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Foreword

It is with great pride and a sense of purpose that I present the latest issue of Manisa Celal Bayar University International Journal of English Language Studies. This journal continues to serve as a platform for fostering intellectual engagement and scholarly dialogue within the dynamic and ever-expanding field of English language studies. In a world where the role of language is becoming increasingly pivotal, we remain steadfast in our mission to support research that addresses the complexities of language acquisition, use, and pedagogy while embracing the diversity of voices within the academic community.

This publication is not only a reflection of the collaborative efforts of our authors, reviewers, and editorial team but also a testament to the vibrant exchange of ideas that drives progress in our discipline. I extend my heartfelt gratitude to all who have contributed to the journal's growth and success, and I am confident that our continued efforts will enhance its standing as a valuable resource for researchers, educators, and practitioners alike.

I am pleased to announce that, starting from next year, our journal will be published biannually.

Sincerely,
Prof. Dr. Pınar GÜZEL GÜRBÜZ
Editor-in-Chief
Manisa Celal Bayar University International Journal of English Language Studies

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The Fragmented Self and Spatial Relations: Good Morning, Midnight and Mrs. Dalloway

Çakır Ceylin YAVUZ ESKİCİOĞLU[a]

Abstract

This article aims to analyze the fragmentation in the conception of self that arises from the conflict between individuality and society during the transitional era of modernity specifically in the works of Jean Rhys's *Good Morning, Midnight* and Virginia Woolf's *Mrs. Dalloway*. The ambiguities in Rhys's protagonist Sasha Jensen's and Woolf's character Peter Walsh's sense of belonging are investigated through the spaces they relate to and their social interactions. The relationship of these characters to certain social spaces and private places are examined in order to reveal how the shift into the modern era provokes a conflict between the subjective sense of self and the social self, resulting in a fragmented concept of self, as well as how this conflict is reconciled by the individuals in the novels.

Keywords

Identity
Literary Modernism
Concept of Self
Space

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Introduction

Andrej Gasiorek points out in *A History of Modernist Literature* that "literary modernism pivots around the twin crises of representation and subjectivity" and these crises reveal "a tension within modernism between opposing conceptions of self and world" (Gasiorek, 2015, p. 9). Surely, such tensions have prompted the creation of many literary works throughout history, however literary modernism captures the significance of representing the clash between the human urge to be a part of society and the inner desires that challenge the norms of that society, not only in terms of content, but also in terms of form. Jean Rhys and Virginia Woolf portray this tension beautifully in the oscillation of individuals between the desire to belong and their individuality resulting from the changes that come with the entrance into the modern era. Sasha Jensen in Rhys's *Good Morning, Midnight* and Peter Walsh in Woolf's *Mrs. Dalloway* embody the fragmentation of individuals between their individuality and society, their sense of self and social self, triggering the ambivalence in their sense of belonging to their era and society, which is represented in their relations with various social and personal spaces.

The Fragmented Self and Spatial Relations: *Good Morning, Midnight* and *Mrs. Dalloway*

Modernism's ambivalent relationship with the concept of space represented in the works of Rhys and Woolf arises from the massive changes modernity has brought about in the twentieth century. According to Zygmunt Bauman's *Liquid Modernity*, the altered notions of space and time are the first "markers" of modernity to create the chain of change (Bauman, 2000/2006, p. 8). The swiftly developing technology leading the world to become a smaller place, the globalizing economy, "the rationalization of daily life, the growth of metropolises and the movement of people from the country to the city, and the development of 'mass' culture" build a "sense of crisis" as the world is rendered barely recognizable by these changes (Gasiorek, 2015, p. 7). Therefore, this sense of crisis related to the sense of losing track of time and space finds projection in new forms of expression through Modernist aesthetic, such as the stream of consciousness method that breaks the linear notion of time, also utilized by Woolf and Rhys in their works. As Philip Tew and Alex Murray state in the introduction to *The Modernism Handbook*, "the space of Modernism, never singular and locatable, [is] always multiple and ambivalent" (Tew & Murray, 2009, p. 5). In *Good Morning, Midnight* and *Mrs. Dalloway*, the multiplicity and ambivalence of space is underlined with the characters' relations to it. Woolf's Peter Walsh and Rhys's Sasha Jensen try to reconcile their conflicting sense of belonging due to the ambivalence between their need for inclusion into society, the obligation to wear social masks, and their own individuality that enables them to see through the masks of others through their flux between different places, countries, cities and rooms, as well as the meanings they attach to these spaces.

Good Morning, Midnight's Sasha Jensen's ambiguous relationship with space is traced by critics to Jean Rhys's Caribbean origins in that there is a "mystery surrounding [the] heroine's background" as Erica Johnson observes in "Creole Errance in *Good Morning, Midnight*" (Johnson, 2003, p. 37). Having been born in the Caribbean, moved to England at a young age, and having been involved in the circle of famous English writers like Ford Madox Ford, Jean Rhys embodies the in-betweenness of un/belonging and the fragmentation of identity both due to the dislocation of migration and the transformations arising with modernity in her novel. Therefore, Sasha's relation to spaces of private and public spheres reveal the fragmented subjectivity in these spheres and the difficulty of keeping up with the speed of the modern world for the individual, especially for the outcast.

In a scene when the painter Serge is showing Sasha the West African mask he bought from Congo, Sasha thinks to herself "I know that face very well; I've seen lots like it, complete with legs and body" that have asked her "are you one of us? Will you think what you're told to think and say what you ought to say?" (Rhys, 1939/1985, p. 400). So, she is very much aware of how the social selves of people are mediums of conformity, of pretending to possess a sense of unity and wholeness in society. Bauman points out to the difference between the individual and citizen in the modern times, explaining that "the individual is the citizen's worst enemy" because "the 'citizen' is a person inclined to seek her or his own welfare through the well-being of the city – while the individual tends to be lukewarm, sceptical or wary about 'common cause'," which is actually a conflict in the modern society (Bauman, 2000/2006, p. 36). In this sense, Sasha is an individual rather than a citizen, who sees through the masks of the citizens. Also, describing herself as "an inefficient member of Society, slow in the uptake, uncertain, slightly damaged in the fray" with a "market value" of "four hundred francs a month" in the eyes of her former boss Mr. Blank, she is aware that she does not comply with the conditions that turn an individual into a citizen (Rhys, 1939/1985, p. 360). This awareness is the basis upon which her sense of self is established as a defensive and solitary individual, hence her desire to be away from people whom she regards as deceptive and masked. Nevertheless, despite claiming that she "want[s] one thing and one thing only – to be left alone," Sasha constantly puts herself in places where she will inevitably have social interactions, forcing herself to put on her "tortured and tormented mask" by playing the role of a social self to fulfil a sense of belonging in different social or private spaces due to her desire for connection (Rhys, 1939/1985, p. 369-370).

Sasha constantly finds distractions for herself in social spaces, whether it is buying a hat in a small hat store, having a drink at a café or having her hair dyed blond at the hairdresser's. She associates the spaces outside her current residence, the hotel in Paris currently, with human connection, which she lacks in her private life and personal space. For instance, while the hairdresser is touching her hair, although she usually takes pills to sleep, she feels like she "could go to sleep" with "his fingers touching [her] hair" (Rhys, 1939/1985, p. 381). Afterwards, she feels peaceful as if "possessed by something" (Rhys, 1939/1985, p. 382). The connection she feels with another being gives her a sense of peace that she cannot find when she is alone in her hotel room. Furthermore, when she goes "past the baker's shop at the corner of the street," the baker "comes out, with a long loaf of bread, smiles at [her] and waves gaily," she waves back (Rhys, 1939/1985, p. 373). This interaction "for a moment" enables her to "escape from [her]self" (Rhys, 1939/1985, p. 373). Her wish to escape herself comes from not only her painful awareness of the assimilation and conformity in the social masks, but also from the reason underneath that awareness. Her personal traumas in the past have revealed to her the failure and transience of human connection in the modern city, including the loss of her baby, seeing her baby with a name tag on his ankle, her divorce with Enno, her falling out with her family, her inability to (or desire not to) keep to a steady job. Ultimately, as Emma Zimmerman underlines in her article "'Always the same stairs, always the same room': The Uncanny Architecture of Jean Rhys's *Good Morning, Midnight*," "marginalized by her female identity, lack of economic independence, failed sexual relations, and severed connection from her ambiguous cultural origins" (Zimmerman, 2015, p. 82), Sasha is awakened to the discrepancy between the citizen and the individual, having realized her position as an individual.

Considering that "society [has] always stood in an ambiguous relation to individual autonomy: it was, simultaneously, its enemy and its *sine qua non* condition" (Bauman,

2000/2006, p. 40), Sasha becomes both an enemy to society, an outcast due to her individuality, and an inseparable part of it. As Carla Martínez del Barrio suggests in "Gendered Urban Spaces and Strangeness in Jean Rhys' *Good Morning, Midnight* (1939)," Sasha "is recognized repeatedly as a stranger: in the hotel she stays in, in the cafés she goes to, in the park, in clothing stores, at restaurants" (Martínez del Barrio, 2021, p.141). So, this ambiguous relationship betweeen society and individual autonomy is mutual on Sasha's part as she also cannot separate herself from this entity that neither accepts nor removes her. As "the canvases resist" when Delmar tries to put them in frames and "curl up," not "want[ing] to go into the frames," Sasha resists the frames of society's norms (Rhys, 1939/1985, p. 405). Nonetheless, Delmar "pushes and prods them so that they go in and stay in, in some sort of fashion" (Rhys, 1939/1985, p. 405) and Sasha also finds ways to fit into society in her own sort of fashion, out of place in an in-between state, desiring to make connections but unable to exist within masks. So, she fulfils her desire for recognition in different spaces through interacting with others, whether it is the hairdresser deeming her new hair "a success" (Rhys, 1939/1985, p. 382) or whether it is the looks of the workers at a bar that she perceives as demeaning (Rhys, 1939/1985, p. 408). In order to get rid of the "cringing desire to explain [her] presence in the place," she asks for the location of the nearest cinema, pleading internally to be recognized that she is "like you," like others (Rhys, 1939/1985, p. 409). Thus, Rhys reveals Sasha's inner struggle between a social self (trying to be) like the others and a sense of self that desires to be left alone.

Maren Linett emphasizes in "'New Words, New Everything': Fragmentation and Trauma in Jean Rhys" that "with their polyvocal, nonlinear narration," novels like *Good Morning Midnight* "exemplify modernist fragmentation while intimating a deeper sense of pain and loss than most accounts of such fragmentation acknowledge" (Linett, 2005, p. 437). Apart from the nonlinear narration that goes back and forth between past and present and among different spaces, Sasha's relation to these spaces also underline her own fragmentation between individuality and society, especially her relation to her hotel room. Sasha frequently feels that she has "no pride, no name, no face, no country" and she does not "belong anywhere" (Rhys, 1939/1985, p. 370). Sometimes she feels that the hotel room "welcomes [her] back" and she says "here I belong and here I'll stay" (Rhys, 1939/1985, p. 367), but sometimes she feels that the room is fooling and mocking her, "spring[ing] out at [her], laughing, triumphant" (Rhys, 1939/1985, p. 454). Clearly, Sasha's conflicting relationship with her hotel room is a projection of her disturbed sense of belonging that has arisen from her fragmented self between society and individuality.

Hotel rooms connect Sasha to her past and the present simultaneously, as it is sensed from the very first sentence of the novel when the room asks her "quite like the old times […] Yes? No?" (Rhys, 1939/1985, p. 347). After putting the painting by Serge in her room, she feels that "this damned room – it's saturated with the past… It's all the rooms I've ever slept in, all the streets I've ever walked in" (Rhys, 1939/1985, p. 411). As Zimmerman underlines, "the hotel exists as an in-between space" including "the confusion of the private and public spheres" (Zimmerman, 2015, p. 79), and in this case, also including the past and the present for Sasha. This confusion of spheres not only signals to the changes in modernity that have caused the borders between spheres to become blurred, but it also points out to the fragmentation between the sense of self and social self caused by them, to the ambiguity between melting into society and maintaining individuality. Always an ambiguous relationship in modernist literature, the past and present's intermingling brings out the underlying reason for the

fragmentation in Sasha: the trauma of her own personal history and the inability to match the past and present in the modern era.

Peter Walsh in Virginia Woolf's *Mrs. Dalloway* also carries a similar ambivalent relationship with his sense of un/belonging caused by his fluctuation between society and individuality, which is revealed in how he relates to different places. First of all, similar to Sasha's mixed origins, Peter Walsh comes from a "respectable Anglo-Indian family" and he has conflicting feelings about both countries (Woolf, 1925/2009, p. 47). He has sentiments "about […] disliking India, and empire, and army" although sometimes there are "moments when civilization, even of this sort, seem[s] dear to him as a personal possession; moments of pride in England; in butlers; chow dogs; girls in their security" (Woolf, 1925/2009, p. 47). These conflicting sentiments about disliking but being proud of England from time to time reveals Peter's ambivalent relationship with the notions of nationality, society and belonging.

As Sasha is rendered an "individual" rather than a "citizen" for many reasons including her economic and social status, Peter also falls into the same category for similar reasons, which widens the gap between the society that surrounds him and his sense of self. Similar to Sasha, Peter recognizes the social masks that people wear, such as Clarissa's role of the "perfect hostess" (Woolf, 1925/2009, p. 53). He knows how she plays her role, which can be seen when she "stiffen[s] a little" to "stand at the top of her stairs" at her party (Woolf, 1925/2009, p. 15). In contrast with the rest of the characters in the novel, he is "careless of all these damned proprieties, yellow dressing-gowns, pipes, fishing-rods, spruce old men wearing white slips beneath their waistcoats" (Woolf, 1925/2009, p. 46). He does not care for proprieties, the necessities to be considered a part of society. Also, he does not have a job as he reveals when he is comparing himself to Hugh Whitbread that "he, who [is] two years older than Hugh," is cadging "for a job" (Woolf, 1925/2009, p. 63). This already puts him below and out of the society he interacts with. Thus, according to the other characters, "his whole life [has] been a failure" like Sasha's (Woolf, 1925/2009, p. 7). He is also aware of how he is categorized as a "failure […] in the Dalloways' sense" (Woolf, 1925/2009, p. 37). He is aware of the necessities of becoming a citizen and that he does not fit the recipe, which further disrupts his sense of belonging.

Peter defines himself based on his ability to move between places. Thanks to his voyages, the earth is "an island to him" (Woolf, 1925/2009, p. 44). He is an "adventurer," a "traveller" to himself (Woolf, 1925/2009, p. 45/ 49). He not only criticizes Clarissa for her "social instinct" that causes her to act differently than she is (Woolf, 1925/2009, p. 53), but he also looks down on her because of her immobility, juxtaposing his definition as a traveller with hers as a perfect immobile hostess. Peter thinks to himself when he sees Clarissa in the same room as five years ago that "this has been going on all the time […] week after week; Clarissa's life" has been in the same rooms while he has been on his "journeys; rides; quarrels; adventures; bridge parties; love affairs; work" (Woolf, 1925/2009, p. 37). According to Paul Tolliver Brown's article "The Spatiotemporal Topography of Virginia Woolf's *Mrs. Dalloway*: Capturing Britain's Transition to a Relative Modernity," "Woolf's central characters are caught in a historical transition that is moving apace more rapidly than they are" (Brown, 2015, p. 25). Thus, Peter's movement between places and seeing life as "sailing" (Woolf, 1925/2009, p. 103) become a part of his subjectivity, which justifies his failures for him, makes him feel better about himself and creates an excuse for his ambiguous sense of belonging, even making this ambiguity a part of his identity.

Furthermore, Peter cares less for manners and more for humanly features as we understand from his impression of Hugh Whitbread, whom he observes to have "no heart, no brain, nothing but the manners and breeding of an English gentleman" (Woolf, 1925/2009, p. 6). So, social and financial status mean little to him, revealing the elements that have enabled him to build his sense of self. He questions the concepts that establish the notion of failure and regards people like Hugh or Clarissa to be the ones who are failing in living life, once more justifying his individuality (Woolf, 1925/2009, p. 37). Even though "the repeated metaphor" of being an adventurer might be interpreted by some to be "underscor[ing] Peter's role," and to be supporting that "he does not contemplate the depths but rather journeys on the surface" as Johanna X. K. Garvey interprets in "Difference and Continuity: The Voices of *Mrs. Dalloway*" (Garvey, 1991, p. 68), Peter's depiction of himself as being an adventurer actually serves a deeper purpose of building his sense of self. When Peter defines himself as an "adventurer" or "traveller," he also defines the basis of his individuality and gives his presence and outcastness a meaning, like when Sasha asks the waiter for the location of the cinema to prove her presence at the bar (Rhys, 1939/1985, p. 409). Peter emphasizes that he is the one who can "sail" through life, unafraid to feel and move.

Like Sasha's proneness for loneliness, Peter also emphasizes that "at the age of fifty-three, one scarcely need[s] people," as opposed to Clarissa, who "need[s] people, always people" (Woolf, 1925/2009, p. 67). This explains his ability to move from place to place without anything to bind him to one single place, person or nationality. However, regardless of how much he believes he does not need people, his desire to belong surfaces from time to time, pushing him to wear his mask and take up his social self. For instance, right after claiming that "one doesn't want people after fifty," he remembers his jealousy over Daisy "meeting with Major Orde," her husband she is trying to divorce (Woolf, 1925/2009, p. 68). It appears that even though he considers himself inclined towards loneliness, ultimately he needs somewhere or someone to belong to. This is also clear in his love relations that follow one after the other, with Clarissa, with the lady he got married to on the ship to India, with Daisy.

Therefore, just as Sasha finds connection in social spaces to reconcile her individuality and social self in a sense of belonging, Peter does the same in London. For instance, at a restaurant where he is eating dinner alone, he meets a couple. Upon this interaction, Peter "feel[s] very well pleased with himself, for the Morrises liked him" because he talked about "Bartlett pears" (Woolf, 1925/2009, pp. 135-136). Even though he claims to desire loneliness and disregard social proprieties, he feels pleased with himself for creating this connection. Moreover, despite judging Clarissa for her perfect hostess role, he chooses to go to her party at their house. The Dalloways' house represents everything Peter cannot keep up with and include himself in. "The lighted house, where the door [stands] open, where the motor cars [are] standing," represents the newness, the extravaganza, the glory of modern society that regards Peter as a failure (Woolf, 1925/2009, p. 140). Still, he makes himself participate because "the brain must wake now" from its individuality for a temporary period in a social engagement (Woolf, 1925/2009, p. 140).

One of the most significant moments that quench his sense of belonging is when he sees a young woman in Trafalgar Square and begins to follow her through the streets of London (Woolf, 1925/2009, p. 45). As he is following her, he feels "connected" to her and the city, even "the random uproar of the traffic" whispers "his name, not Peter, but his private name […] 'you', she" says (Woolf, 1925/2009, p. 45). This adventure creates a brief connection and

"escapade" for him, "made up, as one makes up the better part of life" (Woolf, 1925/2009, p. 46). It makes him feel like a part of the city, recognized and interpellated. This escapade is required because he needs a connection to the city, to somebody, in order to feel like he belongs. Like Sasha, he can neither completely belong, nor be excluded from society altogether. He somehow fits into the frames in his own fashion.

The hotel room has a different meaning for Peter than it has for Sasha. While for her, the room is filled with meanings, for Peter, the hotel room is "barren" (Woolf, 1925/2009, p. 131). The hotel becomes once more "a potent site for exploring questions of home, belonging, identity," this time as a blank slate (Zimmerman, 2015, p. 79). Peter cannot associate any sense of belonging with the hotel room, he sees it as a transient space where "even the flies […] had settled on other people's noses" (Woolf, 1925/2009, p. 131). Being such an impersonal space, far from any associations, Peter's hotel room is juxtaposed against London, the city of connections and liveliness, refusing to let the evening go (Woolf, 1925/2009, p. 137). These connections become the driving force that gets Peter out of that "impersonal" hotel room topped with Clarissa's letter as impersonal as the room itself (Woolf, 1925/2009, p. 132). As Peter "trip[s] through London, towards Westminster, observing," he sees places filled with experiences and connections (Woolf, 1925/2009, p. 139). "Through the uncurtained window, the window left open," he sees "parties sitting over tables, young people slowly circling, conversations between men and women" (Woolf, 1925/2009, p. 138). Faced with the utter emptiness of the hotel room, followed by the small interaction with the Morrises to remind him the desire for connection in him, the streets of London, the party at Clarissa's call him for a little sense of belonging, of communicating and connecting.

Both novels end with a compensated sense of belonging through connecting with another person, even if temporarily and scarcely. Sasha faces her own protective mask and accepts a chance of connection that she has refused many times before. After refusing to connect with and talk to René based on her assumption that he wants her money, Sasha remains insistent on her distrust until the very last part when René leaves her hotel room without taking the money because he is hurt over her assumption about him, which makes her face herself. Upon facing her protective mask she wears to keep people away from her, she feels regretful about her refusal of a connection on a sentimental and physical level with René. Her epiphany brings another chance for her to compensate the lost connection and she accepts it by wrapping her arms around her neighbour, the man in the pyjamas that she has been curious about all along, who comes to the room because he hears the sounds of her argument with René (Rhys, 1939/1985, p. 462). This final connection takes place at her hotel room, the symbol of her inner conflicts and fragmented self, shedding a light on another chance to reconcile the ambiguity in her sense of belonging.

Peter, on the other hand, reconciles his individuality with his social self by finally accepting that "he prefer[s] human beings" to "cabbages" (Woolf, 1925/2009, p. 163), putting his criticisms of "the snobbery of the English" aside, even if for the time being (Woolf, 1925/2009, p. 146). His sense of belonging is reconciled with one more connection to Clarissa that "fills [him] with extraordinary excitement" and makes his soul feel alive once more (Woolf, 1925/2009, p. 165). This final connection also takes place at a place that symbolizes Peter's fragmented self between his social self and his individuality. It takes place at the party at the Dalloways' house, which is a symbol of what Peter cannot live up to, a symbol of masks, but also a symbol of connection and coming together in the shape of Clarissa's party because

bringing people together is the meaning of life for her (Woolf, 1925/2009, p. 103). So, "the comforting feeling of belonging – the reassuring impression of being part of a community" weighs heavier at this party for Peter (Bauman, 2000/2006, p. 99), where he also finds another outcast as himself, Sally Setton. Although it cannot be "a togetherness of sheer likeness" (Bauman, 2000/2006, p. 100) for Sasha or for Peter, which is how Bauman depicts the feeling of unattainable ideal communal togetherness, their physical and emotional connection to these people momentarily rupture the barrier between their individuality and the society, their past and present, and their social selves and sense of self.

Conclusion

In "Mr. Bennett and Mrs. Brown," an essay on the literature of modernity, Woolf invites the reader to "tolerate the spasmodic, the obscure, the fragmentary, the failure" and not to "expect just at present a complete and satisfactory presentment" as modernity has arrived in need of new forms of expressions and modernism bears the fragments of time, space, identity and society that it requires (Woolf, 1924/2000, p. 757). In this sense, Virginia Woolf herself and Jean Rhys portray and reveal the fragmentary, the failure and the obscure in *Mrs. Dalloway* and *Good Morning, Midnight*. They question the notion of belonging in the modern era by revealing the ambiguous relationship between the individual and society through the individual's relation to different spaces.

The fragmentary selves that emerge a result of Sasha and Peter's conception of their selves and their reluctance to be a 'citizen' are negotiated through these different spaces and their interactions with others. This negotiation demonstrates "a tension within modernism between opposing conceptions of self and world," namely the conceptions about whether the self belongs in the world or if the self wishes to detach from the world (Gasiorek, 2015, p. 9). This tension lies at the root of both Sasha and Peter's struggles within and outside society. They oscillate between their desire to be recognized by and to belong to society, and to remain as individuals on the margin, unattached from the conflicts and responsibilities of the modern era and the connections it entails.

To conclude, Woolf and Rhys's two characters, along with their struggles and reconciliations, reveal a pattern in the modern outcast, who is trying to remain a relevant subject "in a world whose cultural, economic, political and social coordinates [are] being altered almost beyond recognition" (Gasiorek, 2015, p. 8). The private and public spheres of the city, which is one of the ultimate symbols of modernism and its transformative effects, brings about both the challenges Sasha and Peter face, as well as their ways of coping with these inner and outer challenges. In the end, they finally find a common ground with their individuality and 'citizenship' through temporary connections that spark an individual sense of belonging for them, even if it is not a communal one.

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Interdisciplinarity in Translation and Enlarging the Scope of Translation Activities

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Abstract

This paper examines the interdisciplinary evolution of Translation Studies, highlighting its expansion from a linguistics-centered discipline to a multifaceted field incorporating insights from sociology, psychology, cultural studies, and technology. Translation is framed as more than linguistic transfer—it is a mediator of cultural exchange, power relations, and identity formation across societies. Drawing on key theories and works such as Susan Bassnett's *Translation Studies* (1980), which introduces the foundational frameworks of the discipline; Maria Tymoczko's *Translation in a Postcolonial Context* (1999), which explores translation as a tool for decolonization and cultural hybridity; and Lawrence Venuti's *The Translator's Invisibility: A History of Translation* (1995), which develops the concept of *'domestication'* and *'foreignization'* strategies by referring translation historical development of translation as well as power dynamics, cultural and ideological implicatio, the study explores how Translation Studies now engages with global issues such as migration, multilingualism, and cultural hybridity. It also addresses the impact of technology, such as machine translation and digital tools, on reshaping translation practices and redefining the translator's role. By adopting an interdisciplinary approach, the paper emphasizes the need for Translation Studies to continuously adapt to evolving societal and technological landscapes. This study concludes that Translation Studies has positioned itself as a critical field for understanding complex cultural and communicative dynamics in an increasingly interconnected world.

Keywords

Translation Studies
Interdisciplinarity
Translation and Technology
Power Dynamics

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Introduction

Translation Studies, as a distinct academic discipline, cannot be examined in isolation from other fields of knowledge due to its inherently interdisciplinary nature. The act of translation is not merely a linguistic exercise; it also involves the interaction of social, cultural, historical, and technological factors (Venuti, 2013). Consequently, Translation Studies has evolved by incorporating insights from disciplines such as linguistics, sociology, psychology, and cultural studies, making it a truly interdisciplinary field. This interconnectedness arises because translation is fundamentally about communication and mediation between diverse linguistic and cultural groups. As argued by Jeremy Munday (2016), the field's complexity is due to its position at the intersection of multiple academic, cultural, and social concerns.

Sandra Bermann and Catherine Porter (2014) provide a comprehensive overview of the interdisciplinary nature of translation, asserting that "wherever people have brought new languages and cultures, translation has been there, variously transforming societies, texts, and traditions" (p. 1). They highlight that the role of translation extends beyond linguistic conversion, shaping the development of individual subjectivity and collective identities. This transformative capacity has been discussed by other scholars as well, including Susan Bassnett (2002), who view translation as a cultural and political activity that both reflects and influences power dynamics within and between societies.

Since the very beginning of its existence, translation has always been interacted and co-related with several disciplines George Steiner (1992) in his book *'After Babel'*, suggests a four-period timeline for how people in the West have thought about translation (p. 248). In the first period (from Cicero to Hölderlin), translators were mostly focused on practical concerns and how to get the job done. In the second period (from 1792 to 1946), people were more interested in understanding the meaning and interpretation of translations. The third period (from the late 1940s onward) saw a shift towards using scientific methods like linguistics and statistics to study translation. Finally, in the fourth period (starting in the early 1960s), Translation Studies began to connect with other fields like psychology, anthropology, and sociology (Steiner, 1992, pp. 248-50 as cited in Tymoczko, 2010, p. 24).

Thus, the development of Translation Studies as an academic discipline exemplifies how interdisciplinarity can deepen our understanding of complex phenomena like language and communication. By integrating insights from various fields, Translation Studies not only enriches its own theoretical framework but also contributes significantly to broader academic and societal discourses. This paper will explore how the interdisciplinary contributions and debates within Translation Studies provide a comprehensive understanding of translation's evolving role in a globalized world.

Appearance and Development of Interdisciplinarity of Translation Studies

This interdisciplinary grounding of Translation Studies provides a framework for addressing complex societal issues, such as gender inequality, through the lens of language and communication. By examining the intersection of language, power, and identity, scholars have increasingly explored how translation can either reinforce or challenge existing social structures. This critical approach has paved the way for specialized fields, such as feminist Translation Studies, which interrogate the role of language in shaping and perpetuating gender norms.

The emergence of feminist Translation Studies in Europe can be traced to the confluence of sociological and linguistic movements in the late 1970s and early 1980s. The publication of seminal works by Luise Pusch and Senta Trömel-Plötz in 1984, alongside the influential volumes by Justa Holz-Mänttäri and Katherina Reiss and Hans Josef Vermeer, marked a turning point in this field. The aforementioned linguists' analyses of language as a tool of gender discrimination sparked heated debates and spurred efforts to address these issues. Their work echoed earlier sociological research by Benard and Schlaffer, which highlighted the prevalence of domestic violence. The collective impact of these studies underscored the urgency of examining language's role in perpetuating gender inequality and inspired initiatives to promote more equitable linguistic practices (Snell-Hornby, 2006, p. 102).

The feminist turn in Translation Studies exemplifies the transformative potential of translation to challenge societal norms and power structures. By scrutinizing the ways language perpetuates gender biases, feminist scholars have illuminated how translation can become a tool for social change. This perspective aligns with broader discussions in the field, such as those presented by Sandra Bermann and Catherine Porter (2014), who emphasize translation's role in shaping identities and transforming cultures. Together, these approaches underscore translation's capacity to transcend mere linguistic boundaries, engaging deeply with the cultural and political dimensions of society.

Furthermore, Maria Tymoczko (2010) in *Enlarging Translation, Empowering Translators* critiques the Eurocentric bias prevalent in traditional Translation Studies and calls for a broader, more inclusive definition that accounts for the diverse geopolitical, historical, and cultural contexts in which translation occurs. She emphasizes that translation is not only influenced by other social sciences and arts but also shapes various components of civilized life such as business, law, government, and information technology. Maria Tymoczko (2010) argues that "translation should be seen as a mode of human activity that transcends the boundaries of textual and verbal communication" (p. 5).

According to Maria Tymoczko (2010):

> Whether translation research takes the form of investigating the work of translators and the processes of translation or describing actual translation products from various times, places, and cultural contexts, scholars continue to learn fundamental things about translation as a whole that cause the purview of the field to expand even as the field becomes more open and permeable (p. 53).

This perspective is further supported by the work of Anthony Pym (2010), who posits that translation, as an activity, is an essential element of intercultural communication that facilitates understanding across diverse global contexts.

The interdisciplinary evolution of Translation Studies can be traced back to the early foundational works in the field, particularly James Holmes' (1972) seminal paper *The Name and Nature of Translation Studies*, which formalized the field and proposed a comprehensive framework that integrates theoretical, descriptive, and applied branches. This framework set the stage for later developments such as the cultural turn in the 1980s and 1990s, which introduced concepts from postcolonial theory, feminist theory, and sociological approaches to the study of translation (Snell-Hornby, 2006).

The interdisciplinary grounding of Translation Studies has provided a robust framework for addressing societal issues, such as gender inequality, through the lens of language and

communication. Feminist Translation Studies, emerging in the late 20th century, exemplify this interdisciplinarity by integrating sociological, linguistic, and cultural analyses. Scholars like Luise Pusch and Senta Trömel-Plötz, whose work interrogated the gendered nature of language, illuminated how translation can challenge societal power structures (Snell-Hornby, 2006). This aligns with broader interdisciplinary discussions, including the transformative cultural approaches highlighted by Sandra Bermann and Catherine Porter (2014).

James Holmes' (1972) seminal paper, *The Name and Nature of Translation Studies*, laid the foundation for this interdisciplinary expansion. His framework, encompassing theoretical, descriptive, and applied branches, provided the structure for integrating diverse perspectives like feminist and postcolonial theories into Translation Studies. By proposing a model that embraces complexity and inclusivity, James Holmes paved the way for critical approaches that transcend linguistic boundaries, engaging deeply with social, cultural, and political dimensions.

Building on this foundation, feminist Translation Studies reflect James Holmes' vision by challenging traditional paradigms and incorporating interdisciplinary methodologies. Similarly, postcolonial theory complements this discourse by examining translation's role in negotiating cultural identities and power dynamics. Together, these approaches highlight how James Holmes' framework continues to inspire and support interdisciplinary explorations in Translation Studies.

As Mary Snell-Hornby (2006) asserts:

> The first impediment in the way of the development of the "disciplinary utopia" was "the seemingly trivial matter of the name for this field of research" whereby James Holmes was referring mainly to translation (rather than interpreting), in particular literary translation. He rejects the vague terms of traditional theory, which refers to the "art", the "craft" or the "principles" of translation, and at the same time, he questions the more "learned" terms of (then) recent years (Holmes, 1987, as cited in Snell-Hornby, 2006, p. 41).

James Holmes' article can be considered as a crucial milestone in the evolution of Translation Studies, as he grappled with the foundational issue of naming and defining the discipline by rejecting using overly simplistic descriptors like "art" or "craft" underscores his commitment to establishing Translation Studies as a rigorous and scholarly field, distinct from traditional or casual understandings of translation. At the same time, his skepticism toward newer "learned" terms suggests a wariness of academic jargon that might alienate or overspecialize the field. James Holmes's focus on literary translation is significant, as it reflects the intellectual priorities of his era, but it also invites reflection on how the field has since broadened to include interpreting, audiovisual translation, and machine translation. This passage illustrates the importance of clear terminology and conceptual boundaries in shaping the identity and future of an academic discipline (Holmes, 1987, as cited in Snell-Hornby, 2006, p. 41).

Kwame Anthony Appiah (2006) argues that the complexities of language use in postcolonial contexts are further exacerbated by contemporary migration patterns and diasporic communities. Numerous writers from formerly colonized regions now reside in metropolitan centers, where the colonial language often serves as a necessity rather than a choice. The cultural exchange and hybridization that occur in these cosmopolitan environments necessitate novel approaches to understanding the relationship between peripheral and metropolitan cultures. As Kwame Anthony Appiah (2006) suggests, the proximity of diverse

cultures can lead to the formation of hybrid identities that challenge traditional hierarchies (Appiah, 2006, as cited in Bandia, 2014, p. 227).

Contributions of 'Cultural Turn' to the Interdisciplinarity of Translation Studies

Besides the historical development of Translation Studies, *'A Companion to Translation Studies'* published in 2014, includes cultural turn and its influence on contemporary Translation Studies, factors that influenced the emerging 'cultural turn' including poststructuralist views of language, postcolonial views of literature and culture, gender and sexuality studies, and new frameworks deriving from sociology (Bermann and Porter, 2014, p. 3). Furthermore, other topics that the articles published in *'A Companion to Translation Studies'* deal with are the relationship between translation and multilingualism, migration, identity, and society as well as ethics and fidelity in translation (pp. 9-10).

The "cultural turn" in Translation Studies represents a shift in focus from purely linguistic or text-based approaches to emphasizing the broader cultural, ideological, and power dynamics involved in translation. The following provides a definition and outlines its development:

The cultural turn in Translation Studies emphasizes the role of translation in reflecting and shaping cultural, ideological, and power relations. It expands the understanding of translation from being merely a linguistic process to a cultural and political activity, investigating how translations mediate between cultures and reveal the complexities of cultural interaction. This shift includes examining subtexts such as ideology, hegemony, and political valences within translation processes and products. The term gained prominence with the 1990 publication of Translation, History, and Culture, edited by Susan Bassnett and André Lefevere. This work reflected the growing intersection of Translation Studies and cultural studies (Tymoczko, 2010, p. 42).

Early influences came from the development of cultural studies and postpositivist thought, which emphasized the complexity and fluidity of cultural and ideological constructs within translation (Tymoczko, 2010, p. 42). The cultural turn included an explicit focus on the ideological functions of translation and the positionality of the translator, source culture, and target culture. It sought to explore how translation is influenced by and contributes to power structures, including cultural dominance, resistance, and activism (Tymoczko, 2010, p. 43). Associated with this turn were other movements including the "power turn," which delved deeper into the dynamics of agency and how translation can enact cultural change or assert resistance (Tymoczko, 2010, p. 44).

The cultural turn also overlapped with postcolonial and gender-focused Translation Studies, which addressed how translation operates within asymmetrical power relations and highlights marginalized voices. Moreover, the approach demanded a more recursive and functionalist view, asking not just how translations operate textually, but also how they serve ideological purposes. It drew attention to the translator's agency and the cultural systems shaping translation choices (Tymoczko, 2010, p. 44). This turn has led to deeper analyses of translation as a cultural act, emphasizing its role in shaping and being shaped by sociopolitical forces. It has opened up discussions about the translator's visibility, ethical responsibilities, and the interplay between translation and global power dynamics (Tymoczko, 2010, p. 46).

The cultural turn, introduced by Susan Bassnett and André Lefevere (1990), shifted Translation Studies from linguistic approaches to cultural and sociopolitical analyses. Key paths include, *'Postcolonial Translation'*, which explores translation in colonial and postcolonial contexts, highlighting its role in power dynamics and cultural resistance (Niranjana, 1992; Tymoczko, 1999), *Gender and Feminist Translation* to investigate translation's role in perpetuating or challenging gender norms (Simon, 1996), *'Translator's Visibility'* asserted by Lawrence Venuti in 1995 advocates for "foreignization" to highlight the translator's role and preserve cultural differences.

Moreover, André Lefevere (1992) examined ideological and power structures in translation by defining translation as an activity of "rewriting," shaped by ideological norms, and Mona Baker (2006) pointed out the *'Ethical Responsibilities'* of the translator's duty to balance fidelity and cultural sensitivity (Baker, 2006). By the 21st Century, when the phenomena of *'Globalization and Cultural Identity'* gained importance among the topics of research in Translation Studies the role of translation and translator in cultural hybridity and identity formation has also become one of the outstanding topics in research related to multidisciplinarity of Translation Studies (Bhabha, 1994 as cited in Cronin, 2003).

The Role of Postcolonialism in Translation Studies

Translation is a pivotal practice in postcolonial contexts, mediating between the languages and cultures of colonizers and colonized peoples, and both enabling and problematizing cross-cultural communication. Historically, translation was a key instrument of colonial domination. As Tejaswini Niranjana (1992) argues in *'Siting Translation: History, Post-Structuralism, and the Colonial Context'*, translation in colonial settings often served to legitimize the authority of the colonizer. By translating indigenous texts into European languages, colonizers reframed them to fit Western epistemologies, stripping them of their original meanings and cultural contexts. This practice reinforced the hierarchical relationship between colonizer and colonized, with the former positioned as the "universal" standard.

In postcolonial theory, translation is not merely a tool of oppression but also a means of resistance. Homi Bhabha (1994), in The Location of Culture, highlights the concept of the *'Third Space,'* where translation can become a site of negotiation and hybridization. In this space, marginalized voices use translation to reclaim agency, challenge colonial narratives, and create hybrid identities that defy binary oppositions like colonizer/colonized.

Similarly, Gayatri Chakravorty Spivak (1993), in The Politics of Translation, emphasizes the ethical responsibility of translation to preserve the subaltern voice. She critiques translations that erase the cultural specificities of the original text, arguing that faithful translations can disrupt dominant narratives and give visibility to marginalized perspectives. Translation also plays a significant role in postcolonial linguistic identity.

Ngũgĩ wa Thiong'o (1986) critiques the use of colonial languages in postcolonial literature, viewing it as a continuation of cultural imperialism. However, writers like Chinua Achebe argue for the creative appropriation of colonial languages to express indigenous experiences, often facilitated through translation practices that retain local linguistic features and cultural idioms. The concept of cultural translation, as discussed by scholars like Paul Bandia (2008) in *'Translation as Reparation: Writing and Translation in Postcolonial Africa'*, focuses on the negotiation of hybrid identities. In diasporic and postcolonial contexts, translation is not

merely about linguistic transfer but about navigating and reconciling multiple cultural identities. This aligns with Stuart Hall's (1996) understanding of identity as fluid and constructed within cultural intersections.

The relationship between translation and postcolonial studies, also gained pace in the 21st century, as the diversity of languages and cultures became inevitably more and more visible, not only in cosmopolitan metropoles but also in many other parts of the world. Postcolonial concerns have deeply influenced Translation Studies, particularly through the work of scholars like Lawrence Venuti (1995). Lawrence Venuti's concept of "foreignization" as a translation strategy aligns with postcolonial aims to resist cultural homogenization and preserve the distinctiveness of the source culture. By making the strangeness of the source text visible, foreignization challenges the dominance of Western cultural norms in global literature.

The intersection of Translation Studies and Postcolonialism is grounded in their shared focus on the dynamics of power, representation, and cultural exchange. Translation is a double-edged sword in postcolonial contexts: while it has historically served as a tool of domination, it also holds the potential to subvert power structures, amplify marginalized voices, and foster hybrid identities. The works of Tejaswini Niranjana, Homi Bhabha, Gayatri Chakravorty Spivak, and others underscore the transformative potential of translation as both a site of conflict and a means of reconciliation in postcolonial discourse.

Furthermore, the intersection of Translation Studies and Postcolonialism provides a foundational understanding of how translation operates within power dynamics, shaping identities and cultural narratives. Building on this critical lens, the broader interdisciplinary evolution of Translation Studies expands its scope beyond postcolonial concerns to encompass a diverse range of global phenomena. Scholars like Yves Gambier and Luc van Doorslaer bridge these areas by highlighting how the field's move toward interdisciplinarity allows it to address complex issues such as globalization and migration. This shift situates translation as a key mechanism not only in cultural representation but also in the transfer of knowledge across various domains, as explored by Bielsa and Susan Bassnett (2009). Together, these perspectives underscore the transformative potential of Translation Studies to mediate and analyze cultural hybridity and societal change on multiple levels.

The interdisciplinary nature of Translation Studies has been further explored by Yves Gambier and Luc van Doorslaer (2016), who examine the field's transition from a multidisciplinary to an interdisciplinary and even transdisciplinary approach. Their work argues that translation is no longer confined to textual transfer but extends to various forms of knowledge transfer across disciplines, cultures, and technologies. This evolution has made Translation Studies a critical site for investigating broader issues such as globalization, migration, identity, and cultural hybridity (Bielsa & Bassnett, 2009).

Translation Studies cannot be thought of separately from other branches of sciences, since the activity of translation itself is always in interaction with several other phenomena, processes, and practices. The reason behind this interaction is the nature of translation activity, which was revealed in order to provide proper communication between different people and societies, who speak different languages. Therefore, the science of translation, namely Translation Studies, has also interacted with several other disciplines like social sciences such as linguistics, sociology, and psychology; arts like literature, music as well as technical sciences like computer science or even software engineering.

As Maria Tymoczko (2014) asserts:

> Recent discussions in Translation Studies of cross-cultural concepts and related conceptual asymmetries have turned to deeper questions than the asymmetrical boundaries of cross-cultural concepts perse or techniques for managing them in translation. Translation Studies scholars have begun to investigate the relation of such asymmetries to questions of power and hegemony in social contexts and their impact on translation practices (p. 165).

What Maria Tymoczko (2014) wants to accentuate is that Translation Studies focus on managing linguistic gaps to explore how these gaps reflect and perpetuate power dynamics and hegemony. Translation is viewed not as a neutral process but as one deeply influenced by social and political contexts (p. 165). Scholars now examine how dominant cultures shape translation practices, potentially reinforcing inequalities or challenging them. This aligns with the cultural turn in Translation Studies, emphasizing translation's role in cultural negotiation and ideological representation, urging a critical approach to its practice and study.

Sandra Bermann and Catherine Porter (2014) assumed that translation is not only under the influence of other social sciences and art, but also several components of civilized life like business, trade, law, government, education, military, and information technology. As they accentuate "Increasingly a site of theoretical reflection, translation's role in representing self and other in complicated hierarchies of power, in staging the performance of sexualities, in posing ethical questions, and in constructing linguistic and cultural histories has been increasingly acknowledged" (p. 1)

This acknowledgment of translation's multifaceted roles across various domains reflects its intrinsic connection to numerous facets of civilized life, as noted by Sandra Bermann and Catherine Porter (2014). They underscore how translation not only interacts with but is shaped by diverse fields such as business, law, and technology, reinforcing its interdisciplinary nature. This evolving understanding aligns with the historical transformation of translation into a distinct academic field, marked by James Holmes' seminal work *The Name and Nature of Translation Studies* (1972). James Holmes' conceptualization of "Translation Studies" as a discipline formalized the study of translation's broader implications, providing a foundation for contemporary explorations of its interdisciplinary dimensions. This progression highlights the dynamic integration of theoretical reflection and practical application in Translation Studies, bridging its historical roots with its modern-day relevance.

'A Companion to Translation Studies' also includes numerous articles that prove such kind of interdisciplinarity of Translation Studies, beginning with the transformation of translation to 'translations studies' thanks to James Holmes, who was the first theoretician to propose the term 'Translation Studies' in his article entitled *'The Name and Nature of Translation Studies'* published in 1972 (Bermann and Porter, 2014, p. 2).

Some of the articles included in *'A Companion to Translation Studies'* demonstrate the widening scope of translation and interdisciplinarity of Translation Studies. *The Sociology of Translation: A New Research Domain"* by Gisèle Sapiro explores how sociological frameworks, such as Pierre Bourdieu's theories, contribute to understanding translation as a cultural and social practice and highlights the roles of institutions, agents, and power structures in shaping translation (pp. 82–94). *'Multimodality in Translation and Interpreting Studies: Theoretical and Methodological Perspectives'* by Luis Pérez González examines how translation interacts with multimodal

forms, including audiovisual media, emphasizing the interdisciplinary nature of translation in the digital age (pp. 119–132). The Chapter of the book entitled *'Translation and Comparative World Literature'* deals with the role of translation in shaping literary canons and cultural exchange, drawing connections to comparative literature studies. Yet another article entitled '*Machine Translation: A Tale of Two Cultures'* by Brian Lennon discusses the intersection of technology, linguistics, and cultural studies in understanding machine translation and its implications (pp. 135–146).

The Relationship Between Sociology and Translation Studies

Sociology can be considered as one of the most crucial disciplines, which has a profound effect on modern Translation Studies. What makes sociology important among the disciplines that contributed to the Translation Studies is that sociological approaches help understand translation as a socially situated activity, emphasizing the roles of translators, institutions, and networks in shaping translation outcomes. Translators operate within specific sociocultural and institutional frameworks that influence their choices and strategies. Sociology examines how these frameworks shape the translation process and the dissemination of texts. Sociological approaches explore the power relations and ideological factors embedded in translation (Wolf & Fukari, 2007). This is particularly relevant in examining how translations are used to reinforce or challenge dominant ideologies. Sociology highlights the agency of translators as social actors who mediate between cultures. It also explores their visibility or invisibility in the translation process (Venuti, 1995). Furthermore, sociology examines the role of publishers, editors, and other stakeholders in the translation process, providing insights into the institutional factors that influence translation production and reception. Sociological perspectives are critical for understanding the role of translation in global communication and cultural exchange, particularly in the context of migration, multilingualism, and transnational interactions (Bielsa & Bassnett, 2009).

Since the 1990s, the sociology of translation has emerged as a field of study that views translation as a social activity. This perspective involves various participants such as authors, translators, editors, critics, literary agents, and government officials, as well as institutions like translation schools, literary and academic journals, publishing houses, translation awards, and professional associations. Translation is carried out by agents—translators—who possess specific skills including linguistic, literary, academic, or technical, and work under different material conditions (profit or nonprofit) and statuses that vary from academic training to professional practice (Sapiro, 2014 p. 82).

The sociology of translation explores questions like: Who are the translators? How do cultural norms shape their work? What structures organize translation as a profession? What conditions influence cultural transfer? As a social practice and cultural product, translation can be valued in different ways, whether symbolically or economically. Like other cultural products, translation can be appropriated to serve various social functions. What makes translation unique is its dual appropriation: first through the act of translating, and then through the act of reading or listening (Sapiro, 2014 p. 82).

Since the human being is a social creature that cannot be thought of separately from society, the society in which a person was born, grew up and lived is impacted and inspired by the several habits and phenomena related to humans. Translation and usage of language can be

considered one of these phenomena. Thus, numerous sociologists including Pierre-Felix Bourdieu (1930-2002), Niklas Luhmann (1927-1998), and Bruno Latour (1947–) contributed to Translation Studies with their opinions and theories related to translation sociology.

Hélène Buzelin's (2013) article entitled *'Sociology and Translation Studies'* is related to the historical development of sociology as an empirical social science and its relationship with translation by attributing several sociologists including Bruno Latour, Pierre Bourdieu, Niklas Luhmann as well as Karl Marks, Anthony Giddens, and Emile Durkheim (Buzelin, p. 186). The article mainly focuses on contemporary aspects of translation sociology like research methods such as carrying out interviews, observation, and application of the questionnaires as well as other scientific approaches that are useful for the researchers, who decided to carry out research on translation sociology (Buzelin, p. 190-192).

Since the mid-1980s, French sociologist Pierre Bourdieu's concepts have significantly influenced the study of translation, offering a framework to understand translation as a socially situated activity. Key concepts such as habitus, field, and capital are central to this analysis. Habitus refers to the ingrained habits, skills, and dispositions that individuals acquire through their life experiences (Bourdieu, 1986). In Translation Studies, habitus shapes a translator's choices and strategies, reflecting their background, education, and professional experiences. This concept helps explain why translators from different contexts may approach the same text differently (Buzelin, 2013).

Field denotes a social arena with its own rules, structures, and power relations. The translation field encompasses various agents, including translators, publishers, and critics, each holding different positions and power levels. Analyzing the translation field reveals how these agents interact and how power dynamics influence translation practices (Inghilleri, 2005).

Capital in Pierre Bourdieu's framework includes economic, social, cultural, and symbolic forms. In translation, cultural capital might involve linguistic proficiency and literary knowledge, while social capital pertains to professional networks. Translators leverage these forms of capital to navigate the field and gain recognition (Inghilleri, 2005).

Pierre Bourdieu (1993) identifies three primary forms of capital relevant to the translation field: *'Cultural Capital'*, which refers to The knowledge, skills, and qualifications that translators bring to their work, such as linguistic expertise or familiarity with source and target cultures. *'Social Capital'* refers to Networks of relationships and connections with publishers, editors, and professional organizations that can facilitate access to opportunities and resources. And *'Symbolic Capital'*, namely, The prestige and recognition that translators earn through their work, which can enhance their influence and reputation within the field (Bourdieu, 1993, pp. 112–118). Translators leverage these forms of capital to secure positions within the field and navigate its competitive dynamics.

By applying Pierre Bourdieu's concepts, scholars can examine how translators' habitus influences their work, how the translation field's structure affects translation choices, and how various forms of capital impact translators' positions within the field. This approach provides a comprehensive understanding of translation as a socially embedded practice.

As Moria Inghilleri (2005) asserts:

> Bourdieu does provide important insights into what must be involved in the construction and observation of the object of practice and research in the field of

> translation and interpreting studies. His underlying assumptions with respect to the production and reproduction of knowledge, captured in the concepts of habitus, field, capital and illusio, can serve as an important starting point for sociologically informed translation and interpreting research (p. 143).

Consequently, it is almost impossible to think of the translator and society separately, since translation is a social phenomenon in which humans play a crucial role in every aspect of it. Thus, the society that influenced the translator, as well as the socio-cultural background of the translator like their educational background and the environment in which they grew up, has an undeniable effect on the target text, and this is worth studying for the researchers and academics of the Translation Studies.

New Approaches Towards Interdisciplinarity of Translation Studies

Chesterman (2006) categorized translation activities into three (p. 11). The first one is the Cultural Context, which focuses on the personal and socio-cultural values of a translator including ideas, ideologies, traditions, and many other elements imposed by society and based on the educational background of the translator. Secondly, the Sociological Context, which focuses on the observable aspects of the translation process and translators, like their observable behaviors, institutions that they cooperate with or employed by, patronage, and other external elements that play a crucial role in the decisions of the translators. Last but not least, the Cognitive context, which focuses on the mental process during the activity of translation as well as and mind and cognition of the translators, which shapes their decisions, rapidity, efficiency, and the quality of the translation process (p. 11). Finally, Chesterman (2006) underlined the role of sociology in the Polysystem theory, by emphasizing the fact that polysystem theory is primarily a model of the sociology of translations rather than the other cultural, linguistic or cognitive aspects of the translation process (p. 12). The reason behind this opinion is the fact that the polysystem theory shapes the decisions of publishers on the genres of the books that they publish and therefore the genres that literary translators translate for the publishers.

Wolf (2010) described the new approaches toward translation sociology by drawing attention to the fact that all newly developed approaches to translation were not adequately researched and theorized by the linguistic descriptive theoreticians of Translation Studies in his article entitled 'Sociology of translation' (p. 337). Wolf (2010) categorized such fields under several categories, like the occupational life of a translator and the translation process, which includes the study of fields like training institutions, working conditions, professional institutions, and sociocultural aspects of Translation Studies including the social role of the institutions, questions of ethics in translation, biographies, and autobiographies of translators and interpreters and translation on the global market, sociopolitical aspects of translation, translation and its role in activism, which are all related to the translation sociology (p. 337). However, Wolf (2010) did not underestimate the role of early theoreticians of descriptive Translation Studies like Gideon Toury and André Lefevere, and Even-Zohar (pp. 337-340).

Wolf (2010) also emphasized the vital role of André Lefevere in the conceptualization of translation sociology, since he studied the patronage system in a social dimension, as well as extended that dimension by utilizing Pierre Bourdieu's *'cultural capital'* concept, which he sees as the driving force to distribute translations in a particular culture (p. 338). Wolf also

accentuated the role of Daniel Simeoni, who suggested the translatorial habitus, which has contributed to the internalization of submissive behavior throughout centuries in his seminal article 'The Pivotal Status of the Translator's Habitus' published in 1998 (p. 339).

Yet another article published by Wolf (2006), the title of which is 'Challenges to the (Ivory) Tower of Babel' deals with the sociological turn in Translation Studies through a case study related to interpreting practices at the World Social Forum. The aim of the paper is to demonstrate the necessity to broaden traditional approaches toward a sociological turn in Translation Studies (p. 1).

The interaction of Translation Studies with many different disciplines has led to many problems in defining translation and classifying translation activities. The cultural turn, which constitutes turning points in translation, the development of translation technologies, and the fact that translation is not just a sub-branch of linguistics have made many discussions inevitable. As Maria Tymoczko (2010) asserts: "A way to characterize these developments is to say that scholars in Translation Studies have been preoccupied in diverse ways with the task of defining translation. This definitional impulse is not trivial: in any academic field, definition is an essential element" (p. 51). It is not possible to proceed with research when scholars do not define or delimit the object of study. Paradoxically the emerging definition of translation is increasingly open rather than delimited, and the openness is related to the indeterminacies of the field: the definition of translation resulting from the expansion of Translation Studies does not have closed or clearly delineated boundaries (p. 51).

Contributions of the Globalization and World Politics in the late 20th Century to Translation Studies

Considering all these developments in Translation Studies and the human factor, it is impossible to think that political events and facts will not affect Translation Studies. The political upheaval of 1989 had a profound impact on the field of Translation Studies, particularly in Vienna. The city, once a peripheral outpost of Western Europe, found itself geographically central and economically significant with the fall of the Iron Curtain. This new geopolitical landscape led to an increased demand for translators and interpreters proficient in Eastern European languages. The re-establishment of cross-border connections facilitated the development of Translation Studies conferences, such as the Central European Symposium in 1991 (Snell-Hornby, 2006, p. 69).

This evolving and expansive conceptualization of translation resonates with the profound changes brought about by geopolitical transformations, which have redefined the practical and theoretical demands of the field. The shifting boundaries of translation, both as a concept and as a profession, are deeply intertwined with the historical and cultural contexts in which they operate. For instance, the political upheaval of 1989 not only altered the linguistic landscape of Europe but also highlighted the fluid nature of translation's scope and significance. This interplay between theoretical expansion and practical necessity underscores how the indeterminacies in defining translation are often shaped by historical imperatives, reflecting the dynamic and adaptive essence of the discipline.

The post-Cold War era fostered a climate conducive to the growth of Translation Studies. The emphasis on dialogue, human contact, and international cooperation created favorable conditions for translators. The continent's linguistic and cultural diversity, coupled with the

nascent process of European integration, presented unique opportunities for translators and interpreters (Snell-Hornby, 2006, p. 69).

In response to these circumstances, a group of scholars convened in Vienna to discuss the discipline of Translation Studies. These gatherings, known as the *'Vienna Translation Summits'*, focused on curricular reform, the teaching of translation and interpreting, and other key aspects of the field (Pöchhacker, 2004, as cited in Snell-Hornby, 2006, p. 69).

The discussions at the Vienna Translation Summits, centered around the evolving needs of Translation Studies, reflect a broader recognition of the cultural and linguistic plurality that defines the field (Snell-Hornby, 2006, p. 69). This plurality resonates with Maria Tymoczko's lived experiences in cosmopolitan Cleveland, where multilingualism and cultural diversity were an intrinsic part of everyday life. Just as the summits addressed the practical and theoretical dimensions of translation in an interconnected world, Maria Tymoczko's reflections underscore how immersion in diverse linguistic environments can shape one's understanding of translation as both a cultural and communicative practice. Together, these perspectives highlight the importance of embracing diversity in shaping the future of Translation Studies.

In the 'Introduction' part of her book entitled *'Enlarging Translation, Empowering Translators'*, Maria Tymoczko (2010) mentioned that since she rose in Cleveland, Ohio, a rather cosmopolitan part of the United States, it was quite normal to hear several different accents and dialects of English as well as other languages, particularly German and Slavic languages in Cleveland since numerous immigrants from several different nationalities including Poles, Bohemians, Slovaks, Lithuanians, Slovenians, Hungarians, Italians, Greeks Lebanese, as well as Germans and Irish, who settled down before the aforementioned nationalities (p. 1). Therefore, it can be easily interpreted as English can be considered a foreign language for the majority of the residents in Cleveland.

Furthermore, Maria Tymoczko (2010) emphasizes that so far, Translation Studies has always remained a Western and Eurocentric discipline due to the historical backgrounds of Europe and North America (p. 5). As she states, her book argues that Translation Studies needs to have a broader definition (p. 8). The course of modern history, the workings of geopolitical power, philosophical inquiry about meaning, insights from cognitive science about conceptual thinking, the nature of contemporary research methodologies, and understandings of ideology, ethics, and culture are some of the many topics included in the book entitled *'Enlarging Translation, Empowering* Translators' (Tymoczko, 2010, p. 12).

As Maria Tymoczko (2010) asserts: "Absent a common language, people used gestures accompanied by disparate languages for communication, or they relied on the kindness of others to facilitate transactions through translation or other types of intervention" (p. 1).

The reason why Maria Tymoczko (2010) mentioned her childhood in Cleveland is the fact that it is the context in which she first experienced translation and in which she began to conceptualize translation abstractly (pp. 2-3). As Maria Tymoczko (2010) mentioned, "whole communities lived their lives using the main languages in a single day, on a single street, at a single market; whole communities lived their lives using many languages of Europe rather than English; and people were subject to asymmetries of power, resources, and prestige as a consequence of their language and cultures" (p. 2). Moreover, Maria Tymoczko (2010) underlines that what keeps oral translation foremost on her mind is her childhood experience

which shaped her perception of the United States as a place where many cultures and many languages have homes (p. 3).

Enlarging the scope of Translation Studies

The scope of Translation Studies has continually expanded, evolving from a primarily linguistic discipline into a multifaceted field that intersects with cultural studies, sociology, political science, and technology and this phenomenon also gave birth to new academic works and research fields for the researchers of Translation Studies and compel them to relate numerous other disciplines into Translation Studies. This expanding interdisciplinarity not only broadens the scope of Translation Studies but also redefines its objectives, methodologies, and relevance in academic and professional contexts. As Brems, Meylaerts, and van Doorslaer (2014) emphasize, this transformation encourages translation scholars to engage with new ideas, approaches, and frameworks that address the evolving challenges of the discipline. Their analysis of the historical development and future potential of interdisciplinarity in Translation Studies highlights its adaptability and critical self-awareness. This adaptability is vital for ensuring that Translation Studies remains responsive to sociopolitical shifts, technological advancements, and the increasing complexity of cross-disciplinary research.

In the article entitled *'Translation Studies Looking Back And Looking Forward: A Discipline's Meta Reflation'* by Elke Brems, Reine Meylaerts, and Luc van Doorslaer (2014), which is also the introductory chapter of the book entitled *'The Known Unknowns of Translation Studies'* the development of interdisciplinarity and the multidisciplinary aspect of Translation Studies, throughout history is mentioned. Moreover, new approaches and ideas related to the future of Translation Studies As Brems et al. (2014) summarize the topics that their book at the end of the introduction chapter, namely the concluding part of the aforementioned article as follows "The social and political relevance of Translation Studies (Schäffner, Tymoczko, Simon, Bassnett), the importance of Translation Studies methods and concepts for other disciplines (Simon, Nord, Gambier, Schäffner Jakobsen), and its critical self-reflexivity and aptitude for innovation (Shlesinger & Ordan, Tymoczko, Nord, Gambier, Jakobsen)" (p. 14) and concluded the article with a sentence that demonstrates how optimistic and open-minded the authors are: "Undoubtedly, within twenty years these challenges and unknowns will look old fashioned in their turn…" (Brems at al., 2014, p. 14).

Yves Gambier and Luc van Doorslaer have significantly influenced Translation Studies through their collaborative and individual contributions. Their co-editorship of the Handbook of Translation Studies series stands out as a pivotal work, offering comprehensive insights into various facets of translation and interpreting (Gambier & van Doorslaer, 2010).

Finally, the article entitled *'Disciplinary Dialogues with Translation Studies'* by Yves Gambier and Luc van Doorslaer (2016) discusses the issue of interdisciplinarity of Translation Studies and how it evolved from a multidisciplinary field to an interdisciplinary one. Both scholars emphasize the cultural dimensions of translation, exploring how translations mediate between cultures and reflect societal norms and ideologies. Their work delves into the complexities of translation as a culturally embedded practice, highlighting the translator's role in cross-cultural communication (Gambier & van Doorslaer, 2010).

In addition to their editorial collaboration, Yves Gambier and Luc van Doorslaer have contributed to the development of translation theory, addressing topics such as translation

strategies, norms, and the evolving role of translators. Their research has enriched the academic discourse, providing valuable perspectives on the dynamic nature of translation. Their involvement in academic programs and research initiatives has also been instrumental in training future translators and advancing Translation Studies. Through teaching and mentorship, they have fostered a deeper understanding of translation's complexities among students and emerging scholars. In summary, Yves Gambier and Luc van Doorslaer share a profound dedication to exploring the cultural aspects of translation, advancing theoretical frameworks, and contributing to the education and development of the Translation Studies discipline (Gambier & van Doorslaer, 2010).

Technology and Its Currical Role in Translation Studies

Translation technologies, such as Computer-Assisted Translation (CAT) tools and translation memory systems, have significantly enhanced the efficiency and productivity of professional translators. CAT tools allow for the reuse of previously translated segments, ensuring consistency and reducing time spent on repetitive tasks. For instance, large-scale projects that once took weeks can now be completed in a fraction of the time. Bowker (2002) emphasizes the essential role of CAT tools in professional workflows, noting that their integration has streamlined processes and improved project turnaround times.

Translation technologies also play a crucial role in ensuring accuracy and consistency. Tools like translation memory systems and terminology management software help translators adhere to specific terminological requirements across multilingual projects. Schäler (2005) highlights how these technologies minimize errors and enhance the reliability of translations, particularly in technical and legal domains, where precision is paramount.

One of the most profound impacts of translation technology is the increased accessibility of translation to individuals and smaller organizations. Free or low-cost tools such as Google Translate have democratized translation, allowing non-professionals to engage in basic translation tasks. However, as Anthony Pym (2010) points out, while technology lowers the barriers to entry, it also raises concerns about the quality of translations produced by untrained users.

Technology has revolutionized research methodologies in Translation Studies, particularly through the use of corpus-based approaches. Researchers can now analyze large datasets to identify patterns in translation, such as shifts in meaning or translation universals. Baker (1996) introduced the use of corpora in Translation Studies, emphasizing their potential for systematic, data-driven research, which has significantly enriched the field. The rise of globalization has necessitated the development of technologies that support localization. Localization tools help adapt content culturally and linguistically for specific markets, automating tasks like text expansion, formatting, and regional customization. Cronin (2010) explores how localization technologies mediate global and local needs, reshaping translators' roles to include cultural and contextual adaptations.

Machine translation (MT) technologies, particularly neural machine translation (NMT), have brought about a paradigm shift in the translation landscape. Tools such as DeepL and Google Translate use advanced algorithms to produce translations with improved fluency and contextual accuracy compared to earlier models. Koehn (2020) highlights the advancements in

NMT, discussing how these tools have redefined translation practices and raised questions about the boundaries between human and machine translation.

Despite the benefits, the rise of translation technology has introduced ethical challenges. Over-reliance on automated systems can lead to errors, particularly in culturally sensitive texts. Moorkens (2017) discusses the ethical implications of machine translation, emphasizing the need for careful oversight to ensure quality, confidentiality, and cultural sensitivity in professional settings.

The integration of technology into Translation Studies has transformed translator education. Training programs now include courses on CAT tools, localization software, and post-editing of machine translations. Kiraly (2000) argues that this shift has equipped translators with the technical skills necessary to thrive in a technology-driven industry, although it has also necessitated significant changes in curricula. Moreover, technology has reshaped the professional identity of translators. They are increasingly viewed as cultural mediators, localization specialists, and post-editors rather than mere text creators. Lawrence Venuti (2013) reflects on how technology influences the visibility of translators, emphasizing their evolving role in managing tools and processes alongside linguistic tasks.

Overall, technology has had a transformative impact on Translation Studies, enhancing productivity, accuracy, and research capabilities while raising ethical and practical challenges. As Cronin (2010) suggests, the future of translation lies in balancing the opportunities provided by technology with a critical understanding of its limitations and implications.

Technological advancements have significantly expanded the interdisciplinarity of Translation Studies by creating connections with various academic fields. Computational linguistics plays a crucial role, particularly in developing machine translation (MT) systems like neural machine translation (NMT). These technologies leverage linguistic patterns and algorithms to improve translation quality and have integrated Translation Studies with computational methodologies (Baker & Saldanha, 2020).

Cognitive science has also benefited from technological tools such as eye-tracking, EEG, and fMRI, which provide insights into translators' mental processes. These tools bridge Translation Studies with psychology and neuroscience, enabling researchers to analyze how translators process and make decisions during their work (O'Brien, 2012). This intersection enhances understanding of the bilingual brain and cognitive strategies used in translation. Cultural and media studies intersect with Translation Studies through technologies used for localization and transcreation. These practices involve adapting content to different cultural contexts, which is particularly relevant in globalized media production. Cronin (2013) emphasizes that localization technologies deepen the cultural aspects of translation, fostering an interdisciplinary approach that includes media analysis.

The digital humanities contribute to Translation Studies through corpus linguistics and big data tools. Large-scale linguistic and stylistic research using parallel corpora allows scholars to identify trends and patterns in translation practices, enriching theoretical and practical insights (McEnery & Hardie, 2012). Similarly, advancements in e-learning and virtual environments integrate educational technology with translator training, encouraging interdisciplinary collaboration in pedagogy (Sandrelli & Jerez, 2007). Finally, the integration of human-computer interaction (HCI) in Translation Studies focuses on improving the usability of translation technologies. Research into how translators interact with these tools

bridges Translation Studies with ergonomics and user experience design, enhancing productivity and user satisfaction (Ehrensberger-Dow & Massey, 2014).

In summary, technological advancements have broadened the scope of Translation Studies by fostering collaboration with diverse fields. This interdisciplinary engagement not only enriches research but also enhances the practice and pedagogy of translation in a rapidly evolving technological landscape.

Importance of Ethics and Fidelity in Translation Studies

Yet another topic, that makes Translation Studies a multidisciplinary field is that it has engaged with questions of ethics and fidelity in increasingly complex ways, acknowledging that translation decisions are influenced by a multitude of factors, including the translator's own positionality, the power relations between source and target cultures, and the specificities of the text being translated. Furthermore, Translation Studies has engaged with questions of ethics and fidelity in increasingly complex ways, acknowledging that translation decisions are influenced by a multitude of factors, including the translator's own positionality, the power relations between source and target cultures, and the specificities of the text being translated.

Theories such as Lawrence Venuti's (1995) concept of the *"invisible translator,"* which critiques the effacement of the translator's agency in favor of fluency and domestication, highlight the ideological implications of translation choices. Lawrence Venuti argues for a shift toward foreignization, a strategy that makes the cultural differences in the source text more visible to target audiences, thereby resisting the homogenizing tendencies of global hegemonies (Venuti, 1995). Similarly, Maria Tymoczko's (2010) advocacy for a broader definition of translation, which includes acts of cultural mediation and transculturation, encourages scholars to critically examine the ethical dimensions of translation practice and its role in shaping intercultural relations.

Building on these foundations, scholars such as Baker (2018) have emphasized the importance of narrative theory in understanding how translations contribute to larger sociopolitical narratives. Translators, as agents embedded in specific ideological contexts, inevitably make choices that reflect or challenge dominant power structures (Baker, 2006). Additionally, Cronin (2003) has explored the ethical implications of globalization and translation, arguing that translators must navigate the tensions between local cultural preservation and the demands of global markets. His work calls for greater self-reflexivity in translation practice, particularly in contexts where cultural or linguistic minorities are at risk of marginalization.

Moreover, feminist translation theorists, such as von Flotow (1997), have contributed to these discussions by addressing how translation practices can reinforce or disrupt gender norms. Von Flotow advocates for a politically engaged approach to translation that highlights issues of representation and inclusivity. Similarly, Spivak (1993) draws attention to the ethical responsibility of translators to preserve the "voice" of marginalized authors, particularly in postcolonial contexts where translation can either empower or erase the identities of the source culture.

These perspectives collectively underscore the ethical complexities inherent in translation. As Anthony Pym (2012) suggests, translation ethics should not merely focus on fidelity to the source text but also consider the broader consequences of translation decisions on intercultural

communication and understanding. Such frameworks challenge translators to move beyond binary notions of equivalence and instead engage critically with their role as cultural mediators, balancing ethical responsibilities to both source and target audiences.

Discussion and Conclusion

The field of Translation Studies has undergone significant transformations since its establishment as a distinct academic discipline, embracing a wide array of interdisciplinary approaches that have enriched its theoretical and methodological foundations. From its early focus on textual and linguistic issues, Translation Studies has expanded its scope to encompass diverse social, cultural, cognitive, and technological dimensions. This evolution reflects the increasing recognition of translation as a complex, multifaceted activity that extends beyond the mere transfer of meaning between languages.

One of the central themes emerging from the interdisciplinary nature of Translation Studies is the recognition that translation serves as a crucial mediator of cultural exchange, power dynamics, and identity formation. These power dynamics can be based on social factors including cultural hegemony, ideological influence, gender norms, the socio-linguistic background of the source and target language, as well as technic factors like usage of translation technology tools and even individual factors like cognitive abilities of the translator, ergonomy et cetera (Snell-Hornby, 2006).

Scholars such as Susan Bassnett (2002) and Maria Tymoczko (2010) have emphasized the role of translation in shaping perceptions of self and others, contributing to the construction and negotiation of identities across linguistic and cultural boundaries. This perspective highlights the transformative capacity of translation in various contexts, from everyday interactions to global sociopolitical exchanges.

Moreover, the interdisciplinary dialogue between Translation Studies and fields such as sociology, cognitive science, and digital humanities has led to new theoretical frameworks and research methodologies. Some examples of such new theoretical frameworks and methodologies can be listed as: Sociology and Translation Studies, Cognitive Science and Translation Studies, Digital Humanities and Translation Studies, Multimodality and Translation, Posthumanism and Translation, Narrative Theory in Translation, Ecological and Environmental Translation Studies (Millán & Bartrina, 2013). These contributions have deepened our understanding of how translation functions as a cognitive and social process, as well as its implications for technology-driven translation practices. For instance, the integration of insights from cognitive science has illuminated the mental processes underlying translation, while technological advancements in machine translation and computer-assisted tools have redefined the role and skills required of contemporary translators (Shreve & Angelone, 2010; García & Stevenson, 2020).

The incorporation of sociological and cultural theories has also foregrounded issues such as power, ethics, and ideology within Translation Studies. As Yves Gambier and Luc van Doorslaer (2016) argue, the interaction between translation and society is a critical area of inquiry that examines how translation can reinforce or challenge existing social hierarchies and cultural hegemonies. This focus on the broader societal impact of translation has led to a more nuanced understanding of its role in globalization, migration, and the formation of hybrid identities (Bielsa & Bassnett, 2009).

Translation Studies has also engaged with questions of ethics and fidelity in increasingly complex ways, acknowledging that translation decisions are influenced by a multitude of factors, including the translator's own positionality, the power relations between source and target cultures, and the specificities of the text being translated. Theories such as Lawrence Venuti's (2013) concept of the *"invisible translator"* and Maria Tymoczko's (2010) advocacy for a broader definition of translation have encouraged scholars to critically examine the ethical dimensions of translation practice.

As the field continues to incorporate new insights from adjacent disciplines, it will undoubtedly continue to evolve, offering innovative frameworks for understanding translation in an increasingly interconnected and digitalized environment.

To conclude, Translation Studies today stands as a vibrant and dynamic field of inquiry, enriched by its interactions with various academic disciplines. By embracing interdisciplinarity, it has positioned itself as a critical site for investigating broader societal and cultural phenomena, contributing significantly to discussions on language, identity, and power, as well as technology and several social sciences including sociology and its subfields like gender studies and postcolonialism. As the field progresses, it will remain essential for scholars and practitioners to continue engaging with diverse theoretical perspectives and methodologies, ensuring that Translation Studies remains responsive to the changing landscapes of communication and cultural exchange.

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The Demythological Motifs in Emma Donoghue's "The Tale of the Cottage" and Jeanette Winterson's *Hansel and Greta* as the Rewritten Versions of The Grimm Brothers' "Hansel and Gretel"

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Abstract

Classical fairy tales are considered amongst canon literary works written as androtexts whose aims are to give moral messages and traditional dicta. It is within the function of fairy tales to represent patriarchal ideological concerns to shape and form the morality of society. However, the rewritten versions of fairy tales occur as a reaction and rejection of classical norms and taboos against men's authority. The purpose of the rewritten versions of old texts is to demythologize and subvert the intended messages and meanings in which there is either victimization or subjugation. For this reason, the process of demythologization business is mostly carried out by women as a form of gynotexts. Through demythologization, the mythical and even biblical motifs are subverted and new meanings are put into old tales and texts. The purpose of this study is to reflect the new readings and new versions of the monstrous witch image in Emma Donoghue's "The Tale of The Cottage" and Jeanette Winterson's *Hansel and Greta* as rewritten and demythologized forms of the classical fairy tale of The Grimm Brothers' "Hansel and Gretel." This paper scrutinizes how old iconoclasm depicting a woman as devouring and monstrous is re/deconstructed within new presences and qualities as a good-hearted helper and a nurturing mother figure. In this context, it is also within the purpose of this study to scrutinize how the new readings of an old text, which are reformed and reshaped through demythologization, have the tendency of creating new and subversive spaces by subverting old ideals.

Keywords

Classical Fairy Tales
Demythologization
Rewritings and Rereadings
"Hansel and Gretel"
"The Tale of the Cottage"
Hansel and Greta

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Introduction

> *"What makes the old folk tales and the new fairy tales vital is their capacity to horbor unfulfilled wishes in figurative form and project the possibility for their fulfillment." (Zipes, 2002, p. 157)*

Mythology has always been considered a source of inspiration for literature. Biblical contents based on mythological motifs have always been seen as primary sources in shaping the literary works. Amongst the seminal motifs reflected in fairy tales and folk tales, the creation myth can be considered the foundational source in which 'the original sin' often symbolized by the apple and the fall of humanity are represented as mythic-religious references. In this context, the ultimate presence of the Old Testament in literary narratives cannot be denied as the everlasting figures in biblical motifs carry the lifelong and timeless reflections which are depicted and reimagined in the rewritten stories. In addition to the mythic-religious motifs, it is also noteworthy to acknowledge the influence of Greco-Roman tradition in literary narratives in which the Western especially Greek myths are used as seminal sources based on the creation of gods and goddesses within their authentic stories carrying the motifs of love, horror, vengeance, fear, and other earthly or divine values and conducts. What is significant is that human nature is tested in mythical and biblical stories as well as the humans. In other words, it is not only humanity but also human nature is put through paces. It is a critical scope in which human feelings are shown as disorders. Among these feelings, the sense of curiosity holds a special place which has caused the fall of humanity since the creation. Curiosity is seen as a rebellious attitude which is forbidden and denied to humanity. However, it is also this very sense of curiosity which is believed to make humans heroes or their actions heroic. Therefore, curiosity has a critical function for humanity in changing, reshaping and re/deconstructing the old values. In this sense, it is within the purpose of this study to mirror how mythical and even biblical motifs are thematically used to shape the rewritten stories in depicting demythologization.

'Demythologizing business,' on the other hand, is considered a process of re/deconstruction of old myths and the ideals embedded in them. As Angela Carter contends in her "Notes From Front Line", she is "in the demythologizing business" and "interested in myths […] just because they are extraordinary lies designed to make people unfree" (1998, p. 39). The conventional meanings and messages are erased in rewritings of old tales & myths, since these stories carry traditional motifs in which the sense of morality is favored for humans so that they take the intended lesson. However, demythologized rewritings set humans free from the negative effects of old tales & myths since they reject authoritarian values.

Emma Donoghue's "The Tale of the Cottage" and Jeanette Winterson's "Hansel and Greta" as rewritten tales of The Grimm Brothers' "Hansel and Gretel" are considered demythologized versions in which androcentric male authority is challenged by two unique and groundbreaking female discourses[1]. These gynocentric writings show how male-oriented literature is partial and monologic[2]. However, female writers' demythologized versions of old

[1] This thematic concern can be considered to be a direct reference to Hélene Cixous' seminal essay titled: "The Laugh of The Medusa" (1975) in which she encourages women to produce 'female writings' as follows: "I write woman: woman must write woman" (1976, p. 877).

[2] A Bakhtinesque term, meaning 'one-voiced expression.' For further details, see Abrams & Harpham's *A Glossary of Literary Terms,* 2009, p.77.

tales are considered dialogic[3] since conventional codes and accepted norms are deconstructed and subverted. Therefore, Donoghue's "The Tale of the Cottage" and Winterson's "Hansel and Greta" as rewritten and demythologized fairy tales of The Grimm Brothers' "Hansel and Gretel," offer alternative endings in which new possibilities and new endings are mirrored.

'Demythologization' in The Rewritten Versions of "Hansel and Gretel"

In demythologization there is subversion. It is the subversion of old ideals through which androcentric writings impose the intended messages and meanings. This subversion sets the tale free from any conventional ideologies that reinforce victimization narratives. Angela Carter's rewritten work named "The Werewolf" can be given as one of the examples to that subversion in which Charles Perrault's traditional folktale of "The Little Red Riding Hood" is demythologized. Therefore, gynocentric writing[4], the literature produced by women[5], plays a crucial role, especially in reshaping and demythologizing the old myths and tales. As Carter puts it, "[r]eading is just as creative an activity as writing and most intellectual development depends upon new readings of old texts. I am all for putting new wine in old bottles, especially if the pressure of the new wine makes the old bottles explode" (1998, p. 38). This process, called demythologization, can be defined as 'the rereading of old texts' so that "the mythic quality" (Carter, 1998, p. 39), and the conventional meanings are subverted and deconstructed within an authentic touch.

As a European folktale, "Hansel and Gretel" by the Grimm Brothers, has the same folkloric topos as Russian Baba Yaga tales and Japanese Yamauba myths in which old and evil woman figure is illustrated. The setting of the devouring witch topos is mostly located in a deep and dark forest. The traditional characteristics of the witch are depicted in the original tale as follows:

> The old woman, although her behaviour was so kind, was a wicked witch, who lay in wait for children, and had built the little house on purpose to entice them. When they were once inside she used to kill them, cook them, and eat them, and then it was a feast day with her. The witch's eyes were red, and she could not see very far, but she had a keen scent, like the beasts, and knew very well when human creatures were near. When she knew that Hansel and Grethel were coming, she gave a spiteful laugh, and said triumphantly, "I have them, and they shall not escape me!" [...]. (The Grimm Brothers, "Hansel and Grethel," 1979, p. 109)

The evil characteristics of the witch are mirrored in such a way that each trait is common and apparent when compared with other versions, as it includes the anthropophagous [6] quality of the witch and her wicked intentions against the children. In other words, the witch in the original tale is depicted malignantly enough to make clear that she is an evil witch. In

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[3] A Bakhtinesque term, meaning 'multi-voiced expression.' It is about Bakhtin's 'Dialogic Criticism' analyzed in his *The Dialogic Imagination* (1975). For further information, see Abrams & Harpham's *A Glossary of Literary Terms*, 2009, pp.77-78.

[4] In her influential work: "Towards a Feminist Poetics" (1978) Elaine Showalter states that the purpose of gynocentric writing is to "construct a female framework for the analysis of women's literature [...]" (qtd. in Newton, 1997, p. 217).

[5] As Jack Zipes contends, since fairy tales became influential in literature, "women played an active role in disseminating, challenging, and appropriating the tales. They were never passive even if they accepted the sexist stereotypes in the canonical tales. […] Women writers became more aware of the patriarchal implications and prejudices of the canon and thus began a more conscious revision of the classical tales […]" (2009, p. 126).

[6] The same thematic concern related to 'the evil woman figure' is scrutinized by Reyhan Özer Taniyan in her article titled "*White is For Witching:* A Postcolonial Gothic" (2023) in that she discusses Helen Oyeyemi's style on "the ethnic story of soucouyant with Western vampire narratives" (p. 327) in the creation of an evil woman in Oyeyemi's *White is For Witching.*

the tale, the cunning and evil plan of the witch for the children is seen; however, she becomes the one who is consumed and victimized ironically, which aligns with folkloric and mythic elements. In accordance with the mythic quality, the sense of divine justice in the tale is expressed through the dead-end of the witch, as follows:

> [...] the old woman pushed poor Grethel towards the oven, out of which the flames were already shining. "Creep in," said the witch, "and see if it is properly hot, so that the bread may be baked." And Grethel once in, she meant to shut the door upon her and let her be baked, and then she would have eaten her. But Grethel perceived her intention, and said, "I don't know how to do it: how shall I get in?" "Stupid goose," said the old woman, "the opening is big enough, do you see? I could get in myself!" and she stooped down and put her head in the oven's mouth. Then Grethel gave her a push, so that she went in farther, and she shut the iron door upon her, and put up the bar. Oh how frightfully she howled! but Grethel ran away, and left the wicked witch to burn miserably. [...] (p. 110)

This time it is the evil witch who is trapped cunningly. However, in the demythologized rewritings, the evil witch image is subverted and re/deconstructed by replacing the monstrous old woman with the great mother figure. Additionally, the good and evil dichotomy is reflected through the nurturing mother figure as opposed to the monstrous and anthropophagous witch.

In Emma Donoghue's "The Tale of The Cottage," the great mother[7] figure appears surprisingly in a peaceful atmosphere, especially for the little girl. The theme of mother-daughter relationship is addressed in the rewritten story. In Donoghue's story, when the siblings are lost, they come across the cottage in the deep forest. The little girl describes her true feelings when she sees the young woman for the very first time as follows: "When door open I think mother then no. Young. Woman say, What brought you here? No words from brother no words from me. Woman say, Stop here with me tonight and no harm will touch you"[sic] (p. 138). Even in the opening scene, it is seen that the house is not a threat to the siblings, but rather a safe shelter for them. The woman in the house welcomes the siblings wholeheartedly and peacefully much like a real mother. Hence, the evil and old witch of the original version of "Hansel and Gretel," is demythologized here in Donoghue's rewritten version with the figure of a young woman who is in the form of a nurturing mother. The little girl, who is called "the little nut" (p. 135) by her brother, describes the woman's nurturing and benevolent qualities as follows: "[s]he wake me blowing on nose. I tell her walls gingerbread. She say, And the door is toffee and the chimney is licorice and the beds are chocolate. I not know words. Laugh anyway. She make pancakes two each me her and brother. Her eyes red like crying. Face smooth like girl"[sic] (p. 138). The little nut, who is called "bonny red cheeks" by the young woman, resembles the young woman to a mother with angelic beauty whom she longs for (p. 139). Contrary to the traditional depiction in "Hansel and Gretel" tale, the young woman does not have anthropophagous qualities for the siblings, especially for the little nut. In other words, she does not have wicked intentions of eating them, but rather she offers them a home. What she wants purely is to make the siblings feel at home comfortably and peacefully. However, the young woman here in this rewritten tale acts like she is a great

[7] Marie Louise von Franz puts it that "the Great Mother who encompasses both the light and dark sides can be seen in many mytho-religious figures such as the Egyptian mother Goddess, Isis, and the Hindu's Kali" (1974, p. 195).

mother only for the little nut by caring, protecting, and nurturing her. She does not have the same maternal feelings for the brother (Hansel) since she puts him into a cage like a rabbit.

According to Mayako Murai, "[t]he younger woman can be seen as an alter ego of the older woman, the part of herself that is beautiful and benevolent and capable of loving the other [...]" (2013, p. 248). The young woman depicted as the antithesis of the monstrous old witch, subverts the old iconoclasm of fairy tales by demythologizing the wicked presence of evil-doer. What the young woman does is considered to be one of the characteristics of a caring mother figure, especially for 'the little nut.' As 'the little nut' contends, "night I cold so woman let me in with her. Make like she not hear brother shouting. I say, He cold. She say, Not for long. I sleep warm between arms. Wake up understanding she go to skin him like rabbit"[sic] (Donoghue 140). The young woman, who owns the cottage deep in the wood and who is also believed to be a witch, is, in fact, a provider of shelter only for the little nut. That is why the little nut feels herself belonged to 'the home.' 'The idea of home' makes her feel nice and warm. The idealization of home and having home image is the antithesis of homelessness or the uncanny. As Freud puts it, the uncanny, "corresponds to unhomely" (2003, p. 124). The little nut's idealization of home is also about her idealization of mother figure. Then the little nut saves her brother; however, she still wants to stay with the young woman rather than going with him to find their own house. Thus, she stays and refuses to leave the house of the young woman in the deep forest.

> [...] Come on, he whisper. You're safe with me little nut.
> Not safe anywhere.
> He shake my head to wake it. Don't you understand? Now the snow is gone
> I can find our way home to mother.
> No, I crying quiet. Home not home if mother not mother.
> But you can't stay here, she's mad, she's got a knife.
> Take my chances, I say.
> He look for long while then nod. I give him fresh bake loaf shape like me.
> Tell him no come back with huntman gun. No come back ever.
> I watch him run through trees. Snow begin falling cover tracks. I lean head
> in door wait for woman to wake…[sic] (Donoghue, 1997, p. 141)

The young woman in Donoghue's version is loving and caring, especially for the little nut. She is not considered to be a cannibalistic witch, but rather a nurturing mother figure whose tenderness and sense of love solves the issues of traumatic relationships and the sense of belonging problems of the little nut. As a result, the young woman in Donoghue's rewritten tale subverts and demythologizes the wicked characteristics of the old woman figure in the classical tales.

In the 2020 version of Winterson's version of *Hansel and Greta*, on the other hand, very striking and groundbreaking contents have been used to subvert and demythologize the traditional fairy tale of "Hansel and Gretel." The motifs and references used in the tale, on which Winterson writes the front page of her rewritten book as "a fairy tale revolution," are not only based upon mythic-religious sources but also on intertextual and true-to-life events. These mythic-religious sources and intertextual references subvert and question the old depictions and descriptions by targeting the characters and the plot. Like "Hansel and Gretel," the same exposition part has been used in Winterson's version. However, this time, with the help of modern and colloquial references, it occurs in a more subversive yet unexpectedly

abnormal way, which captures the attention of the readers. Winterson's tale also has the same thematic character of 'a good mother figure' who has perished just as in "Hansel and Gretel;" however, this time, the monstrous ogress appears as the sister of a ruined mother figure. In Winterson's *Hansel and Greta,* Greta is a narrator who is aware of everything since she is a conscious storyteller. The story begins as follows:

> Deep in the wood.
> Deep in the wood.
> Deep in the wood.
> Are we there yet?
> Not yet. (Winterson, 2020, p. 1)

In an exposition part of the story, Greta starts by describing the major characters, from her brother Hansel to 'GreedyGuts' as their mother's big sister. The same thematic concern is also provided by the narrator Greta as in a typical "Hansel and Gretel" tale. Greta describes GreedyNuts as "an ogre" (p. 3). This thematic motif is about the Yamauba[8] topos; in other words, this type of description, concerning woman as 'a mountain ogress' or 'a mountain witch,' is about the portrayal of an old devouring witch in traditional Japanese creation myth. When the story evolves, Greta, as the narrator of the rewritten version, tells the dramatic change in the sense of happiness among the family members upon the arrival of GreedyGuts. She contends that, "Dad wasn't sad anymore. Everything was going well. Then GreedyGuts came home" (p. 9). As an evil stepmother habit, GreedyGuts sends the children away to the forest, and the known parts of a known tale start in an unexpected and demythologized way. In the deep forest, they come across the abandoned cottage and a well-known mythic-religious motif appears as a companion to siblings.

> [...] 'What is this place?' I said as we looked around. This desolate place?
> There was nothing alive. Not a bird, not a fox, not a squirrel, not a blade of grass. A few burned-out trees shivered sadly in the wind. [...]
> 'No, wait,' said Hansel. 'The tree is talking to me.'
> Hansel went over to the tree and put his hand on its bark. Suddenly the tree jumped forward like a pogo stick.
> 'Greetings and salutations!' said the Little Tree.
> 'Trees don't talk!' I said.
> 'Yes, they do,' said Hansel [...].
> The Little Tree said, 'It is a matter of listening.'
> 'Is this your house?' said Hansel.
> 'My friend the Witch in the Wood used to live here,' said the Little Tree [...]. (p. 14-15)

The mythic religious motif, the apple tree,[9] is used here in Winterson's rewritten story of "Hansel and Gretel" as a biblical reference. In this sense, it is also related to the dismissal of Adam and Eve from the Garden of Eden. However, the apple tree in Winterson's tale is introduced as a friend of the witch who owns the abandoned cottage. It joins the group

[8] As Marc Sebastian-Jones contends, "[i]n traditional Japanese folktales the monster-woman has a counterpart in the figure of the *yamauba* (or *yamamba*), a mountain witch who, ostracized from society, lives a bleak, marginalized life in the mountains" (2013, p. 175).

[9] The apple tree is traditionally considered to represent wisdom and knowledge, as seen in the creation myth in the Old Testament.

members, Hansel and Greta, and talks about the good-hearted witch who is the owner of the deserted cottage in the deep forest. The apple tree says that the deserted house, "used to be a beautiful place where we lived. The witch was so kind" (p. 16). Later, Hansel, Greta and the others are abandoned all alone in the city center by BogFace "who looks like a snake[10]" (p.19) when they want to get their Dad's house back. They are aware that they are lost, and they hear a voice which says: "'we are all lost, looking for the way home.' Sitting on a bench underneath an enormous umbrella was a very strange lady. She had a pointy nose, lots of black hair, only two teeth and her eyes were red" (p. 22). It is revealed that Hansel, Greta and the others accidentally meet "the witch in the wood" (p. 22).

> 'You had better come home with me tonight,' she said. 'But a word of warning: don't eat my house.' Hansel pulled a face at me, meaning, she's a weirdo, but what can you do, when you're lost and alone at night? [...] And the Little Tree waved its branches, [...] the weirdo-woman saw the Little Tree, and the Little Tree saw her, and in a minute, and in a second, they were dancing in each other's arms and then we knew that this had to be the Witch in the Wood. (p. 22)

The witch who is traditionally considered evil is again depicted as a good woman and a benevolent helper for the children here, similar to the one depicted in Donoghue's. It is evident that classical mythical and religious motifs are subverted intentionally. As opposed to the traditional tale of "Hansel and Gretel," the house of the witch is not a trap for the children. It is rather a safe place which protects them; however, the materials used in the house are evil. The witch,

> reached inside a little fridge and gave us both a banana. I was a bit disappointed. She said, 'What you see here - this isn't normal sugar and normal chocolate and normal cake. It's a special recipe - and when you eat it, all you want is to eat more and more and more!' Hansel and I looked at each other. Should we trust her? Or was she crazy? She seemed to read our thoughts. 'What am I? I'm just a straightforward, old-fashioned witch. I used to live in the wood where you found my dear friend the Little Tree. [...]. (p. 24)

The witch explains 'the evil plan' behind her house, and she, too, is trapped by those who have trapped Hansel, Greta and her father. Therefore, the witch says she is neither evil nor wicked, "but the house is wicked. It's made of Evil Gingerbread" (p. 24). This evil plan is hosted by GuzzleGuts who "is best friends with GreedyGuts" (p. 25). The 'good-hearted helper' witch devises a plan with the children, first to pick the father up then to save their own house that has been taken by GreedyGuts. They achieve their goal successfully.

As a groundbreaking ending, Winterson's finale is again very unexpected and surprisingly peaceful, as in Donoghue's version. The witch says, "'All good. One last thing..?'" (p. 29) Then, she introduces herself to Hansel and Greta: "My name is Ruby and you have freed me from a spell" (p. 29). The Little Tree is also promised to be planted in their garden by Hansel. Greta says she will water it as soon as The Little Tree is planted again. Then Greta expresses the surprising ending of the story as follows:

[10] There is a direct biblical reference to "Snake" whose reputation comes as 'deceitful and plotting' in the Genesis story.

> Dad couldn't stop looking at Ruby. She was shining like a star, but that was the light inside her. Dad said, 'Ruby, you saved my children. That place called Gretna Green is a place where anybody can get married straight away. We could get on the Hoover and go there right now!' "You're not so bad, Mr Dad, but we have to get to know each other first,' said Ruby. 'And see how the children feel about it all. So for now, shall we settle for a mug of hot chocolate?' (p. 30)

It is seen that the demythologized happy ending in Winterson's rewritten version is yet to come between the 'Dad' of the siblings and Ruby the benevolent witch as the last statement: "they all – yes, they all -lived HAP HAPP HAPPILY. Ever. After" (p. 30). Contrary to the traditional fairy tale endings, Winterson surprises the audience by not ending the tale with a moral message but illustrating it as an ongoing process for alternative endings.

Conclusion

The sense of authority and the power structured relationship between the sexes exist in the old tales; whereas, authenticity and the sense of objectivity are formed mostly in the rewritten versions. What is significant is the reflection and representation of demythologization. This is mostly preserved by women writers who reject partial representations of women. In other words, women writers take up their pen which is seen as a symbol of men's power and, use it against the one-sided expression of men's depiction of women. In this respect, the rewritten tales are mostly seen as provocative writings challenging classical and traditional tales and stories. In the rewritten versions of "Hansel and Gretel:" "The Tale of The Cottage" and *Hansel and Greta,* the siblings are more conscious, they know how to act and react. Most importantly, they know who and what evil is. Moreover, in the traditional fairy-tale of "Hansel and Gretel," the mountain woman figure as an evil force is demythologized in "The Tale of The Cottage" and *Hansel and Greta* with a nurturing mother, and a concomitant and supportive guide figure. The devouring witch image which is consciously used to describe women is subverted and demythologized. Through these rewritings and rereadings, the monologic concepts of mythical and even biblical values are subverted. The issue is not whether they are untouchable or not; rather, it is the subversion of conscious representations of mythical and biblical values, which have been tools of hegemonic relations in old ideals. Thusly, the new representations of "Hansel and Gretel" which demythologize and subvert the classical norms, mirror how they create new meanings and new concerns from old representations by challenging the authority and power of established facts. Consequently, it is reflected how traditionally and conventionally depicted mythical and religious motifs are demythologized and subverted by creating groundbreaking structures, subversive forms and challenging motifs in the rewritten gyno-myths of Donoghue's "The Tale of the Cottage" and Jeanette Winterson's "Hansel and Greta" by demolishing and re/deconstructing an andro-myth of The Grimm Brothers' "Hansel and Gretel."

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