

THE CHALLENGES OF TRANSLATING THE METAMORPHIC FEMALE IMAGE IN ELIZABETH SMART'S NOVELS

Alev BULUT*

Translation of gendered language, once a text-linguistic concern, has started to attract the attention of translation scholars and critics from a more comprehensive and up-to-date point of view, namely the discursive aspects of gender and the sociolinguistic dimension of a translated text. There seems to be a growing need for further investigation on gendered discourse as representation of an extra-linguistic structure which emerges through the manipulation or exploitation of discursive and stylistic means for the purpose of creating either a group or an ideology-based language/discourse sample. The gender of the author and the translator, limiting the discussion to female gender, occupy the minds of the feminist researchers and discourse analysts as factors to be evaluated in terms of the process and the product. The feminist attitudes developed for the reading, interpretation and translation of literary texts have their impact on the discussion frame of the present study as well¹. Still, the impact of feminism as an ideology to be pursued textually will be limited here with the clues explicitly rendered through the sample texts as the representation of a possible feminist attitude of the author.

The present article will deal with the aspects of gendered discourse put forth by the writer of a text without an extra effort to promote ideology-based ways of thinking such as "female superiority over male". Elizabeth Smart in her account of a love and sacrifice tragedy with one protagonist, the woman in love, and many antagonists, the man, his wife, the society, the war etc. makes use of powerful mythological and Biblical images which help her depict her antagonist in multiple identity layers with metamorphic richness.

* İ.Ü. İngilizce Mütercim-Tercümanlık Anabilim Dalı Yrd. Doçenti.

¹ See Sherry Simon 1996 and Luise von Flotow 1997 for discussions of "the impact of gender in translation practice"; also see Mills and Pearce 1989 for a compilation of "Feminist Readings".

The focus of the present discussion is the challenges involved in translating Elizabeth Smart's autobiographical texts*. These challenges mostly stem from the multiple representations of female identity which were achieved by the writer of the source texts naturally without any effort to further emphasize feminism. Smart intertwines perfectly the multiple levels of female image as part of her own human experience as a member of the female gender without overinterpreting the references to femininity and feminism, which makes the works in question one of the most natural and unforced examples of "female saga".

The article will, then, discuss and illustrate how Elizabeth Smart employs mythological and Biblical female images for her own end of "expressing the everyday clash of social identities within the self" and the challenges put forth by these images and metaphors in the case of translation into another culture/language**. Introducing a Canadian-born female writer's autobiographical account of multiple female identities, with all its richness of mythological and Biblical references to a target group places a sense of responsibility on the translator's shoulders which lies in the implied importance of the transfer of a renowned feminist literary source into a target language as a source for readers and those interested in women's studies .

"Identity clash" and the representation of multiple identities find its literary representation in innumerable plots in literature. The rise of feminism led to full-fledged discussions of female identity since the beginning of the 19th century. To mention a notable seminal example, Kate Chopin's *The Awakening*

* I would like to express, with this opportunity, my gratitude to Ülker İnce, the editor of the two translations from Elizabeth Smart's texts into Turkish for her guidance during the editing sessions (*Merkez İstasyonu'nda Oturup Ağladım* (1997), *Serseri ve Kopukların Göğe Çıkışları* (1998), translated by A.Bulut. İstanbul: Telos Publication). I am also indebted to Özdemir İnce, the chief editor of Telos Publishing House at the time for introducing the texts; and to Professors Ayşe Erbora and Luise von Flotow for their guidance in the preparation of this work.

** This work does not offer or intend to offer, an analysis of the translation of Elizabeth Smart's works into Turkish. The Turkish extracts provided underneath the source text extracts are meant to serve the purpose of providing a parallel reading in two languages. The support taken from the framework given in the beginning of the study helped us remain in focus: the focus being the discussion of the metamorphic female images in Smart's work in translation. As the researcher and the translator of the texts, which were the subjects of research for their certain thematic and stylistic specialties, I tried to remain in the position of a researcher, not letting the subjective position of the translator get into the way. I hope to have eliminated any conflicts that might have occurred due to my multiple identities (!) by excluding the translator's decision-making process.

was a turning point in American literature at the turn of a new century (1899) displaying how the identity clash of a middle-class married woman can lead to her suicide, the ironic "awakening" to fulfillment and the real self. "Multiple layers of female identity" as an everyday reality, women all around the world having to play the conflicting roles of mother, wife, lover, working woman, housewife etc., concerned sociologists, discourse analysts and socio-linguists to the extent of coming up with volumes of studies analyzing the representations and indicators of gender and power relations in female language use. The 20th century woman went through difficult times in the beginning of the century due to the lack of neutral, non-male based norms and standards of social behavior. United States, Canada and Europe pioneered in women's studies with a considerable focus on female/feminine/feminist literatures.

Two important examples of multiple representations of female reality as social gender were set by Elizabeth Smart in her provocative and innovative sagas *By Grand Central Station I Sat Down and Wept* (GCS) (1945) and *The Assumption of the Rogues and Rascals* (ARR) (1978). In Western literature the metaphorical female images borrowed from the religious heritage, such as Virgin Mary, Mary Magdalena, are quite influential. The metaphors and the stylistic devices can be traced back in the mythological heritage as well. Ovid's *Metamorphoses* seems to be a beneficial source and background for contemporary Western writers with its plentiful, rich images of love, male-female relationship and basic sex roles. Smart refers to both mythological and Biblical images and metaphors so skillfully that it becomes a great challenge to translate two mini-novels written with such a dense poetic inspiration and discursive ingenuity into another language. The images based on Biblical stories peculiarly seem to represent a feminist reading of the Bible and thus create an additional challenge for the translator. This article displays the basic categories of multiple/split and metamorphic female identities seen in Smart's two novels, as represented by a variety of stylistic and discursive means (such as "gendered word fields" Bulut 1999).

Elizabeth Smart's *GCS* and *ARR* are two consecutive novels, as mentioned above, which can be easily labeled as two of the most touching examples of female literary discourse, specifically of poetic prose, in the format of an interior monologue. Brigid Brophy in her Foreword to *GCS* explains how Elizabeth Smart, a young Canadian born American writer of prose achieves the expression of feelings and emotions within the course of and upon the loss of a strong love felt for another figure of literature, a British poet, George Barker.

Smart displays the pre-war tension and the ruins of the Second World War – side by side with the ruins in her heart caused by the loss of love and abandonment. The social and individual realities come together to act as parallel plots one feeding and supporting the narration of the other. Through out the novels these two aspects of the plot develop side by side.

GCS, in Brophy's words, is "largely about the astonishing dualism whereby a person can be a middle-class housewife and Isolde at the same time. 'I keep remembering' says the heroine-narrator, 'that I am their host. So it is tomorrow's breakfast rather than the future's blood that dictates the fatal forbearance' " (8).

In this study, *GCS* has been taken as the main source for the references and the comments to be made. *ARR*, as the sequel of *GCS*, requires at least the same amount of interest and care which would be difficult to achieve within the limited space of this article. *GCS* starts with the account of the heroine of the novel going to meet her guests at the bus-stop. The guests, new comers to California, the United States, are the heroine's lover and his wife. This host and guest relation is actually a love triangle of two women and a man, one of the women being the man's mistress. The metaphors used in all of the nine chapters of the novel are very dense and intellectually loaded. Since the Biblical and mythological references in the text are numerous, the ones that were directly related with multiple female identities and the roles a female assumes in social life as a constellation of social gender, namely femaleness were selected.

The heroine, the man and the wife are depicted almost proto-typically as samples of the groups they belong to, which might be the reason why Smart does not give them any names other than "I", "he" and "she". The heroine is deeply in love with the author she hosts and patrons in a way in the United States, the reasons for which are not given in the novel but can be reached through closer reading using autobiographical facts. The man, George Barker, according to real life notes and details, is a well-known British poet whom Smart discovers and falls in love with by reading one of his poetry books. She invites him and his wife from Japan, where they follow a miserable life due to the limitedness of their financial means, to California for a better job and literary opportunities. Barker accepts Smart's offer and the days of love, lust, regret and sacrifice begin.

GCS is a saga of love and feminine sacrifice for the love of a man narrated by the heroine, the mistress, as an interior monologue in ten chapters.

Two main attitudes based on two split female identities and levels of consciousness seem to intermingle in Smart's narratives. These levels can be followed in the author's narrative clearly in a way as to remind any reader, specifically the female reader in this case because of the homo-social group factor, how they may be reflected in everyday human experience of love, marriage and infidelity.

1. the protagonist's identification of herself with her lover's wife as a member of the same homo-social group, females. Sharing the same female experience leads to the moments of complete apathy on the part of the narrator. The illegal love affair is introduced as a fact to be endured.
2. the protagonist's envy of the woman who legally is the wife against whom she has no chance, since "she/the wife has him legally". This feeling leads to anger and hatred of the secure position of the naive wife who has a treasure the value of which she is not aware of.

The key points and images that will lead the analysis and exemplification, through source text samples typical of the use of stylistic and discursive means, of the challenges of translating multiple layers of female discourse in Smart's *GCS* can be generally grouped under the following three representational levels: female level/the biological female identity; feminine level/the social female identity and feminist level/the ideological female identity. The above levels comprise various gender depictions under the following groups:

feminine dilemma between the socially designated and the idealized roles: This dilemma is represented through the juxtaposition of "housewife" and "goddess" roles. Having to behave like "a housewife" and "Isolde" at the same time alternating between "secular" and "sacred" female images creates a conflict. The heroine is a middle-class woman on the surface doing routine housework and a poetess, a lustful lover, a female figure like the heroine of the *Song of Songs*, *Lot's Wife* etc. deep inside.

a metamorphic writer's perspective of love, faith and life: This perspective is followed through the traces of a meta-text and other intertextual, mainly mythological clues with references to Syrinx and Daphne, Jupiter and Leda, Helen of Troy, Harpyas, nature as "the perpetual whore" etc. Idolatry, worshipping of the lover, is in deep clash with the earthly facts and responsibilities, thus love is idealized, given a surreal and metaphysical quality.

feminist and anti-feminist points of view in clash in a woman's ego: This clash is represented through the narrator's constant comparison of the wife and herself. The inner conflict is based on such questions as: I am in pain, what about "her"? Since I am in love with "her husband", how will "the wife" survive? The stylistic representation of the situation is the use of referring expressions, bound and free pronouns with seemingly ambiguous yet context-bound meanings of "she/her" referring to "the wife".

The exemplification of the above mentioned categories will be done in accordance with the sequence of the parts/chapters in the work. In the first part, the heroine meets her house-guests at the bus-stop. No information is given about their backgrounds, from where and why they are coming to stay. The reader is made aware of the fact that the hostess is in love with the male guest, yet no clue is given about the legal wife's reaction to this illegal relation. The Biblical references to the wife, the madonna image, the deceived/cheated wife, reference to Syrix and Daphne myth (22), passive female figures used and abused by men, may it be gods, lovers or husbands, are very frequent in this chapter. She is "the wife", "his wife", which puts the other woman in the "despised state of wifhood" as "the legal possession of a man". The protagonist is ready, though, to be possessed by the same man in all terms, worships him and the notion of love in his person. The conflict here is that the protagonist believes her love to be higher in status in comparison with the wife's low status. The secret love, the love triangle, lust and adultery is given by the female protagonist in a masculine view. She is unashamed of loving a married man, though from time to time she thinks of the possible fury of the Christian God over the sin of adultery and lust and feels guilty. "The wife" is the symbol of innocence, "the man" is the seducer, "the protagonist" is no saint like "the wife", but since she has the superiority of being in love and being loved, nothing else matters.

The following extracts have been chosen for their relevance to the dominant theme in this chapter. The "sensitive-religious" word fields such as "madonna", "trusting", "untempted" are potential challenges in translation which can be overcome by explicitations and phrasal solutions. The gender pronouns and expressions of the source language could have been other sources of linguistic/stylistic difficulty depending on the lexical structures of the target language. The difficulty is mainly due to the implicitness of the source language's referring expressions of gender, frequent references to the "wife" as "her" and "the man" as "he".

... her eyes... her madonna eyes softly as the new born, trusting as the untempted...Her eyes shower me with their innocence and surprise...Was it for her, after all, for her whom I had never expected nor imagined, that there had been compounded such ruses of coincidence? Behind her he whom I have waited so long...For after all, it is all her... (17)

...kadının gözleri...o kutsal bakire gözleri, yeni doğmuş bir çocuğunki kadar yumuşacık bakışlı, günahsızlarınkı kadar güven verici...Gözleri beni masum ve şaşkın bakışlarıyla etkisi altına alıyor... Planlandığını hiç düşünmediğim bu raslantı hilesi, sonuçta bu kadın, bu kadın için miydi? Bunca zamandır beklediğim...bu kadının arkasında, o erkek...Sonuçta, hep kadın...

How can she walk through the streets, so vulnerable, so unknowing, and not have people and dogs and perpetual calamity following her? But overhung with her vines of faith, she is protected from their gaze like the pools in Epping Forest...But I love her and her silence is propaganda for sainthood.. (18)

Böylesine savunmasız, böylesine herşeyden habersiz bir halde sokakta yürür de, nasıl arkasına insanlar, köpekler, her türlü bela takılmaz? Ama inanç çardağının altında kadın, Epping Ormanı'ndaki gölcükler gibi, onların bakışlarına karşı korunmuş durumda...Ama ben onu seviyorum, sessizliği bir ermişlik öğretisi...

The expressions used to depict the wife further as “vulnerable”, “unknowing”, whose “silence” is “propaganda for sainthood” may lead a translator to explicitations through neighboring word fields: “a trellis”, “a creed of sainthood”. Similar representations can be seen in the following lines:

...I entirely renounce him for only her peace of mind... (19)

... kadının huzuru adına adamla ilgilenmemeye çalışıyorum...

farm boy leaving a meadowful of lamenting milk-maids (22)

bir otağı dolduracak kadar sütçü kızı....ağlaşır halde yüzüstü bırakıp kaçan genç...

God's punishment, God's wrath...the limit of his endurance (27)

Tanrı'nın gazabı... Tanrı'nın sabrının taşması

floating through the waves with seaweed in her hair (22)

dalgaların içinde saçında deniz yosunlarıyla sürüklenir giderken

The "madonna" image is intertwined with the mythological "nymph" image in the following lines with the source language expressions of "mercy", "sitting nymph-like", "pathetic slenderness", "innocent", "the offering", "the goddess of all things", "vigour of living".

Then she leans over in the pool and her damp dark hair falls like sorrow, like mercy... Sitting nymphlike in the pool in the late afternoon her pathetic slenderness is covered over with love...She is the innocent who is always the offering. She is the goddess of all things which the vigour of living destroys... (23)

Sonra kadın havuza eğiliyor, ıslak koyu renk saçları hüznün gibi, Tanrı lütfu gibi... Akşam üzeri havuzda o, acınası zayıflıkta bir peri gibi otururken...aşkla çevrelenmiş görünüyor.. Her zaman kurban olmaya aday bir günahsız o. Yaşamın deli akışından zarar gören her şeyin tanrıçası o...

"Mercy of God", "sitting like a nymph of pathetic slenderness", "an innocent ready to be victimized", "the crazy flow of life", "the goddess of everything" are some of the lexical challenges for the translator. The following lines give further examples of such challenges with "Virgin Shrines" and "robbed". The Trojan Wars and Leda and Jupiter may be images that are familiar in many cultures, which makes it easier for the target reader to handle such metaphors.

her thin breasts are pitiful like Virgin Shrines that have been robbed... (24)

basık göğüsleri, yağmalanmış Bakire Meryem Tapınakları gibi acıma duygusu uyandırıyor..

... I had pine needles in my hair for a bridal wreath...Jupiter has been with Leda, I thought, and now nothing can avert the Trojan Wars. (25)

...saçlarımda gelin tacı olarak çam iğneleri vardı...Jüpiter Leda'yla birlikte oldu, dedim içimden, artık Truva Savaşları'nı hiçbir şey engelleyemez.

In the second part, the Biblical references continue with the communication between a believer/confessor and God. The images of blood, resentment felt towards God are also influential.

I saw her face coming out of the dying geraniums. It was angular with the tears that should have blurred her prolonged torture. Her body cringed...But her eyes pierced all the veils that protected my imagination...to bleed me too in this catastrophic pool of birth. Is there no other channel of my deliverance except by her martyrdom?... (31)

Solmak üzere olan sardunyalardan kadının yüzünü görüyorum. Çok uzun süren büyük acısının izlerini taşıyan gözyaşlarıyla yüzü bir deri bir kemik görünüyor. Bedeni...bitkin düşmüş...Ama gözleri hayal gücümü...koruyan tüm kılıfları delip geçiyor, bu felaketlere gebe doğum havuzunda beni de kana buluyor. Onun kurban edilmesini gerektirmeyecek bir kurtuluş yolu yok mu benim için gerçekten?

On her mangledness I am spreading my amorous sheets... (31)
Aşk kokan çarşaflarımı onun örselenmişliğinin üzerine seriyorum...

But the gentle flowers, able to die unceremoniously, remind me of her grief whose tears drown all ghosts...more angels weep for her whose devastated love runs into all the oceans of the world... how did she protect herself from panic when her ship pursued the month's-old storm, and she fought the cancer which was gnawing inward grief for her lost child?I have broken her heart like a robin's egg...(35)

Ama törensizce ölüp giden narin çiçekler bana göz yaşlarıyla tüm hayaletleri boğabilecek olan o kadının acısını hatırlatıyor...viran olmuş aşkı dünyanın tüm okyanuslarına karışan kadın için ağlayacak meleklerin sayısı daha fazla...gemisi bu bir aylık fırtınaya yakalandığında korkuya kapılmamayı nasıl başardı, yitirdiği çocuğun acısıyla, içinde kök salan o kanserle nasıl savaştı? Bir ardıç kuşu yumurtası gibi kırdım kalbini...

The third part is heavily loaded with the religious “flood image” in resemblance to “the water of love” with reference to the physical act of love-making, the bodily reference being turned into a religious one. There is no direct reference to the ‘wife’ in this chapter, her existence is almost forgotten by the ‘heroine’ due to the ecstasy of love.

O the water of love flooding everything over... (39)

Ah, aşkın suları her yeri sele boğuyor...

Set me as a seal upon thine heart, as a seal upon thine arm...(44)

Beni kalbinin üzerine bir mühür gibi yapıştır, kolunun üzerine
bir mühür gibi...

“The Song of Songs” of the Old Testament is used in the fourth chapter as the meta-text for the scene of interrogation, soothing the antagonist down, giving her spiritual strength by reminding her of the sacredness and uniqueness of their love, refusal of the accusation of adultery. Love-making with the lover is a sacred act, it is no sin. There is no mention of the legal wife in this chapter as in the previous one again because of the agony of being interrogated over an innocent, yet illegal, love affair.

Throughout this part the feminine voice prevailing in the reading of the chapter referred to, in the Bible, is being interpreted from the female perspective, not adopting the “corrective measures and the feminist Bible frame” put forth by the feminists who promote the reading of the Bible against its patriarchal frame.² Here the Biblical references to “Pontius Pilate” and “Solomon”, “the mountains of myrrh”, “hills of frankincense” along with many others on the same page (49) help make the account of “shameful” interrogation for adultery and lustful behavior feel like “innocent cries” out of the lines of a sacred text.

² Sherry Simon in *Gender in Translation* (1996: 111-133) deals with the issue of corrective measures and a feminist reading of the Bible with specific reference to the Song of Songs. In this view point, the apparently feminine interpretative context of the Songs, due to “the foregrounding of a woman’s voice” may even be taken back to “the annual women’s festivals honoring God” and to “women in ancient Israel to those in Sumer and Egypt who were creators of love poetry”. Another point made by Simon is the “inclusive/non-sexist language” as a strategy adopted by a large number of religious translation institutions which “softens the harsh and intransigent messages of a truly patriarchal document (125).

In the fifth part, the woman goes back to Canada, symbolically in fall, where her family is. The man has been referred to as Antaeus (58) because of his attitude of escapism and indifference. Love is depicted as a crown on the head (I am crowned, 57) that gives the heroes of the love affair "a sense of sacredness".

In the sixth part, she is still in Canada with her family. The heroine's mother sound and look like "medieval wildmen" giving advice to her about how she should live and behave and cursing love and ecstatic feelings. "It's loyalty and decency and common standards of behavior that count" she says (61) criticizing her daughter's indulgence in love. The "decent woman" portrait she depicts, though, does not fit her daughter's idea of love at all. The female role depictions clash here, the socially accepted one vs. the disapproved, on top of a serious clash of two generations. The death and love images are given together. The two lovers become unified in one body and soul.

Love is strong as death...(66)

Aşk ölüm kadar güçlüdür...

The image of an angel underlies the dominant love and death images in the chapter (70).

In the seventh part references from the Holy Book, the Song of Songs, Lot's Wife and the Child (89), are again very frequent. Incest and transsexuality -the man turning into an Assyrian girl with a turban, the two lovers becoming "two sisters" in image, she, "the protive"- (82) are also mentioned. The following reference to the Child is one of the most remarkable:

I meant to tell you about the Child...I heard her wail: Why didn't you let me keep the child, O why didn't you let me keep the child? (74)

Sana Çocuk'tan söz etmek istiyordum...Karının çılgınlıklarını duydum:Neden çocuğu doğurmama izin vermedin, ah neden çocuğu doğurmama izin vermedin?

I can carry Love like Saint Christopher...(76)

Aşkı Aziz Christopher gibi taşıyabilirim ben...

The main image in the eight part is that of the religious stories of crucifixion and resurrection in keeping with the Biblical references introduced

in the earlier part. Here the resurrection is the woman's miraculous survival with all the agonies of adultery.

To rise again from such slaughter Messiah must indeed become a woman... (84)

Böyle bir kıyımın ardından yeniden dirilebilmesi için Mesih'in kadın olması gerekir...

The tears of the woman/ the wife, the man feeling worried about his wife are important for the use of implicit female gender aspect given through source language pronouns, which lead to bound deictic references. The challenges will be met then with the translational strategies to be implemented, in the way of making the grammatically and semantically implicit references explicit in grammar and meaning. Overcoming the barrier of the lack of gender pronouns in the target language may be through the same translational strategies. Further challenging examples in this part are 'minor' martyrdoms (86), "crucifixion" (86), "resurrection" (86), "Let me be kind" (87). The mythological references to Penelope and Harpya are enriched with the Biblical reference to the wife of Lot, both of them, antagonist-the mistress and passive protagonist-the legal wife are his/the man's wives.

O, I understand too well how we are all Lot's wife, looking back, under our heroic loving faces.. (89)

Ah, çok iyi anlıyorum şu an, aslında ikimizin de Lut'un karısı olduğumuzu, kahramanca arkaya bakan aşık yüzlerimizle...

Main image of the ninth part is "resurrection". "My love hovers around its murder..."; "...the final kill/without wife or staying with her / the wife forever"(93). The Dido metaphor is used functionally (94) alongwith the Biblical angel images such as "my angel", "her lost angel" (95), "female saints", "love of God", "filling one's bed with God". There are meta-physical references juxtaposing two opposite sorts of love, secular and divine depicting a woman of the empty, real, everyday world of affairs constructing communication with heavens in idolatry.

"I am lonely- I cannot be a female saint" can be taken as the representation of the incredible clash between the sensation of her love experience as something "sacred, idol" and not feeling elevated enough to go through this saint-like female experience. This love is like heaven or love of God, yet she is an adultress, is she good enough? The child, the forbidden fruit

of love is conflictingly enough the reward of love (97). The fate is the last and the unchangeable will of the heroine (99). The main conflicts of the heroine in this part are the clashes between believing and not believing, sinning and not feeling as if she is sinning, love representing the past, the memory versus the child representing the future, the agony.

The tenth and the last part marks the peak of the agonies of love with the unaccessibility of the man no matter how close he physically may be.

By Grand Central Station I sat down and wept (103)

Merkez İstasyonu'nun oraya oturup ağladım

He still tosses. Though sleeping, he is on the rack...Across the room she lies livid with grief and love, legendary and stony as a Catholic Cathedral...All civilized men will weep for her. Choirs will mourn forever in front of that legitimate, moving memorial.. (108)

O hala yatakta dönüp duruyor. Uykuda olmasına karşın üzüntüden kıvranıyor... Odanın öbür ucunda karısı aşk ve acıdan bitkin yatıyor, bir katolik kilisesi kadar efsanevi ve taşsı görünüyor...Bütün uygar erkekler o kadın için göz yaş dökecek. Korolar o yasal, dokunaklı anıt önünde sonsuza dek yas tutacak...

The main points of this concluding part are the Biblical rivers of Babylon which divert in many directions symbolizing the heroine's coming to a turning point, taking a bus perhaps to escape from her past and move onto her future. The metaphor of The Grand Central Station for its resemblance to the rivers of Babylon is a functional one which promotes action, taking a route for a destination, having to depart from the immediate experience. This river metaphor used for the roads is one that remains effective and functional all through the text with its Biblical connotations and physical resemblance. The underlying metaphorical image of the "rivers of Bayblon" may be familiar in many of the world languages along with the renowned "vineyards of Babylon". This background contributes to the pragmatic quality of the target text, irrespective of the translational strategies, by causing less cultural, thus linguistic, problems for the target reader.

After the exemplification through extracts of the source text with respect to the groupings given in the first part of the article, it is necessary to provide an overall evaluation of the extracts and the classification criteria put forth earlier

under two levels of female experience and three groupings based on these levels. Namely, the protagonist's identification of herself with her lover's wife as a member of the same homo-social group and the protagonist's envy of the woman who legally is the wife against whom she has no chance were two levels of gender representation given as a framework. The groupings based on these levels were feminine dilemma between the socially designated and idealized roles, a metamorphic writer's perspective of love, faith and life and feminist and anti-feminist points of view in clash in a woman's ego. The overall evaluation of the extracts that display the difficulties of translating information at the above levels and groupings will be done in the order of parts of the text:

The first part is loaded with the expressions displaying the second level of representation of female experience in our frame: the protagonist's comparison of the wife and herself. The protagonist judges and analyzes the wife in envy of her legal and secure position. The mythological and biblical references in this part require background information and research on the translator's part. The writer's perspective of love and life is introduced through mythical and biblical female characters to create the most effect possible in these introductory pages. The biblical references interestingly serve to depict the wife not as an enduring and deserving madonna like character but as a feeble and innocent angel like figure left to the Mercy of God. The narrator chooses to introduce the wife as a pitiful figure. Readings of the Bible and myths related with the Trojan War and Leda and Jupiter facilitates the task of the translator in the pre translation phase.

The second part is based on the first level of feminine experience; the identification of the protagonist with her rival as members of the same social group. The use of biblical references in this part as well makes it challenging for the translator since the rendering of messages depend heavily on the decoding of the religious image of God and confessor relationship. The heroine is now less judgmental, more understanding of the wife resembling her to innocent madonna like figures in religious stories who are treated unjustly and left to God's mercy. She has guilt feelings against the wife and is in a terrible need of confessing her sins like a believer confessing to God.

The third and the fourth parts can be put in the frame of the first level of feminine experience, the identification of the protagonist with the wife. This level is represented through the use of biblical images of flood for love making and the Song of Songs of the Old Testament as the background for interrogation scene. These are the most powerful parts of the text enriched by the use of the

above mentioned religious images. The translator is challenged here by the depth of references and texts within texts. Each meta text is a challenge in itself. The emotional setting created for the fourth part especially requires background on the Song of Songs.

The fifth and the sixth parts can be evaluated under the first level of identity representation, the protagonist's envy of the secure status of the legal wife who is better received in the society than a mistress like herself, thus under the grouping of the heroine's dilemma between socially designated and idealized roles. Both parts give the reader feelings of reclusion and tranquility as part of the heroine's heavily depressive mood. The heroine is in a state of mood where she represents her experience as a woman taking shelter in her parent's house in Canada as the ebb of the flood waters, the depression after days of love and excitement.

The seventh part displays the first representational level where the heroine identifies herself with the wife, sympathizing with her cries for the Child. The part on the whole is rich in biblical allusions, such as Lot's wife, St. Christopher, the Child in capital form reminding the readers of Christ. Although these images form up the main frame of imagery the additional imagery challenging the reader and the translator in this part is incest and transsexuality introduced like a courtship play, two lovers uniting like two sisters.

The eighth and the ninth parts display both representational levels, identification and envy, with the heroine going back and forth between identifying all females as part of the same gender based tragic experience and secluding herself as a Christ like figure who experiences crucifixion and resurrection. The eighth part, on the whole, develops around the earlier religious metaphors with emphasis on the powerful crucifixion metaphor with the Messiah figure going through the acts of crucifixion and resurrection in the center. The ninth part rather falls under the first grouping where the clash between the real and the ideal conflicts the heroine. The image of resurrection is more powerful in comparison with the earlier image of sacrifice and crucifixion.

In the tenth part, the conclusion is drawn under the grouping of a metamorphic writer's perspective of love, life and all. The heroine's female experience is represented at the first level where she can identify and sympathize with her lover's wife again in an undertone of envy, even pitying her ironically. This ironic undertone and touches of envious remarks display a sub text represented at the second level full of hatred and envy. The biblical

references display the submission of the heroine at the Grand Central Station, in resemblance with the Rivers of Babylon. She is back to her normal mortal human experience no longer idealizing, fantasizing. Separation from the lover is a hard reality to cope with which will be told in the sequel of the novel under the title *The Assumption of the Rogues and Rascals*. GCS text serves as a background for the sequel.

To conclude, this article discussed the challenges of translating Elizabeth Smart's novels as rich sources of multiple, rather split images and metaphors of female identity. The framework of the discussion and exemplification of the translational challenges put forth by the poetic prose samples in question was a literary stylistic one, with the belief that the analytical categories and groupings provided here may also be used in the study of other gender-based works of literature as samples of sensitive discourse items in translation.

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