigm would not be untrue. The word "bilim insanı (scientist)" has grown to be used frequently in the modern society, without any discrimination against the gender of individuals who are interested in science. It can be seen that the sign "bilim adamı" is translated as "scientist" in TT1. The use of sexist language is eliminated together with the sign, wiping out the patriarchal language use for TT1 readers leading to the absence of the patriarchal sign in the target text. However, the sign "un homme de science" (a male scientist) in TT2 preserves the sign and the patriarchal language use for the target reader with no meaning transformation observed.

Table 4. Translation Evaluation for Example 4 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Bir keresinde üst kattaki 9-C sınıfındaki Atatürk portresi isabet alınca İskelet telaşa kapılmış, İstanbul Emniyet ve Milli Eğitim Müdürlüğü'nden müfettiş yollanmasını, soruşturma açılmasını istemiş, ama tecrübeli ve babacan Milli Eğitim Müdürü kimsenin ne Cumhuriyet'in kurucusuna ne de herhangi bir devlet büyüğüne hakaret etmek gibi bir niyeti olmadığını sıkıyönetim yetkilisi komutanlara anlatıp olayı kapatmıştı (p. 80).	When one of these projectiles hit the portrait of Atatürk in classroom 9C upstairs, an alarmed Skeleton called in inspectors from the municipal police as well as the board of education to investigate, though the easygoing president of the board , who'd seen plenty over the years, ably defused the situation by explaining to the officers enforcing martial law that no insult to the founder of the Republic or any government dignitaries had been intended by anyone (p. 105).	Une fois, le portrait d'Atatürk de la classe 9 C à l'étage du dessus s'étant retrouvé pris pour cible, Squelette avait cédé à la panique. Il avait demandé à la préfecture de police d'Istanbul et à la Direction des services de l'Éducation nationale d'envoyer des inspecteurs et de diligenter une enquête, mais l'expérimenté et débonnaire directeur académique avait classé l'affaire en expliquant aux commandants de la loi martiale que personne n'avait la moindre intention d'insulter le fondateur de la République ni une quelconque figure de l'État (p. 126).

The sign "tecrübeli ve babacan Milli Eğitim Müdürü" (experienced and fatherly Director of National Education) is shown in Table 4 as an example. Patriarchal language use is observed with the sign "babacan" (fatherly) in Turkish. The idea of linguistic sexism is contested by feminists. This is because languages are characterized by male dominance. For this reason, it is observed that patriarchal language use keeps women in a secondary position as compared to men. In this context, feminists underline the necessity of changing patriarchal language-containing expressions that are ingrained in linguistic mindsets in the society and suggest replacing patriarchal language use with gender-neutral expressions. In TT1, the absence of the sign "babacan" with patriarchal values in the context "the easygoing president of the board" for "tecrübeli ve babacan Milli Eğitim Müdürü" is leads to a meaning transformation, which can be thought as wiping out of the meaning. In contrast, it is seen in TT2 that the sign is actually translated as "l'expérimenté et débonnaire directeur académique" (the experienced and good-natured academic director). The gender of the noun that the adjective describes determines the suffix inflected to the adjective due to the very nature of French. For example, the expression "l'expérimenté et débonnaire directeur académique" could be reproduced as "l'expérimentée et débonnaire directrice académique" when referring a woman. Even if the sign "babacan" is somehow darkened with the sign "débonnaire" in TT2, the belief that patriarchal language use is still preserved can be held for the reader of TT2.

Table 5. Translation Evaluation for Example 5 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Kütüphane müdürü Aysel boş derslerde getirilen öğrencilere, yukarı mahallenin emekli doktor ve avukatlarının okula bağışladığı eski dergileri verirdi (p. 83).	Whenever unsupervised kids were brought in, the librarian, Aysel , gave them copies of old magazines donated by the retired doctors and lawyers who lived in the upper neighborhoods nearby (p. 110).	Aysel, la bibliothécaire , leur distribuait les vieilles revues dont des médecins et des avocats retraités des hauts quartiers avaient fait don à l'école (p. 131).

Table 5 shows the patriarchal sign "Kütüphane müdürü Aysel" (Library manager Aysel). Women started to gain their socioeconomic independence in the social and economic spheres as feminist consciousness and attitudes started to evolve along with industrialization and modernization. Women started to stand stronger in their social and economic life as a result. At the same time, they began to stand out for their rights and were more aware of gender discrimination. The titles of professions used in Turkish are among the notable instances of the societal prejudice against women. One can see that various signs are used for genders when referring to certain occupational titles. For instance, the sign "müdür" (manager) is considered the norm in Turkish in the light of the binary oppositions, whereas the word "müdire" (female manager) is regarded out of the norm, coined later than the former one with a suffix inflected. Despite the fact that the word "müdür" does not really denote a gender in the contemporary use, it has become associated with men and is therefore used as a title for male directors in social contexts. In terms of social and historical process, it is believed that women entered the commercial and professional world later than men. Because of this, the titles of the occupations that are seen as the norm are inflected a suffix to create occupational names for women. The second signs in binary oppositions are similarly perceived as unnatural. As an illustration, while "müdür" is used for males, "müdire" is associated with females. Such binary oppositions are the byproducts of patriarchal practices. In TT1, the phrase "the librarian, Aysel" for "Kütüphane Müdürü Aysel" in the ST is darkened, avoiding the overtly patriarchal terminology for the target reader of TT1 because a "librarian" can refer to any gender in English. For this reason, translation of the source sign "müdire" in TT1 exhibits darkening of the meaning with a more general sign as compared to the specific source sign. However, upon closer inspection of the term in TT2, it becomes clear that the signs "Aysel, la bibliothécaire (Aysel, the librarian)" preserve the binary opposition favoring the males because of the very nature of French, with the article "la" used to denote a female or feminine noun. As a result, it can be said patriarchal language use is preserved for French readers.

Table 6. Translation Evaluation for Example 6 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Şehirde o zaman çalışacak adam çok idi ama hepsi ham insanlar. İnsan elin köylüsüne güvenmiyor zaten. (p. 95).	There was plenty of labor in the city back then, though not much experience. You can't really trust any old villager (p. 129).	À cette époque, la main-d'œuvre ne manquait pas en ville, mais ces hommes étaient tous un peu rustauds. Et les gens ne se fient pas à des culs-terreux (p. 152).

The source sign *adam* (human being or man) in Table 6 is used as an example of a scenario with patriarchal language use. As can be seen from the whole context, the Turkish word "adam" is used to denote any "human" in this context. According to TDK (Turkish Language Association), the first meaning offered for the word "adam" is "human" while the second meaning is "a male person", with the third one being "someone who is adjacent to someone else and conducts their job"⁸. It is clear from the

⁸ Türk Dil Kurumu (TDK) (Turkish Language Association). <https://sozluk.gov.tr/>. Accessed on 29.06.2023.

source context that the sign "adam" is ascribed the third meaning among the definitions. As can be seen from its definition, despite serving for a signified does not refer to genders, it has a social attitude that denotes a man. It is clear that the sign "adam" with a patriarchal value is used in the source text since working or doing a job outside the home is typically viewed as a duty reserved for men. Using the word "adam" in a social mindset entirely disregards the existence of women in the social realm. In TT1, the signs "adam çok idi" (there were a lot of men) are translated as "there was plenty of labor". Since "labor" is a sign with no reference to the genders, it completely obliterates any patriarchal terminology for TT1 reader, which renders the meaning transformation here darkening of the meaning here, with a specific sign referring to a particular gender translated with a more general and gender-neutral sign. On the other hand, the sign in question is translated as "la main-d'oeuvre (workforce)" in TT2. As a sign reflecting the fundamental structure and character of French, the use of patriarchal language is wiped out. The sign "la main-d'oeuvre" is used in TT2 without any aim or hint of gender discrimination, despite the fact that the feminine article "la" is employed in the expression due to the linguistic structure of the language. The target reader for TT2 might not be able to recognize the patriarchal value of the source sign. However, taking language as a mirror of the language, the feminine article in TT2 stands in stark contrast to the patriarchal sign in the ST. While the source sign implies male domination in any out-of-home task, the sign in TT2 shows the non-domestic duties in a female-driven allusion, which can be thought as opposition of the meaning.

Table 7. Translation Evaluation for Example 7 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Gece yarısı onu ensesinden vuran da tabii Vurallar'ın beslediği adamlardan biridir (p. 107).	I'm sure it must have been one of Vural's thugs who shot him in the back of the neck that night (p. 149).	Quant à celui qui lui a tiré dans la nuque en pleine nuit, c'est évidemment un des hommes nourris par Vural et son clan (p. 174).

The sign "Vurallar'ın beslediği adamlar" (The men fed by Vurals) can be analyzed as another example of patriarchal language use in Table 7. Through the course of history, the sign "adam" has evolved into a sexist statement and a social ethos that disregards women in the social realm. It would not be far-fetched to suggest that this sign depicts men in the social mindset even though it does not indicate the gender of the addressee in the context. The phrase in question is translated as "one of Vural's thugs" in TT1. According to Merriam Webster's dictionary, a "thug" is "a violent or brutal criminal or bully"⁹ while the Oxford Dictionary defines it as "a violent person, especially a criminal"¹⁰. Despite being a gender-neutral sign with no hint of any gender, as is clear from the definitions given here, it has evolved into a sign that mostly refers to a "male person" in English since aggressiveness is a trait generally associated with men in the collective mind. A specific sign in the source text is translated as a more general term in TT1. For the reader of TT1, the source meaning has been darkened in this instance, therefore TT1 demonstrates an example of darkening of the meaning in the context in Table 7. The sign in ST is translated as "un des hommes nourris par Vural et son clan" (one of the men fed by Vural and his clan) in TT2. In the TT2 translation of the sign, the phrase "un des hommes nourris par Vural et son clan" can be translated into English as "one of the men fed by Vural and his clan". The English equivalent of the phrase "nourris par Vural" used in French is "fed by Vural". In this case, the relative pronoun is omitted in the grammatical structure used and becomes an adjective clause, but the phrase "nourris" is not considered directly

⁹ Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/thug>. Accessed on 29.06.2023.

¹⁰ Oxford Dictionary. <https://www.oxfordlearnersdictionaries.com/definition/english/thug?q=thug>. Accessed on 29.06.2023.

adjective. For instance, if the phrase "nourris" were used to describe women, it would be translated as "nourries". Given that the word "nourris" is used in TT2 and has a clear understanding for the target language reader, it is plausible to claim that the patriarchal language use is preserved.

Table 8. Translation Evaluation for Example 8 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Mevlut'un babası, ne doğru düriüst para biriktirip köydeki evini adam edebildi , ne de Kültepe'deki tek odalık evi büyütebildi (p. 108).	Mevlut's father hasn't managed to save enough money to sort out their house back in the village, and they don't have enough to improve the one-room shack in Kültepe either (p. 150-151).	Le père de Mevlut n'a pas plus réussi à mettre de l'argent de côté pour améliorer leur maison au village que pour agrandir leur gourbi de une pièce de Kültepe (p. 176).

The signs "evini adam edebildi" can be seen as an example of patriarchal language use in context as can be seen in Table 8. The sign "adam etmek" (whip into shape) is only one of the numerous idiomatic expressions with the generic sign "adam" in Turkish as is the case with other expressions such as adam gibi adam (an upright person), adam olmak (change your ways), adam gibi (properly or decently), adam yerine koymak (to hold in esteem), or such adverbs as adamakıllı (thoroughly). Although the task in the source context should not allude to genders since it is a straightforward task, the verb "adam etmek" is a sexist discourse. The phrases "to sort out their house" and "pour améliorer leur maison" (to improve or ameliorate their home) are used in the TT1 and TT2 translations of the sign, respectively. The patriarchal discourse and the sign in the source text are wiped out in TT1 and TT2 because these expressions reproduced through paraphrase strategy in translation of idioms do not allude to a gender in English or French. On the other hand, even if readers of TT1 and TT2 realize that the actant is a male from the subject in the context, they are not presented the patriarchal expression through wiping-out of the meaning.

Table 9. Translation Evaluation for Example 9 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Ferhat, annesi ve babası ile Alevi katliamından birkaç ay sonra, evlerini Hacı Hamit Vural'ın adamlarından birine , çok fazla kazıklanmadan satmayı başarmış, şehrin ve ülkenin her yerinden Alevi ve Kürtlerin göç ettiği Gazi Mahallesi'ne yerleşmişlerdi (p. 142).	---	Quelques mois après les massacres perpétrés contre les alévis, Ferhat et ses parents avaient réussi à vendre leur maison, sans trop se faire avoir, à l'un des affidés de Hadji Hamit Vural . Ils s'étaient ensuite installés dans le quartier Gazi, où Kurdes et alévis migraient d'un peu partout dans la ville et dans tout le pays (p. 239).

The sign "Hacı Hamit Vural'ın adamlarından biri (One of Hacı Hamit Vural's men)" in Table 9 can be shown as another example of patriarchal language use in the source text. Language plays a vital role in determining how people perceive one another. The very act of speaking tends to follow or accompany facultative thinking though exceptions could also count at times, when the instance temporarily or permanently lacks the judgment quality. Gender discrimination is also maintained in part by the language we have been exposed to since our childhood. Additionally, featured in the expression in the source text in Table 9 is the sign "adam-" (one who works for another person) which is likewise a product of gender inequity. This sign has come to refer to men or being a man as a result of gendered thinking and while enforcing the secondary position of women. In TT1, the whole context in the ST is wiped out, also wiping out the patriarchal language use for the readers of TT1. However, due to the nature and

linguistic dynamics of French, the sign "affidé (accomplice)" is used to refer to men in TT2 in which the sign "affidée (accomplice)" would refer to a woman. With the use of this sign in TT2, the target language reader will also be able to recognize the patriarchal language use. Therefore, the use of this sign due to the very nature of French indicates that patriarchal language use is preserved here.

Table 10. Translation Evaluation for Example 10 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
"Askerlik bittikten sonra ben o ibne binbaşığı bulup anasından doğduğu yere kadar kovalayacağım," dedi Ankaralı Ahmet, akşam çay içerlerken (p. 156).	"As soon as I've finished my military service, I'm going to find that asshole colonel and stuff him back down the hole he crawled out of," said Ahmet from Ankara as they drank their tea that evening (p. 231).	Une fois que j'aurai fini mon service militaire, je retrouverai ce pédé de commandant, et je lui ferai regretter d'être venu au monde, dit Ahmet d'Ankara, le soir en buvant le thé (p. 263).

As can be seen in Table 10, the signs "ibne binbaşığı" (the faggot major) and "anasından doğduğu yer" (the part of his mother he was born through) can be taken as examples within the scope of patriarchal language use. In Turkish, there are numerous slangs with sexist undertones. For example, the meaning of the idiomatic expressions "anasından doğduğu yere sokmak" (put someone back into the part of mother she/he was born through) or "anasından doğduğuna pişman olmak" (to regret being born out of the mother) have metaphorical meanings that refer to "applying physical or mental aggression on someone for their misdeeds" or "feeling a physical or mental collapse" respectively. In either expression, the mother is used as part of the metaphor. This is because vast majority of women who live in patriarchal societies view their gender as a fatal trait that brings them suffering and oppression. In this sense, women are viewed as holding a lower status in society that can be insulted in the slangs. In TT1, the source sign "anasından doğduğu yer" is translated as "the hole he crawled out of", in which the sign "hole" refers to the reproductive organ of the women, making the metaphor in the ST explicit for the target reader with the over-interpretation of the sign, as a result of which both the particular sign and accordingly the patriarchal language use are over-interpreted. The sign "ibne" is darkened as it is translated as "asshole" in TT1. Analysis of the TT2 for the sign in question reveals that this metaphor is translated as "et je lui ferai regretter d'être venu au monde" (I will make him regret having come to this world). In this translation, it is observed that the sign is over-interpreted and made more explicit compared to the expression in the ST. However, the over-interpretation of a particular metaphor also wipes out the patriarchal language use in this context. Therefore, this example could stand out among all others in that over-interpretation of a particular cluster of signs leads to the wiping out of the major category of patriarchal language use for the target reader.

Table 11. Translation Evaluation for Example 11 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Manganın önündeki uzun boylu Nazillili Nazmi tokadın gücüyle savrulmuş, öfkeden adam öldürecek gibiydi (p. 157).	The tall Nazmi from Nazilli had been the first in line, so he'd really felt the force of the blow, and afterward he looked like he could have killed someone (p. 231).	Le grand Nazmi de Nazilli, le premier du rang, avait valdingué sous la violence du coup et, sous l'effet de la colère, il semblait prêt à tuer quelqu'un (p. 264).

In Table 11, the sign "adam öldürmek" (to kill a man) can be shown as an example of patriarchal language use. The expression with this sign is translated as "he could have killed someone" in TT1. The gender of the one to be killed in TT1 is rendered unclear to the readers of TT1 because the indefinite pronoun "someone" is a gender-neutral entity in English. Therefore, the patriarchal language use is wiped out

through darkening of the meaning of the sign. While the meaning transformation in the sign can be thought as darkening of the meaning, with a specific sign translated as a more generic sign, the major category of patriarchal language use is wiped out in this way. In TT2, on the other hand, patriarchal language use is preserved with no meaning transformation in the relevant sign. French articles differ depending on the masculinity or femininity of the nouns besides indefinite pronouns. TT2 reader may realize that the person to be killed is a male because of the sign "quelqu'un" (someone male) used in the translation. While "quelqu'une" stands as an indefinite pronoun to refer to a female, "quelqu'un", as is the case in this translation, refers to a male. It is therefore possible to claim that the TT2 preserves the patriarchal language use.

Table 12. Translation Evaluation for Example 12 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Askerdeki herkes gibi, durup dururken onlara ana avrat küfretmek için kendini zor tutuyordu (p. 164).	He had to struggle to hold back a torrent of obscenities he felt like spewing on them all , just like the kind you might hear in the army (p. 243).	Il se retenait avec peine de les traiter de tous les noms et de jurer comme un soldat (p. 277).

In Table 12, the sign "ana avrat küfretmek" (to swear a blue streak) is another example of patriarchal language use. From the oldest times to the present, women have been defined as "the other" or, in a sense, as non-male due to the fact that they lack the phallus or masculinity that determines their identity and do not possess the masculine personality traits that are thought to be the major drivers behind the most significant inventions and works of civilization and culture from a patriarchal point of view. As is noted in this study, linguistic elements of any language can be viewed as indicators of how language shapes female sexuality, which is stigmatized and referred to as the "honor" of men, or how language reflects the subconscious. Language can also serve to the needs of those after rationalizing violence against females. Compared to men, insults directed towards women are far more common and frequent. More often than not, taboo words pertain to the bodies of women. As it typically implies homosexuality, the few phrases that allude to the male reproductive system also have a feminine connotation. Women are also the primary recipients and objects in the slang (Tüzin, 2006, p. 105-106). The word "ana" in the slang expression "ana avrat küfretmek" (to swear a blue streak) is the "mother" in English while "avrat" signifies the "wife". Therefore, it would not be incorrect to conclude that this Turkish expression is sexist and violent towards women. With the expression "a torrent of obscenities he felt like spewing on them all" in TT1, the use of patriarchal language is wiped out and the signs in question in the source text are translated with a more generic sign of "a torrent of obscenities", which can be categorized as darkening of the meaning. In TT2, it is seen that the expression "Il se retenait avec peine de les traiter de tous les noms et de jurer comme un soldat" (He could hardly restrain himself from calling them all names and swearing like a soldier) is used. When the source sign and the translated sign in TT2 are compared, it is clear that the patriarchal language use in the source text is wiped out in TT2. As a result, the reader's understanding of the meaning that contains patriarchal language is wiped out, therefore TT2 posits a wiping out of the meaning in terms of the patriarchal language use.

Table 13. Translation Evaluation for Example 13 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Ferhat'a yakıştıramadı, üzüldü onun için, ama Ferhat'ın babasının anasının evine de	Mevlut didn't think this stinking, stuffy place was good enough for Ferhat and felt sorry for him, so he was relieved when he learned that	Mevlut avait de la peine de voir son ami loger dans ce lieu malodorant où régnait un air vicié et qu'il jugeait inadéquat pour lui,

gidip geldiğini öğrenince rahatladı (p. 182).	Ferhat still spent plenty of time at his parents' house (p. 271).	mais en apprenant qu'il allait et venait entre ici et chez ses parents , il fut rassuré (p. 306).
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Table 13 presents the example of the sign "Ferhat'ın babasının anasının evi" (Ferhat's father's and mother's house [mot-a-mot translation]). This sign is significant for analysis in that it is home to a binary opposition in Turkish. In binary oppositions, the former is generally taken as the norm while the latter is dependent on the existence of the former and of lesser importance. In this context, while the house is portrayed to be under the possession of both of the parents, father (baba) is used as the former element while the mother (anne) is the second component of the binary opposition. As in expressions like white and black, beautiful and ugly, or masculinity and femininity, this sign can also be taken within the scope of binary oppositions. The only genuine way to comprehend any pair of ideas in binary oppositions is in their connection to one another as the complementary elements. These expressions, however, indicate that the former one that is ingrained in collective memory is something that is desired or expected, while the latter one refers to a supposedly abnormal or unnatural circumstance. Due to the patriarchal discourse, it is evident that the phrase "babasının anasının evine" prioritizes the masculine. In other words, the sign has given women a lower priority than men. In TT1, this phrase is translated as "at his parents' house." The sign "parents" does not favor any gender over the other. Therefore the binary opposition with patriarchal language use is wiped out in TT1. In TT2, the expression "chez ses parents (at his parents' house)" is in French also implies either gender without any hint of favor on either as in English. Therefore, binary opposition is wiped out in terms of the patriarchal language use in TT2. As a result, neither TT1 nor TT2 readers can recognize any binary opposition in this context that would otherwise result in patriarchal language use.

Table 14. Translation Evaluation for Example 14 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Biraz utaniyorum ama gurur da duyuyorum: Çünkü kızlarım başkalarının seçtiği kocalara değil, cesaretle kendi seçtiklerine varyyorlar (p. 210).	What is it like to be a father whose daughters keep running away? I'm a little embarrassed, but I'm also proud that my daughters don't settle for the husbands someone else picks out for them but bravely go with the men they choose for themselves (p. 318-319).	Cela me fait un peu honte, mais j'éprouve aussi de la fierté: parce que mes filles épousent non pas le mari que les autres leur imposent mais celui qu'elles ont le courage de choisir par elles-mêmes.) (p. 355).

Table 14 presents an example of patriarchal language use with the phrase "kendi seçtiklerine varyyorlar" (they get married to someone). While the first meaning of the sign "varmak" is "to arrive", one of its other meanings is "to marry someone". While the woman voluntarily gets married to a man in this act, this sign also implies that it is the woman who "arrives" in the place the man lives in. In other words, it is the woman who is expected to leave her place in order to get married to a man, who will go on to be the owner of the house they will together live in. Therefore, this context can also be taken as patriarchal language use. The phrase "go with the men they choose for themselves" in TT1 indeed under-interprets the patriarchal language use with the sign "go with". Even if the woman still leaves her place as she "goes with" a man, is it not known if the man also leaves his place or not. In this way, the man is not presented as the owner of the place they will go on to live together. Therefore, the meaning transformation with the sign "go with" can be thought as under-interpretation of the patriarchal language use. On the other hand, the sign in question is translated in TT2 using the verb "épousent" (to marry). The implication of the woman leaving her place is wiped out for the TT2 reader here with the use of a neutral sign for either gender. While the source sign "varmak" is about getting married to someone, the patriarchal language

is wiped out in TT2 through under-interpretation of the severity of the object position of the woman in a marriage.

Table 15. Translation Evaluation for Example 15 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
“Etmedinse kahvaltım et,” derdi bazan ev sahibesi hanım (p. 237).	Sometimes the lady I worked for would tell me, “Have some breakfast if you haven’t eaten already.” (p. 363-364).	« Prends ton petit-déjeuner si tu ne l’as pas fait », disait parfois la maîtresse de maison (p. 403).

As can be seen in Table 15, the sign "ev sahibesi hanım" is taken as an example of patriarchal language use. As in the example of "müdire (directress)" in Table 5, women's professional titles are formed with the inflection of a suffix since it is believed that they entered the workforce later than men did. Although "sahip" (owner) is a gender-neutral noun in Turkish, a specific title for women is derived for the reasons outlined above through the discriminatory social attitude. As a result, the sign *sahibe* (female owner) refers to women who possess a valuable item. While "sahip" (owner) could be used as a gender-neutral sign in this context it is increasingly being used to refer to men in the collective mindset. Thus, while the sign "sahip" is seen as the norm by the patriarchal social standards, the sign "sahibe" is derived from this word almost reserved for males. This is because, it is considered quite normal for men to possess anything while women started to own something only recently. This context is translated as "the lady I worked for" in TT1. The sign referring to ownership is wiped out in this translated context together with the supposed abnormality for a woman to possess something. Therefore, TT1 readers cannot recognize the patriarchal language use in this context. However, the expression "la maîtresse de maison" (Landlady) is only used for women due to the linguistic dynamics in French in TT2, with the feminine article "la" and the feminine sign derived from the masculine "maître de maison". Therefore, the source sign in question is translated in a way that TT2 reader can still signify the patriarchal language use without meaning transformations.

Table 16. Translation Evaluation for Example 16 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Mütevazı bir memurun, dürüst, çalışkan ama öfkeli bir babanın kızırım (p. 250).	My father was a humble government clerk, an honest, hardworking, but hot-tempered man (p. 384).	Je suis la fille d’un modeste fonctionnaire, un homme honnête, travailleur mais colérique (p. 427).

In Table 16, the sign "...babann kızırım" (I am the daughter of... father) can be taken as another example within the scope of patriarchal language use. While girls generally associate themselves with their mothers from their socialization process, the adjectives used in this context (dürüst [honest], çalışkan [hardworking] and öfkeli [hot-tempered]) are generally associated with males. Therefore, with these descriptive adjectives, the discourse producer compares herself to her father. Moreover, the expression "...annenin kızırım" (I’m the daughter of... mother) is generally associated with neatness, resourcefulness and skills for handcraft or home-based tasks in the collective mind; however, drawing a similarity to the father as in the source context here generally suggests power or aggression. When the TT1 translation of this patriarchal sign is examined, it is possible to say that the translation "[m]y father was a humble government clerk, an honest, hardworking, but hot-tempered man" preserves the patriarchal language with the supposedly masculine adjectives used for the father, and the discourse producer associating herself with her father. Likewise, the expression "Je suis la fille d’un modeste

fonctionnaire, un homme honnête, travailleur mais colérique" (I am the daughter of a modest civil servant, an honest, hard-working but quick tempered father) in TT2 also preserves the patriarchal language use. Therefore, both TT1 and TT2 readers can recognize the association of males with the traits socially ascribed to them.

Table 17. Translation Evaluation for Example 17 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Oysa ondan önemli derdi Rizeli belediye memurunun, önemli adamların ("makbul adamlar" dedi gümüş saçlı adam alaycılıkla kendisini küçümsemesi, adam yerine koymamasıydı (p. 284).	What really bothered him, though, was how people like the clerk from Rize and other people of position (the silver-haired man referred to them ironically as "notables") tended to belittle him, never giving him the respect he deserved (p. 439).	Mais sa plus grande peine, c'était que le fonctionnaire municipal originaire de Rize, que des gens importants (« des personnages reconnus », ironisa l'homme aux cheveux argentés) le tiennent en mépris, qu'ils le déconsidèrent et ne le traitent pas comme un être humain (p. 487).

The phrase "adam yerine koymamak" (to treat someone [a man] like dirt) in Table 17 also presents an idiom derived from the sign "adam" (man for human being), which is among the most typical instances of patriarchal language use in Turkish. The sign "adam" is known to refer to a "human being" in a generic meaning, but because of the patriarchal nature in ST culture, it is portrayed as a male individual. The Turkish phrase "adam yerine koymamak" means "to treat someone [a man] like dirt," or "not to hold [a man] in esteem." The TT1 translation of this patriarchal sign is "never giving him the respect he deserved". In this context, the source idiomatic expression is paraphrased for translation and made more explicit for the TT1 reader, but the patriarchal language use is wiped out. By contrast, the sign "un être humain" (a human being) in the expression "ne le traitent pas comme un être humain (do not treat him like a human being)" in TT2 uses the generic meaning of the source sign "adam" to refer to a human being. It is well-known that the sign "adam" in Turkish is used both as "a male person" and "a human being". In TT2, one of the potential meanings of "adam" is rendered with the sign "être humain (human being)", which could be categorized as sliding of the meaning. Still, the masculine article "un" as in "un être humain" signifies that the human being addressed in TT2 is a male, therefore the meaning transformation here does not lead to a total loss of the patriarchal language due to the very nature of French.

Table 18. Translation Evaluation for Example 18 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Topuklu ayakkabılar giyen sarı saçlı bir memure ziyaretçilere daire çeşitlerini, banyo ve mutfaklarda kullanılacak malzeme örneklerini gösterirken bir an duruyor, altıncı kattan başlayarak güney cepheden Boğaz'ın gözükeceğini söylüyordu (p. 433).	A blond woman always in high heels would talk visitors through all the different apartment options on offer and the materials to be used in the bathrooms and kitchens before pausing to mention that all south-facing units above the sixth floor would have Bosphorus views (p. 684).	L'employée blonde juchée sur de hauts talons qui présentait aux visiteurs les différents types d'appartements, les échantillons des matériaux utilisés pour les cuisines et les salles de bains, marquait une pause au milieu de ses explications pour préciser qu'à partir du sixième étage le Bosphore serait visible depuis la façade sud (p. 750).

The sign "topuklu ayakkabılar giyen sarı saçlı bir memure (a blonde-haired female civil servant wearing high-heeled shoes)" in Table 18 presents another example for patriarchal language use. This sign "memure" can be translated into English as "a female civil servant" or "an officer", the former of which

discriminates between job titles for genders while the latter one is a gender-neutral sign. The word "memure" here is derived from the root word "memur", which refers to either gender in Turkish yet generally ascribed to male officers. This derivation implies that the sign "memur" is the norm in the target culture, and civil servant position used to be confined to males; however, as women also began to hold positions in the state institutions, another title was created for them to differentiate between the genders, favoring males over females. To put it another way, though the sign "memur" (officer) can be used without specifying a gender presently, it still gives rise to a discourse that is associated with men in society. The sign "memur" is therefore perceived as being normal and natural, whereas the word "memure" is perceived as a latecomer, and accordingly abnormal or unnatural. With the phrase "a blond woman always in high heels" in TT1, the sign "memure" (female civil servant) and its connotations are fully wiped out. In light of this, the major category of patriarchal language use for job titles is wiped out in TT1. However, the specific sign "memure" is translated as "woman", which means that the wiping out is not on the specific sign but on the major category. Translation of "memure" as "woman" can be taken as darkening of the meaning since a more general sign is used in TT2 making the discourse ambiguous about the "woman" in question, which leads to the wiping out of the general category of patriarchal language. The phrase "L'employée blonde juchée sur de hauts talons (the blonde female employee in high heels)" in TT2 presents another meaning transformation. In contrast to English, where the word "employee" or "officer" is gender-neutral, this is not the case in French. When referring to a male civil servant or employee in French, the term "l'employé" is used, whereas a female civil servant or employee is referred to as "l'employée." As a result, the specific sign "memure" is preserved in TT2 together with the major category of patriarchal language use.

3. Conclusion

In this study, the novel titled *Kafamda Bir Tuhaflık (A Strangeness in My Mind)* by Orhan Pamuk was analyzed based on anti-feminist signs within the scope of patriarchal language use, followed by translation evaluation of those signs based on Öztürk Kasar's (2021) Systematics of Designification in Translation in English and French target texts. By challenging the norms that represent the predominantly male perspective in society and literature as a reflection of a patriarchal society, feminist literary criticism seeks to highlight the status of women in society and the issues they face. The objectification of women, the social attributes expected of women, the way they dress, their manner of life, their status as the passive recipients in society, or their education rights all serve as reflections of oppression and suppression of women in literature. All these issues are also the concerns that feminist studies strive to address. In literature, anti-feminist signs are frequently observed in any genre. These signs can be manifested in literary works either implicitly or explicitly.

Women have been portrayed as the other in the literature of any society since ancient times, dating back to the Homeric period and the commencement of oral literature. It is through the feminist analysis that the signs of otherness for women can be discovered besides the other types of power relations favoring one party over the other. Women entered the literary sphere later than men. As a result, male-specific discourses have proliferated in literature, as a result of which anti-feminist discourse arose in the literary spheres. As a reaction against all this unjustified oppression and otherness against women in the society, various waves of feminism evolved in 1800s through 2000s. Women's economic independence has begun to be acknowledged with such endeavors. Women's employment, suffrage rights, birth control—one of the concerns of the second wave—and the fact that women are no longer the sole caretakers for household duties and childrearing practices are all topics addressed in feminist studies. The field of feminist studies covers discussions on these topics.

This study incorporates anti-feminist signs in the context of patriarchal language use in the source text. Language is an element that conveys its own sets of social experience. Sexist discourses originating from the word "adam" (man) were found to be the most frequently used discourses in the source text. Although the word "adam" should only refer to males, it has evolved to be associated with any person in social mindset. Expressions such as "adam olmak" (change your ways), "adam yerine koymak" (to hold in esteem), and "adamakıllı" (thoroughly) have become misogynistic discourses. The "language" that society uses is yet another factor in the oppression, mistreatment, and otherizing of women. Sexist ideologies and attitudes besides gender inequity for women exist in any culture. With each language having its own unique nature and grammatical structure, translators may use a variety of translation techniques if the target language does not allow the same sexist discourse as the source language. This could be based on sound conceptual justifications.

Gender discrimination, sexist language, and ideology are all elements considered when translating signs leading to sexist discourses. For instance, there are three definite articles in French that indicate whether a sign is taken masculine (le), feminine (la), or plural (les). While English uses gender-natural articles, French is a language with grammatical gender. Meaning transformations on the signs with patriarchal discourse in English and French translations were evaluated in the study. Considering that language is a reflection of society and that patriarchal language is frequently used in the social mindset, it is feasible to draw a conclusion that Turkish language contains a variety of signs of patriarchal language use based on the analysis of the source text. Translation evaluation of those signs in English (TT1) and French (TT2) translations yielded several meaning transformations. Table 20 below shows the designificative tendencies for each meaning transformation in the analyzed signs.

Table 20. Meaning transformations in target texts

Designificative Tendencies	TT1	TT2
Over-interpretation of the meaning	1	1
Darkening of the meaning	3	1
Under-interpretation of the meaning		
Sliding of the meaning		
Alteration of the meaning		
Opposition of the meaning	1	
Perversion of the meaning		
Destruction of the meaning		
Wiping out the meaning	13	7

The meaning transformations of the signs in the source text were analyzed based on designative tendencies. In TT1 and TT2, it was determined that various designificative tendencies are applied considering the target culture and target reader while translating the signs with the patriarchal language use in the source text. In TT1, patriarchal language use is over-interpreted in one context, opposed in one context, darkened in three contexts and wiped out in thirteen contexts. On the other hand, patriarchal language use is over-interpreted in one context, darkened in one context and wiped out in seven contexts in TT2. Due to the language structure and very nature of French with grammatical gender, patriarchal language use is preserved in nine of the eighteen contexts analyzed in this study. In the case of the signs where an excessive meaning is produced, the implicit sign in the source text is made explicit in the target text. The signs translated through darkening of meaning reproduce the meaning in

the target text by rendering the clear source sign with a vague, obscure, and ambiguous meaning in the target text. An entirely opposite meaning is reproduced in the target text in relation to the source text with the opposition of meaning. The sexist signs in Turkish led to meaning transformations in phrases and discourses, primarily under the heading of "wiping out the meaning", with a result of absence of the patriarchal sign.

As a result of this study, it could be suggested that literary translators read anti-feminist and feminist signs before translating any literary work, which could make gender inequity apparent. Additionally, it suggests the capacity to do so while pursuing the long-sought equality. As women are viewed as "others" and demoted to a secondary position in all literary works and the collective mindset, it is possible to reproduce the discourse that otherizes women in one language into another through the designificative tendencies which could be employed by the translator consciously or avoiding such meaning transformations with the thorough command of the designificative tendencies. This study analyzes meaning transformations within the framework of designative tendencies in nine categories. In addition, it reveals how much the meanings of the signs in the source text are transformed or lost in the target texts. This study also offers guidance to literary translators and feminist scholars regarding the meaning transformations with the discussion of the possible designificative tendencies applied in the translation of signs into a target language.

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