

TOUCHED TRANSLATIONS IN TURKEY: A FEMINIST TRANSLATION APPROACH*

Articles

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Abstract

The interaction between gender and translation has started with the influence of cultural studies on many different disciplines and particularly the cultural turn, experienced in translation studies in addition to the increasing awareness on the interdisciplinary nature of the field itself. In this article I explore the concept of feminist translation—briefly, the use of language as a tool for a critique of patriarchal language—through the examples of feminist translation in Turkey. In so doing I focus on two feminist texts: *SCUM Manifesto* by Valerie Solanas and *Virgin: The Untouched History* by Hanne Blank, and their feminist translations into Turkish: *Erkek Doğrama Cemiyeti Manifestosu* by Ayşe Düzkan and *Bekâretin El Değmemiş Tarihi* by Emek Ergün. The translation strategies preferred by these translators and the use of paratexts overlap the feminist translation strategies, which have been introduced by Luise von Flotow. Feminist translators in this context have “womanhandled” the texts and made a contribution to both the contemporary feminist translation theory and practice, and feminist movement in Turkey.

Key Terms: Feminist translation, Turkey, gender, womanhandling, paratextual strategies

TÜRKİYE’DE EL DEĞMİŞ ÇEVİRİLER: ÇEVİRİYE FEMİNİST BİR YAKLAŞIM

Özet

Toplumsal cinsiyetin çeviribilimin bir parçası sayılması, çeviribilimin bilimlararası doğasının önem kazanmasıyla kültürel araştırmaların disiplin üzerinde hissedilen etkisi ve bunun bir sonucu olarak çeviribilimde yaşanan paradigma değişikliğiyle (*cultural turn*) başlamış ve eleştirel çeviribilim çalışmalarıyla hız kazanmıştır. Bu makalede Türkiye’deki feminist çeviri örnekleri, özellikle iki feminist eserin çevirileri üzerinden tartışılarak (ataerkil dili eleştirmek için dili bir araç olarak kullanarak metinlerin çevrilmesi anlamına gelen) feminist çeviri kavramı ele alınacaktır. Bu bağlamda Valerie Solanas tarafından yazılan *SCUM Manifesto* ve Türkçe’ye Ayşe Düzkan tarafından yapılan çevirisi *Erkek Doğrama Cemiyeti Manifestosu* ile Hanne Blank tarafından yazılan *Virgin: The Untouched History* ve bu eserin Emek Ergün tarafından yapılan Türkçe çevirisi *Bekâretin El Değmemiş Tarihi* karşılaştırmalı olarak incelenecektir. Bu çevirmenlerce tercih edilen çeviri stratejilerinin ve kullanılan yanmetinlerin Luise von Flotow’un ortaya koyduğu feminist çeviri stratejileriyle uyumlu olduğu düşünülmektedir. “Kadın eli değen” bu çevirilerin hem Türkiye’deki feminist çeviri kuram ve pratiğine hem de feminist harekete katkıda bulunduğu düşünülmektedir.

Anahtar Terimler: Feminist çeviri, Türkiye, toplumsal cinsiyet, kadın eli değmek, yanmetinsel stratejiler

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Introduction

The interaction between gender and translation dates back to the late 1970s and 1980s. In addition to women and gender studies, gay activism and queer theory have also become subjects of research within the field of translation studies over the years. One of the reasons to this interaction among many others is the cultural turn¹ experienced in the field of translation studies.

Feminist translation, which constitutes part of this interaction, has been “developed as a method of translating the focus on and critique of ‘patriarchal language’ by feminist writers in Quebec” (von Flotow, 1991: 70). These feminist writers, first of all, explored women’s experiences in highly experimental style, and they “constituted efforts to attack, deconstruct, or simply bypass the conventional language they perceived as inherently misogynist” (von Flotow, 1991: 72). These writings, which were mostly published by special women publishing houses, have become subjects of women and gender conferences. In addition, academic papers on these feminist writings and feminist activism were published and related anthologies were compiled.

Then came translations,² “done by many of this same group, largely of selected avant-gardist writing from Quebec, translations that almost always included considerable translators’ introductions, commentaries, or even short articles on the translations” (von Flotow, 2006: 15). Canadian feminist translators and researchers including Barbara Godard, Susanne de Lotbinière-Harwood, Luise von Flotow and Sherry Simon among many others have contributed to the development of the field. As Olga Castro (2009: 3) indicates, “Canadian feminist translation (...) is a school of work and thought that defends the incorporation of the feminist ideology into translation because of the need to establish new ways of expression that make it possible to free language and society from their patriarchal burden.”

One of the important factors that encourages feminist translation in Canada, is the power relations between English and French languages (in Canada, at least two major languages, namely English and French, are spoken, which makes the society not only bilingual but also bicultural). As Simona Bertacco (2003: 234) states in her article that Canada’s historical need for translation results from the contact among its different cultures: native/colonial, English/French, English Canadian/Québécois. In addition, national policy aims at preserving cultural difference in Canada.³ Thanks to these characteristics, as Bertacco (2003: 235) explains, “language in Canada represents a charged field and often becomes, in

its literatures, the perfect tool for subversion and for the signification of otherness.” In other words, within the Canadian context, the socio-cultural and political circumstances have paved the way for the feminist translation practices. This practice has become a tool to free language from the patriarchal rules.

However, von Flotow (1995) notes that there is still much work to be done to synthesize academic work on gender and language, especially on gender and translation. She has suggested that “in Europe, some academic work is being done in the area of ‘feminism and/or gender and translation’, yet there is much scope for further research” (von Flotow, 1995: 271). Almost a decade later, the situation has not improved much. There is a lot of work to be done in order to contribute to the improving field of feminist translation studies.

To this end, this article explores the concept of feminist translation with particular reference to feminist translation practices in Turkey, particularly, to two feminist texts written in English, *SCUM Manifesto: Society for Cutting Up Men* by Valerie Solanas and *Virgin: The Untouched History* by Hanne Blank, and their feminist translations into Turkish: *Erkek Doğrama Cemiyeti Manifestosu* by Ayşe Düzkan and *Bekâretin El Değmemiş Tarihi* by Emek Ergün. The reason for the selection of these texts is that these translations can be considered unique examples of feminist translation in Turkey. The textual and paratextual translation strategies preferred by these translators mostly overlap with the feminist translation strategies, which have been introduced by von Flotow. It is believed that feminist translators in this context may make a contribution to both the contemporary translation theory and practice and feminist movement in Turkey.

Feminist Translation Studies

Translation, within the scope of women/gender studies, has always been a metaphor in order to indicate that women always translate in order to communicate in a patriarchal language. Godard (1989: 45) explains this state as follows:

Translation, in its figurative meanings of transcoding and transformation, is a topos in feminist discourse used by women writers to evoke the difficulty of breaking out of silence in order to communicate new insights into women's experiences and their relation to language. Confronted with a plurality of discourses, the mixture of levels of language within one national culture or heteroglossia, wherein their language is marginal with respect to the dominant discourse, women writers figure this metaphorically in terms of polyglossia or the co-presence of several 'foreign' languages.

When the dominant discourse is patriarchal, which is generally the case, translation in its figurative meaning is something women always do while communicating. As a result,

women writers often use the concept of translation as a metaphor for their difficult relationship to language.

Conventional Metaphors of Translation

As for the inter-lingual translation, the concept of gender has been discussed in terms of both theory and practice. Feminist translation studies, first of all, question the “feminine” metaphors, with which translation is described. Most of the theoretical discourses on translation have been on misogynistic conceptions about gender roles, and it is believed that these conceptions adversely contribute to the legitimization of these gender roles. Well known of these sexist metaphors even among the people who are not interested in translation as a profession or as a research area is the one called *les belles infidèles* (unfaithful beauties). This metaphor establishes an analogy between the word “traduction” (translation), which is feminine in French and woman. As “introduced by the French rhetorician Ménage (1613-1692)” (Simon, 1996: 10), the metaphor declares that if translation is unfaithful, then it is beautiful, if it is faithful, then it is not beautiful, as it is observed with women. The “secondary” and “untrustworthy” nature of translation is resembled to the so called “secondary” and “unfaithful” nature of woman.

Another sexist metaphor for the translation theory among many others is George Steiner’s male-oriented image of translation as penetration in *After Babel*.⁴ In this metaphor, translation is not labeled as feminine, but text is represented as a female. As Lori Chamberlain (1988: 463) suggests

Steiner proposes a four-part process of translation. The first step, that of "initiative trust," describes the translator's willingness to take a gamble on the text, trusting that the text will yield something. As a second step, the translator takes an overtly aggressive step, "penetrating" and "capturing" the text (Steiner calls this "appropriative penetration"), an act explicitly compared to erotic possession. During the third step, the imprisoned text must be "naturalized," must become part of the translator's language, literally incorporated or embodied. Finally, to compensate for this "appropriative rapture," the translator must restore the balance, attempt some act of reciprocity to make amends for the act of aggression.

Drawing a parallel between an erotic possession, where the male is seen as the dominant power on the one hand and translation on the other, Steiner’s theory is one of the most sexist theories in translation studies.

Chamberlain (1988: 455) defines these sexist metaphors as part of the “sexualisation of translation”, and she suggests that this is caused by the paradigm which “depicts originality

or creativity in terms of paternity and authority, relegating the figure of the female to a variety of secondary roles”.⁵

Thus, the paradigm which creates sexism should be reexamined in order to deconstruct this binary opposition. Feminist translation theory seeks to “identify and critique the tangle of concepts which relegates both women and translation to the bottom of the social and literary ladder” (Simon, 1996:1). In other words, feminist translation is against the twofold inferiority of women and translation. In order to erase this false equivalence, one should forget about the traditional views on translation theory and practice, and reframe certain concepts within this context.

Fidelity: The Role of the Translator Reconstructed

In this respect it should be noted that through feminist translation, the concept of fidelity, which dates back to Cicero as one of the most discussed notions within translation studies, is questioned. As Simon (1996: 2) states, “for feminist translation, fidelity is to be directed toward neither the author nor the reader, but toward the writing project –a project in which both writer and translator participate.” The writing project aims at challenging against patriarchal discourse. In this project, writer and translator work together. This approach helps fix the false equivalence between the translation and women and makes the translator (symbolizing female) and the author (symbolizing male) equal. Within the feminist translation practice the translator is believed to be an active agent. She collaborates with the *author*⁶ during the translation activity. As a result, there appears a doubly authored text. During this process, the translator is no longer invisible. She follows an interventionist style. In parallel, Godard (1989: 50) uses the term “womanhandling” the text in order to explain the strategies she has preferred as a feminist translator:

Womanhandling the text in translation would involve the replacement of the modest, self-effacing translator. Taking her place would be an active participant in the creation of meaning, who advances a conditional analysis. Hers is a continuing provisionality, aware of process, giving self-reflexive attention to practices. The feminist translator immodestly flaunts her signature in italics, in footnotes - even in a preface.

As Godard explains, feminist translator flaunts her signature in many different forms. The visible feminist translator is working to create awareness, and always makes her work as a part of a political act. Translation is used by visible translator as a tool aimed at making the language speak for women. While the concept of fidelity is questioned, the translator’s role is reconstructed.

Feminist Translation Practices

There are different feminist translation practices. First of all, female translators are encouraged to translate various texts, whether they are feminist or not, in order to make women translators-as-writers visible, and keep women in the world of letters within the context of the first-wave feminist activism.

Secondly, although each and every work written by women cannot be considered feminist texts, encouraging translations of works written by women also contributes to the feminist translation practice. In this respect, one might also observe directly feminist practices. For example, feminist theoretical works written especially in French are translated as they contribute to the improvement of feminist theory in different regions of the world.

Although these practices are important for feminist translation practices to develop within the first wave feminism, we need another paradigm as Chamberlain (1988: 472) states:

One of the challenges for feminist translators is to move beyond questions of the sex of the author and translator. Working within the conventional hierarchies...the female translator of a female author's text and the male translator of a male author's text will be bound by the same power relations: What must be subverted is the process by which translation complies with gender constructs.

Thus, it is important to move beyond the sex of the author or translator, and find different strategies in order to deconstruct the conventional translation practices, which have been established in a patriarchal order. To counter the working of this order, a feminist translator uses certain strategies in order to “womanhandle” the text, in order to leave her signature, in order to be visible. These strategies used by Canadian feminist translators have been later categorized as supplementing, prefacing/footnoting, and hijacking the text by von Flotow.⁷

Supplementing

Von Flotow follows Walter Benjamin while suggesting this strategy: “the source text is supplemented by its translation, matured, developed, and given an afterlife” (quoted in von Flotow, 1991: 75). Supplementing is a voluntary shift in order to create the feminist experimental effect. As von Flotow (1991: 75) states “even if [a language] doesn't have exactly the same problems of gender or etymology, there are other places in the text where a similar *déplacement* of language can be carried out”. Compensating for the differences between languages, supplementing is a call for interventionist moves by the translator, thus it has a political facet.

Prefacing/Footnoting

Prefaces and footnotes, constituting an important part of paratexts,⁸ are used in many different translations for many different purposes. Most of the time, these are not gender-conscious notes, or they do not underline a certain ideology. However, in feminist translation, prefaces and footnotes remind the reader that this is a feminist political activity. They function to make the translator visible, and give the robbed status back to the translator, emphasizing that this is a writing project, challenging patriarchy, and that it is a co-work. As von Flotow (1991:76) explains “it is becoming almost routine for feminist translators to reflect on their work in a preface, and to stress their active presence in the text in footnotes.” For example, Godard uses a didactic tone in her prefaces. In addition, as explained above, de Lotbinière-Harwood explains her aim and political stance in her prefaces:

My translation practice is a political activity aimed at making language speak for women. So my signature on translation means: This translation has used every translation strategy to make the feminine visible in language (qtd. in Munday, 2008: 129).

Hijacking

Another feminist translation strategy, suggested by von Flotow, is known as hijacking. Von Flotow has taken this term from a critic of feminist translation, David Homel, who is a Montreal journalist and a translator himself. David Homel has criticized de Lotbinière-Harwood for her excessive interference in the translation of *Lettres d'une autre* by Lise Gauvin. Von Flotow quotes from Homel as:

The translator (...) is so intrusive at times that she all but hijacks the author's work. In the introduction she tells us she intends to make her presence felt (...) to this end she frequently breaks into Gauvin's work explaining what Gauvin really meant and sometimes offering the French equivalent for the English on the page (Homel, 1990)” (qtd. in Von Flotow, 1991: 78).

Thus, von Flotow uses the term in order to indicate the interventionist role taken by the translator. Contrary to supplementing, the source text is not necessarily a feminist one. A neutral even a sexist text can be hijacked in order to feminize it. Briefly, it means appropriating a text whose intentions are not necessarily feminist by a feminist translator for the purpose of creating awareness and making the woman/translator visible.

Feminist Translation Practices in the Turkish Context

As mentioned above there are different practices challenging patriarchy within the feminist translation. Within the Turkish context, first of all, translation was used as a means through which women were able to gain access to the world of letter. It used to be a common practice to deny women of writing activities throughout the world. Within the Turkish context, Turkish women writers have occupied a very limited position compared to their male counterparts especially before the 1980s. Keeping a position as a translator can be seen as the first step for them to gain access to the literary world. There are many women translators in Turkey; however, due to the constraints of space, I will give just one example: Nihal Yeğınobalı.

Yeğınobalı is an author and a translator of more than 100 works. Translation can be considered a stage for her to become an author. In fact, Yeğınobalı was a young girl, when she published her first novel *Genç Kızlar*. It is important to note that Yeğınobalı has not mentioned that she is the writer of the novel for almost 40 years.⁹ After being turned down by publishing companies, understanding that she would not make the novel published by her own name, she told the publishing house that she translated a novel, which was written by some American writer, Vincent Ewing, who has never existed. In this example, translation becomes a tool for Yeğınobalı to gain access to the literary world.

Another feminist translation practice is related to unearthing the neglected woman writers through translating their works. My example is on the English translations of Turkish woman writers. As Arzu Akbatur (2011: 168) states in her article on translations of Turkish women writers:

Turkish women writers occupy a “minority” position, particularly because they are underrepresented in translation compared to their male counterparts. It is only recently that the number of translations of women writers’ work has reached nearly half the number of those by male writers. And it can be obviously asserted that prior to 1980, Turkish women writers were almost non-existent in the Anglo-American system. They started to get translated into English in the 1980s and 1990s.

After the 1980s, women’s voices from Turkey have been heard to some extent abroad thanks to translations. These writers share women’s experiences, especially those living in Turkey. According to Saliha Paker (1991: 286), women’s fiction must be considered the most important domain for the growth of feminist consciousness, since distinctive female viewpoints have found literary expression first in short stories and then in novels. As Güneli

Gün (1986: 275) observes “Turkey must be one of the few countries in the world where women writers have been leading the avant-garde for the past two decades”. These innovative, unconventional, challenging writing by women writers in Turkey contribute to feminist translation practices, and thus to feminism in Turkey.

The third feminist translation practice is related to the introduction of the writings of the feminists into the intellectual world in Turkey. Although women’s movement in Turkey dates back to the late Ottoman Empire, radical and autonomous feminist movement emerged as late as the 1980s (Yüksel, 2003: 1). In the 1980s and 1990s, feminist texts, particularly translations of feminist writings by European feminists, were published:

Various publications including magazines, literary novels, and pamphlets became available in bookshops. One such novel which was later made into a film sold more than 60,000 copies before the official censors, the State Committee for the Protection of Juveniles from Amoral Publications, banned its distribution. Writings by European feminists such as J. Mitchell, A. Michel, L. Segal and A. Oakley, as well as Egyptian writer Saadawi were translated into Turkish. Public conferences and discussion panels denouncing the abuse of women in the home, in media images, and in legal stature were held, and women’s associations such as Istanbul-based Association for Women’s Solidarity were set up. These activities took place in the intellectual circles of Istanbul and Ankara and drew the attention of people who were already involved in politics. In a country where the vast majority of the population does not have the habit of reading as a leisure activity, feminist publications had a limited impact even in the big cities (Sirman, 1989: 18).

For example, *Kadın Çevresi Anonim Şirketi (Women’s Circle)*, which was founded in 1984 in order to raise women’s consciousness, published translated books, including feminist classics (Tekeli, 1989: 38) (quoted in Yüksel, 2003: 40). Translating books on feminism created a theoretical accumulation concerning feminist theory and politics. Thus, one can conclude that translation has played an important role in the development of feminist movement in Turkey. However, in the 1980s and 1990s, there were very few examples of “anti-traditional, aggressive” (von Flotow, 1991: 70), and creative translation practices. In addition, very few critics and translators translating mainstream texts in Turkey were sensitive to feminist issues.

I believe the following two texts, which compose the corpus of data in this study, moved beyond questions of the sex of the author and translator in Turkey and help deconstruct the patriarchal language by manipulating the conventional translation methods and using feminist translation strategies.

Comparative Study: “Womanhandling” the Text

In order to contextualize the study, it would be useful to give a brief summary of *SCUM Manifesto* and *Virgin: The Untouched History*. First of all, both texts have feminist themes. *SCUM Manifesto*, self-published by Valerie Solanas in 1967, is known as a radical feminist manifesto. It tells about a utopian world in which women have overthrown and eliminated the male sex. After Solanas attempted to kill Andy Warhol in 1968, the *SCUM Manifesto* was associated with this event and gained public attention.

Virgin: The Untouched History, written by Hanne Blank and published in 2007, is a non-fictional text on the concept of virginity. Giving the different meanings associated with virginity, more truly explaining that there is not one definition to virginity, the text advocates that the concept of virginity has been a socially constructed phenomenon: “Virginity is a distinctively human a notion as philanthropy. We invented it. We developed it. We disseminated the idea throughout our cultures, religions, legal systems, bodies of art, and works of scientific knowledge” (Blank, 2007: 3).

In both texts, a gender-conscious language is used. While the translation of *SCUM Manifesto* is a challenge within the Turkish polysystem with its challenging content and provocative violent language, *Virgin: The Untouched History* is also hard to translate and be accepted as it deconstructs the conventional knowledge on virginity. Because of the translations’ challenging status, the very choice of texts should be discussed in the first place. The choice suggests that the publication houses and translators have been aware of the feminist politics. Sel Publishing, which published the translation of *SCUM Manifesto* first in 2002 and then 2011 define their aim, on their own web page, that they feel the necessity to determine their editorial view on the significant political changes, transformations and crises Turkey has experienced, and they publish political and journalistic works on social matters. They have mainly nine series, which include among many others “Women’s Studies,” “LGBT and Queer Studies,” “Erotic Literature,” and “Translation Studies.” They had also been awarded with Freedom of Thought and Speech Prize by Turkish Publishers Association (Türkiye Yayıncılar Birliği Düşünce ve İfade Özgürlüğü Ödülü) and The Publishing House of the Year by Memet Fuat Awards (Memet Fuat Ödülleri-Yılın Yayınevi Ödülü) in 2009; Freedom to Publish Special Award by International Publishers Association (IPA) in 2010 (Sel Yayıncılık, 2014). Thus, it is not surprising for the publishing house to choose such a provocative text to translate. Their choice of the translator (Ayşe Düzkan) also shows the importance they attach to the feminist translation project.

As for the choice of *Virgin: The Untouched History*, which was published by İletişim Publishing House first in 2008, and then in 2012, it was the translator, who decided on the text to be translated. Ergün (2013: 275) explains her motivation for her choice of text as follows: “I wanted to bring the “missing piece” of virginity’s non-existence into the domestic canons and social landscape of Turkey. This served as the motivation behind my text choice.” Ergün believes that there needs to be a paradigm shift in terms of the concept of virginity. She, therefore, initiated the translation project by contacting İletişim Publishing House, as soon as *Virgin* was published in the United States. Ergün’s choice on publishing house was also on purpose. She describes the publishing house as “a major publishing house in Turkey with the reputation of publishing critical and oppositional texts in the social sciences and humanities” (Ergün, 2013:275). İletişim Publishing, which accepted to publish the translated version of *Virgin: The Untouched History*, is a well-known publishing house in Turkey. They explain their interest on their web page as follows:

The contributions from Turkish and foreign scholars with studies that probe the complex and controversial topics of Turkey’s social and political history as well as those of the neighboring regions distinguish İletişim as a publishing house that has guarded the frontiers of scholarly research in Turkey and elsewhere (İletişim Yayınları, 2013).

Thus, it is believed that the choice of the publishing house was also on purpose, which makes it easier for Ergün to use feminist translation strategies, which will be mentioned later.

Visible Translator: Paratextual Strategies

As mentioned earlier, the main aim in feminist translation practices is to make the female visible and the female voice be heard. Through feminist translation practices, it is aimed to make the translator visible, too. This would help fix the false equivalence between the inferior status of women/translation and superior status of men/“original”. To this end, making the translator visible has utmost importance in both of the translation projects concerned.

First of all, the translator of *SCUM Manifesto*, Ayşe Düzkan, is publicly visible with her feminist identity. Düzkan, born in 1959, is one of the feminist activists and writers in Turkey. She is also among the 1000 women proposed for the Nobel Peace Prize 2005. (<http://word.world-citizenship.org/wp-archive/1875>). Emek Ergün is also visible thanks to her academic articles and translations. She is having her PhD in University of Maryland. Her field of study includes gender and sexuality and feminist translation. Ergün is not only dealing with

the practice of feminist translation, but also theory of feminist translation. She has many publications particularly on this issue, which makes her acceptable (Ergün, 2013b).

Secondly, Ergün's intervention on the choice of text, as mentioned above, makes her visible. It is not a conventional practice for the translator to decide on the text to be translated. In addition to her feminist translation practice of *Virgin: The Untouched History*, Ergün also presents an in-depth analysis of her translation (Ergün, 2013b). She defines her translation as a feminist translation project and explains her motives as a translator, and explains how the oppositional virginity discourse offered by *Virgin*, have traveled through her "feminist-identified translation, from the U.S. to Turkey" (Ergün, 2013a: 267). Ergün's analysis of her own translation practice deconstructs the conventional practices in translation studies.

Last but not the least, the prefaces and footnotes, as an important part of von Flotow's feminist translation strategies, make both the translators visible, and help deconstruct the dichotomy between the author and the translator. Both translations are prefaced by remarks that imply or describe the work as feminist translation. As mentioned above paratexts compose an important part of feminist translation practices. They are used as tools for creating awareness. In their paratexts, feminist translators usually indicate their intention to use translation as a context for contributing to the feminist movement in general, or they may just imply their intention by emphasizing their ideology and style through prefaces.

Prefaces and Footnotes

The prefaces written by Düzkan and Ergün are different from conventional translator prefaces in terms of length, boldness, discourse and language. Düzkan's preface is 14 pages long. She has commented on the content of the text and the life of the author, Valerie Solanas. Although Düzkan makes far fewer comments regarding her choice of translation strategies in contrast to Ergün, she makes herself visible through highly personal and dominant discourse unlike the one in conventional translator prefaces. For example, while giving information on the life of the author, she does not refrain from using a subjective language:

valerie solanas, 9 nisan 1936'da, new jersey'de, louis solanas ve dorothy biondi'nin kızı olarak dünyaya gelmiş **talihsiz bir çocukmuş**¹⁰ [...]. (Düzkan, 2011: 5).

kendisi anmıyor ama bu polis olma meselesini valeri'ye açmış, valerie, başka bir kaynakta, andy warhol'un kendisine, "sen polis misin?" dediğini, kendisinin de, "evet, polisim, bak bu da rozetim," deyip cinsel organını göstermek üzere pantolonunun fermuarını açtığını anlatıyor! **besbelli, sert bir kız valerie.** (Düzkan, 2011: 7).

belli ki, kolay kolay merhamet uyandırmayan sert kızlardan valerie. (Düzkan, 2011: 8).

valerie solanas, **gerçekten talihsiz bir kızmış** (Düzkan, 2011: 13).

In addition, she is bold enough to direct the reading practice for the reader:

valerie, politika ya da eylem içinde bir kadın değil, onun üretimi sanat alanında, kendisinden bugüne çok az şey kalmış, bunlardan en önemlisi olan scum manifesto'yu politik bir metin olarak değil bir sanat eseri, o yılların amerikan toplumunun ve kültürünün acımasız bir eleştirici olarak **okumak gerekir bence**, nitekim, valerie de manifesto'yla ilgili olarak, onun bir hipotez bile olmayıp edebi bir araç olduğunu söylemiş (Düzkan, 2011: 14-15). scum manifesto'yu kadın erkek hepimizin hak ettiği bu öfkeyi severek **okumanızı rica ediyorum** (Düzkan, 2011: 19).

Düzkan prefers subjective phrases underlining that these are her own thoughts and feelings:

valerie solanas'ın yazdığı her şey ve onunla ilgili anlatılanlarda, lafını esirgemeyen, kendini asla sansürlemeyen, çok sert kadın tipi çiziliyor, bu sertliğin, çok fazla kırılmış ve aslında kırılğan olanlara mahsus bir savunma **güdülerinden kaynaklandığını düşünüyorum**, yumuşak olmak ancak çok güçlü olanların lüksü. (Düzkan, 2011: 13).

valerie solanas'ın komünizm üzerine okuduğunu **sanmıyorum** ancak yeni toplum projesinin komünizmle benzerliği, paralellikleri dikkate değer. (Düzkan, 2011: 16).

Şahsen, bundan politik ya da toplumsal bir sonuç çıkacağını **düşünmüyorum** ama erkeklerin kendilerinin üstün ırk sanmalarına bir son verdiği için **bu ispatı hayırlı buluyorum**. (Düzkan 2011: 17).

“yazdıklarını okumak, valerie'nin bu kadınlara nasıl haklı bir güç ve ilham verdiğini ortaya koyuyor çünkü valerie kadınların en az bildiği şeyi yapmış, öfkelenmiş, **bunu öğrenmeye ne çok ihtiyacımız var** [...]” (Düzkan 2011: 19).

Düzkan is also contentious about her word choices in her preface emphasizing her choice of feminist discourse. She prefers “seks işçiliği” (rather than “fahişelik”) in *her* preface, which is a cue for feminist discourse: “okulu bitirdikten sonra **seks işçiliği** yaparak ve dilenerek hayatını sürdürmeye başlamış. bu sırada sokakta yaşıyormuş, onu o dönemde tanıyan **seks işçileri**, emektar daktilosuyla damlarda uyduğunu anlatıyorlar” (Düzkan, 2011:6).

[O] yıllarda uyuşturucu bağımlısı olduğu ve hem geçinmek hem de ihtiyacı olan maddeyi satın alabilmek için **seks işçiliği** yaptığı biliniyor (...) kendisini o yıllardan tanıyan **seks işçileri** incecik, sık ve hoş olduğunu (...) anlatıyorlar. (...) **seks işçiliği** yaparken bile geleneksel olanın dışında davranırmış (...) çok açık sarı saçlarını kuaföre yaptırmayan bir seks işçisi hatırlayanlar da var (Düzkan, 2011: 12-13).

Apart from her choice of feminist language and discourse, Düzkan has chosen to use lowercase letters, which is important to underline her position, as a feminist translator.

According to certain critics, decapitalizing letters help deconstruct the patriarchal order supported by language (e.g. the case of bell hooks, who uses her name in lowercase letters), since some letters are unfairly capitalized at the expense of other letters in the conventional language, and this practice privileges these letters, and contribute to the hierarchal and oppressive nature of written language.

As for the footnotes, Düzkan uses footnotes in just two parts in order to explain the phrases “drag queen” which she prefers to keep in English language and prefers to explain in a separate footnote, and “Virginialı”, which she prefers to explain in the main body of the text:

drag queen: süslü dönme, türkçede de bu tanım kullanılıyor (**ç.n.**) (Düzkan, 2011: 27)

Hayır, Virginialı (dindar bir eyalet **ç.n.**) beyni yıkanmış robot kadınlar sürüsünün söyleyeceklerine rağmen, kadınlar damızlık kısraklar olmaya bayılmıyor (Düzkan, 2011: 75).

As for Ergün’s choice of paratexts, she writes an acknowledgement in the first place, again which is not a conventional practice for a translator. She thanks to the author of *Virgin: The Untouched History*, among many others, which I believe, is an important indicator for the co-work frequently mentioned in feminist translation projects. Ergün indicates that she is personally acquainted with the author of the text both in her acknowledgment and in her preface:

Bu projenin tamamlanmasında en büyük teşekkürü, **tanıştığımız ilk gündün beri** bekâret konusundaki çalışmalarında, **hem bir dost** olarak hem de tez komitemde yer alarak beni destekleyen, **kitabımı çevirmem konusunda en az benim kadar heyecanlanan** sevgili Hanne Blank’e borçluyum (Ergün, 2012: 9).

This acquaintance confirms Ergün’s co-author status, which is an important part of feminist translation project. In addition, she thanks to the publishing house for encouraging her to write a preface. Ergün (2013a: 275) emphasizes the insistence of the editor of translation on her writing a preface, in the article:

In my submission to the press, I explained why Virgin would make an invaluable contribution to the intellectual canons of Turkey. Soon after my proposal was accepted, I was invited to write for the book an additional chapter on virginity in Turkey specifically, which complimented my objective to critically enrich the imported book with the realities and particularities of Turkey’s virginity politics.

As a result, she writes a very influential 22 pages long preface. In addition, she adds a bibliography part (Ergün, 2012: 34) into her preface, which is also important for underlining the validity of the information she presents. She gives detailed information on the issue of virginity especially in Turkey. Considering the fact that she is conducting her PhD studies on this issue, her comments rely on a detailed work and research.

Here she also adds local riddle and a joke, which no woman actually laughs:

Gözle görülmez, elle tutulmaz,
Bıraktığı kanın altında yatar beyaz,
Ya bir çarşaf yatakta durmaz,
Ya kefen başında bir çığlık avaz avaz,
Bil bakalım nedir maraz... (Ergün, 2012: 12).

Adamın biri evlendikten iki gün sonra karısını öldürür ve hâkim huzuruna çıkarılır. Hâkim sorar, “Neden öldürdün oğlum karını?” Adam, “Bakire değildi Hâkim Bey,” der. Hâkim, “O zaman neden birinci gün öldürmedin?” diye sorduğunda, adam, “Birinci gün bakireydi Hâkim Bey,” diye cevap verir (Ergün, 2012: 12).

The translation of *Virgin: The Untouched History* is prefaced by remarks that describe the work as a feminist translation. Ergün explains her motive for choosing certain words throughout the translation:

Feminist çeviri olarak tanımladığım bu çeviri projesini yürütürken, İngilizcedeki “hymen” sözcüğünü “kızlık zarı” olarak değil de, “himen” olarak **çevirmeyi tercih etmemin nedeni** de kadın bedeninin bu tür erkek odaklı tanımlamalarına karşı bir söylem oluşturmaktı. Kadınları, fiziksel yapısı bakımından küçük, bedendeki işlevi bakımındansa önemsiz olan, ama üzerine yüklenen anlamlar bakımından kocaman ve hayati görünen bir zarın varlığı ve yokluğuna dayanarak kız ve kadın olarak ikiye ayıran kan sevici bir kültürü yansıtır “kızlık zarı” terimi. [...] bir zarın yaşamlarımız üzerinde kurduğu baskıyı ifade ettiği için, kitap boyunca, “hymen” sözcüğünü “himen”, bugün artık pek kullanılmayan; ancak benzer anlama gelen “maidenhead” sözcüğünü **aradaki farka dikkat çekmek için “kızlık zarı” olarak çevirdim** (Ergün, 2012: 14).

Ergün has commented in this regard that the task she is taking on is a feminist translation project. She explains her reason for following certain translation strategies. She prefers to make feminist word play in her preface, in order to raise awareness on the issue: “Bu bağlamda, bekâret sözcüğünü “bekâr/et” olarak da okuyabiliriz: Ataerkil düzende bakire kadın bedeni, henüz evlilikle sahiplenilmemiş bir et parçasıdır” (2012:14). And she continues:

Bekâretin yüzyıllardır aile, eğitim, tıp, yasa, din gibi ataerkil kurumlar tarafından bedenlerimiz üzerine inşa edilen gerçekliğini bir anda yok etmeye **belki şimdilik gücümüz yetmez**. Ama **bir yerden başlamak gerek** – susmamaya, soru sormaya, eleştirmeye, görünmeyeni görünür kılmaya, yıkıp yeniden kurmaya. **İşte bu önsöz, bu kitap böyle bir başlangıç niteliği taşıyor**. Bekâretin tarih boyunca ne olduğunu ya da olmadığını sorgulayarak bedenlerimiz, cinselliklerimiz ve yaşamlarımız üzerinde kurduğu kanlı hâkimiyete bir son vermek için **Hanne Blank’le birlikte çıktığımız bu yolculuğun** amacına ulaşması dileğiyle... (Ergün, 2012: 33).

Footnotes, which are considered another form of paratexts, are also important in Ergün’s translations. Through these footnotes, she reminds herself to the reader and makes herself visible. Ergün effectively uses footnotes; there are 34 footnotes, explaining certain terms, and reasons for the choice of her translation strategies. One of them is worth quoting:

Vajina himeni

2 Himen, halk dilinde “kızlık zarı” denilen, vajina girişini kısmen kapatan ince zarın tıptaki adıdır. Kızlık zarı terimi yerine himeni kullanmayı tercih etmemin nedeni, Türkçede bakire/bekâret konusunda yaygın olarak kullanılan kız, kız oğlan kız, kızlık, kızlık zarı gibi terimlerin, kadın bedeninin erkek-egemen bakış açısından tanımlanmasını yansıtmamasıdır. Himen sözcüğünün kadın/kız ayırımına doğrudan işaret etmemesi ve nispeten yansız bir sözcük olarak görünmesi de bu kararı etkilemiştir. Kitap boyunca kızlık ve benzeri sözcükleri sadece, İngilizce’de eski sayılabilecek “maiden/maidenhead” sözcüklerinin karşılığı olarak kullanacağım – ç.n. (Ergün, 2012: 48).

Ergün justifies her choice for the translation of “hymen” as “hymen”. She thinks that “hymen” is a more neutral word, when compared to “kızlık zarı”, which means the girlhood membrane. The term “kızlık zarı” is sexist in that it underlines the difference between girlhood and womanhood in patriarchal terms. It is implied with this term that one can become a woman only through a heterosexual intercourse.

Textual Strategies

Supplementing, as another feminist translation strategy, is an open intervention to the translation project for the sake of creating awareness. Düzkan does not resort to euphemism while translating *SCUM Manifesto*. In other words, there are no omissions or semantic neutralizations in fragments in which there are taboo words, for example, words referring to the male and female sexual organs. Words such as “screwing,” “pussy,” “penis,” “dick,” “shitting,” “asshole,” “shit” are translated as “düzüşmek”, “kuku”, “penis”, “çük”, “sıçmak”, “göt”/“kış”, “bok”. This strategy helps preserve the violent and aggressive style in the source text.

The source text uses “she” as the generic form, which is a feminist act. Actually, this style is not surprising since in the utopian world, Solanas has created, there remain only females at the end: All non-creative jobs (practically all jobs now being done) could have been automated long ago, and in a moneyless society everyone can have as much of the best of everything as **she** wants. (Solanas, 1983: 2).

In Turkish, there is no he/she form, and the translation becomes neutralized: Bütün yaratıcı olmayan meslekler (neredeyse bugün yapılan mesleklerin hepsi) çok uzun zaman önce otomata bağlanabilirdi ve parasız bir toplumda **herkes her istediği şeyin** en iyisinden, istediği kadarına sahip olabilirdi. (Solanas, 2011: 30).

However, I believe Düzkan supplements this part, and uses “biliminsanı” for the translation of “scientist” in the following parts, although the sexist word “bilimadamı” is more common in Turkish. As a result, feminist discourse is felt in the translation, too:

So he denies it in her and proceeds to define everyone in terms of his or her function or use, assigning to himself, of course, the most important functions – doctor, president, **scientist** (...) (Solanas, 1983: 5).

O yüzden bunu reddeder, herkesi işlevi ve kullanımıyla tanımlamaya devam eder, tabii bu arada kendisine en önemli işlevleri –doktor, başkan, **bilim insanı**- seçmeyi de ihmal etmez (...) (Solanas, 2011: 40).

The many **male scientists** who shy away from biological research, terrified of the discovery that males are females, and show marked preference for virile, ‘manly’ war and death programs (Solanas, 1983: 11).

Çoğu **eril bilim insanı**, erillerin dışı olduğunu keşfetmekten korkar, biyolojik araştırmadan kaçınır ve erkeksi, “erkekçe” savaş ve ölüm programlarını tercih eder (Solanas, 2011: 71).

As for Ergün, she prefers the supplementing method while translating the word “hymen” as “himen” rather than “kızlık zarı”, as she has explained in her preface, footnotes, and her article.

Conclusion

There have been different translation practices in Turkey, which have contributed to the feminist translation theory and practice. However, these two texts have moved far beyond these practices. The translators, Ayşe Düzkan and Emek Ergün make themselves visible in many different forms. Both Düzkan and Ergün effectively use supplementing method and prefaces/footnotes in order to “flaunt [their] signature” (Godard, 1989: 50). In addition, Ergün has written a critique on her translation, which is not very common in Turkey, where she,

perfectly, explains her point in translating such a feminist text. In other words, I believe, both translators “womanhandle” the texts, while translating them.

Although any conclusions drawn will be tentative ones, given the constraints of space and the limitations of my corpus, I believe one can reach some preliminary conclusions on the feminist translation practices in Turkey. As mentioned in the Introduction, there is still much work to be done to synthesize academic work on gender and translation in Turkey. I hope this article would pave the way for different scopes for further research. In addition, I hope my emphasis on feminist translations in Turkey would contribute to the visibility of the translator, thus deconstructing binary opposition between author/male/original and translator/female/translation.

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¹ Cultural turn refers to the move towards the analysis of translation from a cultural studies angle experienced in the 1980s. For more detailed information see Munday (2008). The influence of cultural studies on many different disciplines including translation studies, which increased awareness on the interdisciplinary nature of the field, paved the way for the interaction between women and gender studies and translation studies. Descriptive translation studies, translation as rewriting as suggested by LeFevre (1992), power relations as suggested by Venuti (1995), deconstruction theory as suggested by Derrida are also important for this interaction.

² "The translation of these texts from Quebec began in the late 1970s with two feminist plays *La Nef des sorcières* (*A Clash of Symbols* as translated by Linda Gaboriau) and *Les Fées ont soif* (*The Fairies are Thirsty* as translated by Alan Brown). The anthology *The Story so far* edited by Brossard was another important milestone, and gradually the corpus of translated feminist work from Québec came to include conference texts, work presented at trans-Canadian women writers' meetings and finally complete books" (von Flotow, 1991: 73-74).

³ In 1969, the Official Languages Act in Canada institutionalized bilingualism as the country's official language policy. For more information see Bertacco (2003).

⁴ These sexist metaphors used to describe translation process include more than these two sexist metaphors. For more information see Chamberlain (1988).

⁵ Well-known feminist metaphor of translation, which was suggested by Susan Bassnett as a reaction to these sexist metaphors is the orgasmic theory of translation. However, Rosemary Arrojo has criticized this theory by suggesting that it is as violent as the sexist ones. For more detailed information see Arrojo (1995).

⁶ "Auther" is the term used by the Canadian feminist translator De Lotbiniere Harwood (qtd. in Simon, 1996) in order to highlight the feminine gender in French word "auteure" (author).

⁷ There are different feminist translations proposed by different researchers, for example Massardier-Kenney (1997) categorizes these strategies as author-centred strategies and translator-centred strategies. See Castro (2009).

⁸ The most visible categories of paratext include the footnote or endnote, the preface and foreword, the introduction and the epilogue or afterword. Less visible, but equally powerful types of paratext are the contents pages, the index, titles and subtitles, chapter synopses, and blurb on dust jacket and flap. In addition to these verbal paratexts, most publications contain a degree of non-verbal paratext, which may be in the form of illustrations, including photos, tables, charts and diagrams, dust jacket design and also the scarcely visible, but highly influential visual presentation, including fonts, paragraphing and layout (Pellatt, 2013: 2). See Genette (1997), and Tahir-Gürçaglar (2002).

⁹ This practice is known as publishing a pseudotranslation.

¹⁰ The present study puts bold emphasis on the words which are scrutinized in the discussion of the examples.