

**T.C.
ISTANBUL OKAN UNIVERSITY
INSTITUTE OF GRADUATE SCIENCES**

**THESIS
FOR THE DEGREE OF MASTER OF DEPARTMENT OF
TRANSLATION AND INTERPRETING STUDIES
TRANSLATION STUDIES PROGRAM**

Burcu DEMİREL

**(ANTI)FEMINIST SIGNS AND THEIR REPRODUCTION
IN LITERARY TRANSLATION: THE CASE OF A
*STRANGENESS IN MY MIND***

ADVISOR

Assoc. Prof. Dr. Mesut KULELİ

ISTANBUL, December, 2023

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FOREWORD

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GENİŞ ÖZET

YAZINSAL ÇEVİRİDE (ANTI)FEMİNİST GÖSTERGELERİN YENİDEN ÜRETİMİ: *KAFAMDA BİR TUHAFLIK* ÖRNEĞİ

Tezin Amacı ve Kuramsal Alt Bilgi

İnsanın varoluşu, üretilen çeşitli kategorilere ayrılan ayrımcılık göstergeleriyle şekillenmiştir. Ayrımcılık, üretilen bu kategorilerin bazılarına daha fazla veya daha az önem atfederek toplumsal bir yapı olan hiyerarşik bir düzen üzerine kurulmuştur. Bu bağlamda, cinsiyet temelli ayrımcılık, toplumların ve kültürlerin evriminde sıkça karşılaşılan bir olgu olarak ortaya çıkmıştır. Cinsiyet ayrımcılığı, dil aracılığıyla normalleştirilmiş ve toplumsal bir insanın temelini oluşturur hale gelmiştir. Cinsiyet temelindeki eşitsizliklerin devam etmesi, bireylerin sadece cinsiyetleri nedeniyle ötekileştirilmiş olarak algılanmalarına ve yargılanmalarına yol açmıştır. Bu durum, toplumsal cinsiyet normları ve cinsiyete dayalı önyargıların ortaya çıkmasına neden olmuştur. Bu tez, cinsiyet ayrımcılığına ve toplumda ötekileştirilmiş bireylere yönelik göstergelerin, feminist bir bakış açısıyla incelenmesine odaklanmıştır. Feminist bakış açısı, cinsiyet eşitliği ve toplumsal cinsiyet normlarının sorgulanması üzerine odaklanmaktadır. Bu bağlamda, tezin temel amacı, cinsiyet temelli ayrımcılığın yazında nasıl işlediğini göstermek ve bu ayrımcılığın kültürlerarası dolaşımdaki durumunu saptamaktır. Feminist perspektif, sadece cinsiyet temelli olmakla kalmayıp aynı zamanda tüm ayrımcılık kategorilerindeki “öteki”lerin, normatif taraflarla eşit haklara sahip olması gerektiğini savunmakta ve bu doğrultuda toplumsal değişim için mücadele etmektedir. Buna ek olarak, dilin cinsiyet ayrımcılığını nasıl pekiştirdiği ve toplumsal normların dil yoluyla nasıl şekillendiğini anlamak da bu tezin bir parçasıdır. Bu noktada toplumsal dil kullanımı yoluyla cinsiyet rollerinin güçlendirilebildiği veya zayıflatılabildiği görülmektedir. Bu duruma yönelik olarak feminist eleştiri, dilin cinsiyet eşitsizliğine nasıl katkıda bulunduğunu çözümlemekte ve toplumsal dil kullanımındaki değişiklikler yoluyla cinsiyet normlarını dönüştürmeyi amaçlamaktadır. Bu tezin temelini, cinsiyet

ayrımcılığına ve toplumda ötekileştirilmiş kişilere yönelik göstergelerin feminist bir bakış açısıyla çözümlenmesi oluşturmıştır. Cinsiyet temelli önyargıların ve toplumsal normların eleştirisi, daha adil, eşitlikçi ve kapsayıcı bir toplumun inşası için elzem bir adımdır. Tezin amacı, Orhan Pamuk'un *Kafamda Bir Tuhaflık* başlıklı romanındaki (anti)feminist göstergeleri feminist bir bakış açısıyla çözümlmek ve (anti)feminist göstergelerin İngilizce ve Fransızca dillerine yapılan çevirilerini feminist bakış açısıyla değerlendirmektir.

Metnin çekiciliğini artıran epigraflar, önemli kişilerin etkili sözlerini içererek okur gözünde metne derinlik katan unsurlardır. Ancak, bu epigrafların genellikle önemli erkek figürlerden geldiği göz önüne alındığında, metindeki cinsiyetçi eğilimler ve kadınların sesinin arka planda kalması gibi konulara dikkat çekmek önemlidir. Roman yedi bölümden oluşmaktadır ve her bir bölüm önemli edebi, felsefi ve tarihi figürlerin epigraflarıyla başlamaktadır, ancak bu epigrafların çoğunun erkek figürlere ait olması, metindeki cinsiyet eşitsizliğinin öncül göstergeleri olarak karşımıza çıkmaktadır. Bu durum, feminist bir çözümleme yapılmasını gerektiren önemli bir noktadır. Feminist eleştiri, yazınsal eserlerdeki cinsiyet temsillerini, kadın karakterlerin rolünü ve eserdeki toplumsal cinsiyet dinamiklerini inceleyerek cinsiyet eşitsizliğine dikkat çekmektedir. Bu bağlamda, romandaki epigraflarında karşılaşılan erkek odaklı temsillerin, kadınların yazına katkılarını yok sayma veya göz ardı etme potansiyelleri olduğunu düşünmek mümkündür. Feminist çözümleme, metindeki cinsiyet dinamiklerini anlamak adına güçlü bir araç olarak karşımıza çıkmıştır. Metindeki kadın karakterlerin rolü, onların temsili ve metnin genelindeki cinsiyet eşitsizlikleri gibi konular üzerine yapılan bir çözümleme, yazarın bilinçli veya bilinçdışı olarak cinsiyetçi önyargılara katkıda bulunup bulunmadığını değerlendirmede önemli bulgular sağlamıştır. Bu bağlamda, metnin feminist bir perspektifle çözümlenmesi, epigrafların yanı sıra kadın karakterlerin anlaşılması ve temsil edilmesiyle ilgili önemli bir bakış açısı sunmuştur. Bu çözümleme, metnin cinsiyetçi unsurlarını tanımlamak ve tartışmak, aynı zamanda kadının sesini vurgulamak için büyük katkı sağlamıştır.

Kaynak metinde saptanan antifeminist göstergeler, söylemin yöneltildiği karakterlerin temsil ettikleri toplumsal kategori ve içerdiği ötekileştirici bağlamlar temelinde dokuz kategoriye ayrılırken feminist göstergelerin bulunduğu bağımsız bir kategori saptanmıştır. Kaynak metinde saptanan bu göstergelerin İngilizce ve Fransızca

dillerindeki çevirileri, Sündüz Öztürk Kasar tarafından önerilen “Çeviride Anlam Evrilmesi Dizgeselliği” kapsamında değerlendirilmiş ve tartışılmıştır. Öztürk Kasar tarafından önerilen “Çeviride Anlam Evrilmesi Dizgeselliği” bugüne kadar çeşitli türlerdeki yazınsal metinlerin çeviri değerlendirmesinde kullanılmıştır. Ancak bu tezde (anti)feminist göstergeler açısından toplamda on ana kategori oluşturularak göstergelerin çevirisindeki tikel anlam dönüşümlerinden ziyade ana kategori kapsamında ortaya çıkan anlam dönüşümleri değerlendirilmiştir. “Women as the Object (Kadınların Nesne Olma Durumu)”, “Women as the Passive Recipients (Pasif Kabullenici Olarak Kadınlar)”, “Locations with Masculine Names (Eril İsim Verilen Yer Adları)”, “Patriarchal Language Use (Eril Dil Kullanımı)”, “Male as the Owner (Sahiplenici Olarak Erkek)”, “Women Confined to Households (Eve Mahkum Edilen Kadınlar)”, “Social Attributes for Females (Kadınlara Atfedilen Toplumsal Özellikler)”, “Social Attributes for Males (Erkeklerle Atfedilen Toplumsal Özellikler)” ve “Otherized Origins (Ötekileştirilmiş Kökenler)” olmak üzere dokuz kategoride antifeminist göstergeler ile “Feminist Signs (Feminist Göstergeler)” olmak üzere bir kategoride feminist göstergeler, İngilizce ve Fransızca dillerindeki çeviriler üzerinden kaynak metindeki söylemlerle karşılaştırılarak çözümlenmiş ve sonuçları tartışılmıştır. Bu tez kapsamında önerilen ve tartışılan on ana kategoriye dayalı yapılan çeviri değerlendirmesi, tezin özgünlüğünü yansıtmaktadır. Bu tezde yapılan çözümlemeler, İngilizce ve Fransızca çevirilerde antifeminist ve feminist göstergelerdeki anlamın korunmasını veya dönüşümünü değerlendirmek üzere genişletilmiştir.

Tezin ilk bölümünde feminizmin dalgaları, feminizm türleri, yazınsal feminizmler ve feminist çeviri paradigması ile ilgili literatür tartışılmıştır. Tezin ilk bölümünde feminist düşünce geniş bir yelpazede ele alınmakta, kadın hakları ve toplumsal cinsiyet eşitliği tarihinde önemli dönüm noktalarına vurgu yapan çeşitli feminizm dalgaları incelenmektedir. Bu bölümde ele alınan konular; feminist ideolojilerin dinamik gelişimi ve oy hakkı hareketini doğuran birinci dalgadan başlayarak, üreme hakları ve işyerinde eşitlik gibi konulara odaklanan ikinci dalgaya ve son olarak kesişimsellik ve dijital aktivizmi içeren üçüncü ve dördüncü dalgalara genişlemektedir. Tezin bu bölümü aynı zamanda feminist kuram ve perspektiflerin çok yönlülüğünü de ele almaktadır. Bu bölümde tartışılan perspektifler, mevcut toplumsal yapılar içinde eşit hakları savunan liberal feminizmden, bu yapıları temelden dönüştürmeyi amaçlayan radikal feminizme

kadar yıllar içinde ortaya çıkan feminizm türleridir. Ayrıca, her biri toplumsal cinsiyet, güç ve kimliğin karmaşıklığına dair benzersiz içgörüler sunan feminist düşüncenin diğer özel dalları da tartışılmaktadır. Feminist düşünce ve fikirler üzerine yapılan tartışmalar yazınsal feminizm alanına da ışık tutmaktadır. Bu bağlamda, yazınsal eserlerin toplumsal cinsiyet normlarını nasıl yansıttığının ve pekiştirdiğinin yanı sıra feminist söylem ve direniş için nasıl bir platform işlevi görebileceğini tartışan feminist yazın eleştirisi ele alınmıştır. Buna ek olarak, yazın çalışmalarının daha geniş bağlamı içinde, feminist çeviri paradigması ele alınmaktadır. Feminist çevirmenlerin dil, kültür ve toplumsal cinsiyet içerikli göstergelerin çevirisinde karşılaştıkları zorluklar ve fırsatlar ile feminist çevirinin feminist fikirlerin küresel olarak yayılmasına ve kültürlerarası anlayışın teşvik edilmesine nasıl katkıda bulunduğu da tezin ilk bölümünde tartışılmıştır.

Tezin ikinci bölümünde, kaynak ve hedef metinler özetlenerek çözümlemede kullanılan bütüncü tanıtılmıştır. Bunun yanı sıra, kaynak metinde tespit edilen (anti)feminist göstergeler için oluşturulan kategoriler çözümlenerek açıklanmış ve tartışılmıştır. Sündüz Öztürk Kasar (2021) tarafından önerilen “Çeviride Anlam Evrilmesi Dizgeselliği” yoluyla bu göstergelerin erek metinler olan İngilizce ve Fransızca çevirilerindeki anlam korunması veya dönüşümü değerlendirilmiştir. Dizgesellik yoluyla, (anti)feminist söylemin karmaşıklığı kültürlerarası bir bağlamda ortaya çıkarılmıştır. Sistematik çözümleme ve karşılaştırma yoluyla, bu göstergelerin dilsel ve kültürel sınırları aşarken nasıl algılandığı, dönüştürüldüğü ve yeniden yorumlandığı ifade edilmeye çalışılmıştır. Sonuç olarak, bu çözümlemenin küresel arenada feminist ve antifeminist anlatıların şekillendirilmesinde ve aracılık edilmesinde çevirinin rolünün daha iyi anlaşılmasına katkıda bulunabileceği söylenebilmektedir.

Tezin üçüncü bölümünde, çözümleme sonucunda kaynak metinden elde edilen bulgular feminist bir bakış açısıyla tartışılmıştır. Göstergelerin İngilizce ve Fransızca çevirilerinin anlam dönüşümleri çözümlenerek ele alınmıştır. Ayrıca bu anlam dönüşümlerinin ilgili göstergelerin anlamını ne ölçüde değiştirdiğine dair bir değerlendirme yapılmıştır. Tezin bu bölümünde, kaynak metindeki göstergeler feminist anlamlandırma ile ilişkileri içinde ele alınmıştır. Bunu, ilgili göstergelerin İngilizce ve Fransızca çevirilerinin ideolojik çıkarımlar, mevcut güç dinamikleri ve daha geniş sosyo-kültürel bağlam çerçevesinde tartışılması takip etmiştir. Çözümleme sonucunda tespit edilen anlam dönüşümleri, erek metinlerdeki feminist ve antifeminist göstergelerin

anlamlandırılmasındaki sonuçlarına odaklanılarak tartışılmıştır. Bu tartışmalar, bu göstergelerin çeviri sürecinde ve sonrasında erek metinlerdeki anlamı nasıl dönüştürdüğünü veya potansiyel olarak değiştirdiğini göstermeyi amaçlamıştır. Bu tartışma, araştırmanın kapsamını kültürel rezonans ve çevirmenin anlatıyı şekillendirmedeki rolü gibi alanlara doğru genişletmiştir. Aynı zamanda, erek göstergelerdeki anlam dönüşümlerinin bir sonucu olarak anlamdaki değişimin boyutu, çözümlemede belirlenen on kategorinin tamamında erek okurların potansiyel alımlamaları ile ilişkili olarak tartışılmıştır. Bu bölümde (anti)feminist söylem, feminist çözümleme ve dinamik çeviri süreci arasındaki karmaşık etkileşime dair bulgular sunulmuştur.

Tezin son bölümünde, bulgulardan çıkarılan sonuçlar, yazın çevirmenleri için çıkarımlarla birlikte sunulmuştur. Kaynak ve erek metinlerden elde edilen bulgular sayesinde bu tez, toplumların feminizm ve antifeminizme bakış açılarını etkileyen temel ilkeleri saptamıştır. Çevirinin, sözcüklerin bir dilden diğerine aktarıldığı mekanik bir süreç olmadığını, aksine yazınsal metinlerdeki ideolojik manipülasyonlardan yararlanan dinamik bir kültürel yorumlama eylemi olduğunu kabul etmek önemlidir. Kaynak ve erek metinler üzerine yapılan çözümlemelerin gösterdiği gibi, (anti)feminist göstergelerin çevirileri, kaynak metindeki anlamı değiştirme ve yeniden yorumlama potansiyeli taşımakta, kaynak metindeki anlamı güçlendirebilecek ya da onu dönüştürebilecek alternatif anlamlar ve yorumlar sağlamıştır. Çevirmenler, anlamı dönüştürme eğilimlerinin yanı sıra çevirinin (anti)feminist göstergeleri başka bir kültüre aktarmadaki gücünün farkına vararak, çeviri süreci boyunca toplumsal cinsiyet kalıp yargılarıyla ve antifeminist ideolojilerle yüzleşmek ya da onlara meydan okumak arasındaki tercihlerini şekillendirebilirler. Bu farkındalık, çevirmenlerin toplumsal cinsiyet eşitliğini ve toplumsal değişimi sağlamalarına olanak sağlayabilir. Sonuç olarak bu tez, ideoloji ve yazınsal metnin alımlanması arasındaki etkileşimin, yazın çevirmenleri için (anti)feminist göstergelere özel bir vurgu yaparak çeviri açısından çözümlenmesi üzerine inşa edilmiştir.

Etimolojik ve tarihsel olarak bakıldığında “feminizm” terimi, Latince “kadın” anlamına gelen “femine” sözcüğünden türetilmiştir. “Feminizm” genel olarak cinsiyet eşitliği ve kadınların haklarına vurgu yapan bir ideoloji ve sosyal hareketi ifade etmektedir. Feminist bakış açısı ilk kez 1792 yılında İngiltere’de Mary Wollstonecraft’ın

“A Vindication of the Rights of Women” (Kadın Haklarının Savunusu) başlıklı makalesinin yayınlanmasıyla literatüre geçmiştir (Sevim, 2005: 7-8). Kayhan’a göre, “féminisme” sözcüğü ise ilk kez Fransız filozof Charles Fourier tarafından kullanılmıştır. 1827 yılında Fransız yazar Alexandre Dumas, feminizm terimini Kadın Hakları hareketini tanımlamak için kullanan ilk kişi olmuştur. Oxford İngilizce Sözlüğü, 1852 ve 1895 baskılarında sırasıyla “feminist” ve “feminizm” sözcüklerini tanımlarıyla birlikte ekleyerek feminizmin yazındaki statüsünü kabul etmiştir. “Feminizm” ve “feministe” (feminist) terimleri 1872’de Fransa ve Hollanda’da, 1890’larda İngiltere’de ve 1910’da Amerika Birleşik Devletleri’nde yaygın kullanıma girmiştir. Terim 1890’larda İngilizceye çevrilmiş ve “womanism” (siyahi feminist kuramcılar tarafından “feminism” sözcüğü yerine kullanılırdı) teriminin yerini almıştır (Kayhan, 1999: 9). Tuna, Kuleli ve Aliyev’e göre, kullanılan bu terim 19. yüzyılın sonlarına doğru ortaya çıkmıştır ve kadınların sosyal, politik ve ekonomik eşitliğini savunmayı amaçlayan bir dizi farklı düşünce ve hareketi kapsamaktadır (Tuna, Kuleli ve Aliyev, 2020: xi). Feminizm olgusuna yönelik pek çok farklı isim ve kaynak tarafından çeşitli tanımlar yapılmıştır. Aptheker, feminizmin, kültürel, siyasi ve uluslararası bağlamlarda farklı tanımlara sahip olmasına rağmen, temelinde kadınların toplumsal inşaya dayalı çeşitli baskı türlerine maruz kaldığını öne süren bir kavram olduğunu belirtmiştir. Bu baskıları anlamak için, kadınlara eşitlik sağlamayı amaçlayan sosyal ve politik hareketin inançlar ve fikirler aracılığıyla genişletilmesi kritik öneme sahiptir (Aptheker, 2019). Feminizm, cinsiyet ayrımcılığını reddeder ve ekonomik, politik, sosyokültürel ve toplumsal eşitlik konularında cinsiyetler arasında destekleyici bir felsefeyi temsil etmektedir. Glotfelty, feminizmin, tüm tahakküm düzeylerini ve toplumsal bellekte inşa edilmiş antifeminist hiyerarşileri ortadan kaldırmayı hedefleyen bir hareket haline gelerek kadın hareketlerinin büyümesi, kadının özgürleşmesi veya kadını baskı altından kurtarılması gibi hedeflere yönelik tüm çalışmaların kilit noktası haline geldiğini belirtmiştir (Glotfelty, 1996: xvi). Allen, kimi tarihçilere göre daha önceki yıllarda gerçekleştirilen feminizm alanındaki çalışmaların “Protofeminist” olarak tasvir edilirken daha modern çalışmaların “feminist” terimi adı altında gerçekleştirildiğini ifade etmiştir (Allen, 1999: 1085-1113). Taş’a göre, feminizm alanında dünya çapında pek çok alanda çeşitli çalışmalar ve faaliyetler gerçekleştirilmiştir. Feminizm dünya çapında toplumların getirdiği ataerkil düzen ve toplumsal bellekte kalıplaşmış antifeminist ifadeleri yok

etmeye çalışan, toplumsal cinsiyet eşitsizlikleriyle ilgilenen, kadınların özgürlüğünü ve haklarını savunan ve bu amaç doğrultusunda mücadele eden bir hareket olmuştur (Taş, 2016: 165-166). Kuleli, feminizmin odak noktasının “kadın” olduğunu ve feminizm, kadınların özel, sosyal, politik, mesleki ve kamusal alanda karşılaştıkları zorluklarla mücadele eden, kapitalist ve ataerkil toplumsal yapıyı eleştiren ve bunlara son vermeyi amaçlayan çeşitli kuram ve dalgaların temel odağı haline geldiğini belirtmiştir (Kuleli, 2020: 161). Akbaş’a göre, Aydınlanma Çağı’nın ardından on dokuzuncu, yirminci ve içinde bulunduğumuz yirmi birinci yüzyıllarda ve özellikle 1960’lar sonrasında kadının bahsedilen alanlarda yaşadığı kaygılar ve zorluklarla mücadelede feminist hareket önemli gelişmeler kaydetmiştir. Kadınların bu yüzyıllar boyunca kadın haklarına ilişkin talepleri ya da hedefleri doğrultusunda gerçekleştirdikleri eylemler çeşitli algı, inanç ve ideolojilerden etkilenmiştir. Aynı zamanda tarihsel süreçte, kültürel ve tarihsel faktörlere de bağlı olarak feminizm alanında yürütülen çalışmalarda farklı amaç ve doğrultular da bulunmaktadır. Feminizm, evrimi boyunca farklı dalgalara (birinci, ikinci, üçüncü ve dördüncü dalga) ayrılmıştır ve kadın hakları mücadelesi genişledikçe, farklı yaklaşımlar ve odak noktaları gelişmiştir (Akbaş, 2020: 4). Feminizm terimi, esas olarak kadının toplumdaki koşulları, ev içi ve dışarıdaki rolleri, kadınlara uygulanan baskı ve istibdat, kadın ve erkek arasındaki toplumsal inşaya dayalı farklılıklar, ataerkil toplum yapısı ve ataerkil yaklaşımlarla ilgilidir. Bu meseleler yeni ortaya çıkan olaylar değil, daha ziyade yüzyıllardır mevcut olan ve günümüz toplumlarında halen uygulanan pratiklerdir. Bu sorunlar nedeniyle çeşitli algılar ve kuramsal yaklaşımlar da ortaya çıkmıştır. Sultana’ya göre, her ne kadar feminizm başlangıçta yerel düzeyde toplumsal bir hareket olarak ortaya çıkmış olsa da, İngilizler ve Fransızlar gibi ulusların kendi feminizmlerini başlatmasıyla birlikte, bu girişimler çok da uzak olmayan bir gelecekte daha geniş toplumsal ve politik hareketlerin yolunu açmıştır. Bu nedenle feminizm, tarihsel kökleri derinlere uzanan ve günümüzde bile devam eden bir mücadele ve düşünsel akım olarak karşımıza çıkmaktadır. Feminist hareketin ortaya çıkışı, kadınların toplumsal, politik ve ekonomik hakları için mücadele etmeye başlamalarıyla şekillenmiştir. Ancak bu mücadele sadece bireysel haklarla sınırlı kalmamış, aynı zamanda kadın-erkek ilişkilerinin, cinsiyet rollerinin ve toplumsal normların sorgulanmasına da yol açmıştır. Feminizm, kadınların sadece ev içinde değil, aynı zamanda kamusal alanlarda da eşit haklara sahip olması gerektiğini savunur. İngiliz ve Fransız feminizmleri gibi ulusal çerçevelerde ortaya çıkan

bu hareketler, kadınların siyasi katılımı, eğitimi, iş hayatındaki eşitlikleri gibi konuları ele alarak toplumsal değişime öncülük etmiştir. Feminizmin temel amacı, cinsiyet eşitliği konusunda farkındalık yaratmak, kadın haklarına saygı göstermek ve ataerkil yapıları sorgulayarak daha adil bir toplumun temellerini atmaktır. Feminist kuramlar kadınların maruz kaldığı cinsiyetçi normları yapı sökümü uğratır ve bu normlara karşı çıkarak toplumsal değişim için stratejiler geliştirir. Sonuç olarak, feminizm sadece bireysel haklarla değil, aynı zamanda toplumsal yapıların ve normların değişimiyle ilgili bir mücadeleyi ifade eder (Sultana, 2019: 417-427). Günümüzde halen devam eden bu çabalar, kadınların ve toplumun genel olarak cinsiyet eşitliği konusundaki farkındalığını artırmak ve daha adil bir geleceğe doğru ilerlemek için önemli bir role sahiptir.

Feminist hareket, tarih içinde önemli gelişmeler kat etmiş ve bu gelişmeler, hem yerel hem de küresel düzeyde genç nesilleri kapsayacak şekilde genişlemiş bir perspektife dönüşmüştür. Sultana'ya göre, ilk olarak, feminist hareketin büyümesi, genç kuşakların da bu mücadeleye dahil olmasına olanak tanımış ve bu sayede farklı gruplar birbirlerini daha yakından tanıma şansı bulmuştur. Bu etkileşim, feminist hareketin dayanışmasını artırmış ve farklı yaş grupları arasında güçlü bir bağ oluşturmuştur. İkinci önemli değişim, feminizmin içerik olarak kapsamının genişlemesiyle ilgilidir. Feminizm artık sadece cinsiyet meseleleri değil, aynı zamanda ırk, etnik köken, dil veya din gibi kişisel meselelere de odaklanmaktadır. Feminist bakış açısı, bu çeşitlilik içinde daha kapsamlı ve bütünlük taşıyan bir perspektife evrilmiştir. Bu genişleme, feminizmin sadece bireysel kadın hakları değil, aynı zamanda tüm toplumsal adaletsizliklere karşı duyarlılık geliştirmesine de olanak sağlamıştır. Üçüncü önemli değişim, feminist bakış açısının paradoksal ve köklü değişimlere uğraması ve bu değişimlerin feminist derneklerin örgütlenmelerine yansımalarıdır. Feminist örgütler, evrilen bakış açılarına paralel olarak daha etkili stratejiler geliştirmiş ve toplumsal değişim için daha fazla alan açmıştır. Bu örgütlenmeler, sadece kadın haklarına odaklanmakla kalmayıp, aynı zamanda genel toplumsal eşitsizliklere karşı mücadelede de öncü bir rol üstlenmiştir. Feminist algının farklı kültürel normlarda, farklı evrelerde ve zamansal dönemlerde ortaya çıkmasının temelinde, bu üç önemli değişimin etkisi yatar (Sultana, 2019: 417-427).

Feminist hareketin evrimi, genellikle “feminizm dalgaları” olarak adlandırılan belirli dönemlere ayrılmaktadır. Bu dalgalar, kadınların hakları ve eşitliği konusundaki mücadelelerin yoğunluğu, odak noktaları ve stratejilerindeki evrimleri temsil etmektedir.

Her bir dalganın çıkış noktası, o döneme özgü toplumsal ve politik koşullar ve önceki dalgaların kazanımları üzerine inşa edilen yeni hedeflerle şekillenmiştir.

Birinci dalga feminizm, genellikle 19. yüzyılın ortalarından 20. yüzyılın başlarına kadar olan dönemi kapsayan ve kadın haklarının temel mücadelelerini içeren bir dönemdir. Donovan’a göre, bu dönem, kadınların sosyal, politik ve ekonomik eşitlik için mücadele etmeye başladığı ve bir dizi temel hak talebinin ortaya çıktığı bir zaman dilimini içermektedir. Birinci dalga feminizmin başlangıcı, genellikle 1848 yılında ABD’nin Seneca Falls şehrinde gerçekleşen Seneca Falls Bildirgesi’ne dayandırılmaktadır. Bu bildirge, kadın hakları savunucuları Elizabeth Cady Stanton ve Lucretia Mott tarafından düzenlenmiş ve kadınların oy hakkı talebiyle birlikte bir dizi diğer temel hak taleplerini de içermiştir. Seneca Falls Bildirgesi, kadınların eşitliği ve oy hakkı için mücadelede kullanılacak bir manifesto niteliği taşımaktaydı. Birinci dalga feminizmin ana odak noktalarından biri, kadınların oy hakkı üzerineydi. Bu dönemde, birçok ülkede kadınlar siyasi süreçlere katılmak ve temsil edilmek istemiştir (Donovan, 2006: 21). Özellikle Birleşik Krallık, ABD, Kanada ve Avustralya gibi ülkelerde, kadınlar oy hakkı talebiyle örgütlenmiş ve bu hakları elde etmek için mücadeleler vermişlerdir. Buna ek olarak, Donovan’a göre, birinci dalga feminizm ayrıca kadınların eğitim haklarına, mülkiyet haklarına ve iş dünyasındaki eşitsizliklere karşı da mücadeleye odaklanmıştır. Kadınların üniversitelere kabul edilmesi, miras hakkı elde etmeleri ve profesyonel kariyerlerde ilerlemeleri için çeşitli çabalar sarf edilmiştir. Bu dönemdeki feministler, genellikle “ev kadını” rolünün sınırlamalarına ve kadınların sadece ev işlerine sıkışmış olmalarına karşı çıkarak, kadınların daha geniş toplumsal rollerde yer almasını savunmuşlardır. Bu, geleneksel cinsiyet rollerine meydan okuma ve kadınların toplumsal yaşamın çeşitli alanlarında daha fazla etki ve özgürlüğe sahip olma taleplerini içermiştir (Donovan, 2006: 21). Ancak, Millett ve Mitchell’e göre, birinci dalga feminizm bazı eleştirilere de maruz kaldı. Özellikle, bu dönemdeki feministlerin çoğunun genellikle beyaz, orta sınıf kadınlar olduğu ve diğer ırklardan, sınıflardan ve etnik gruplardan gelen kadınların sorunlarını yeterince ele almadığı eleştirileri sıklıkla dile getirilmiştir (Millett, 2000: 63; Mitchell, 1985: 31). Birinci dalga feminizm, kadın hakları mücadelesinde temel bir dönem olarak kabul edilir ve kadınların toplumsal, siyasi ve ekonomik alandaki pek çok haklarını kazanmalarına zemin hazırlamıştır. Bu dönemin mücadeleleri, ilerleyen yıllarda ortaya çıkacak olan ikinci ve üçüncü dalga feminizmin de temelini hazırlamıştır.

İkinci dalga feminizm, genellikle 1960'lı yıllardan 1980'li yıllara kadar olan dönemi kapsayan ve kadın haklarının genişletilmesi ve derinleştirilmesi için atılan adımları simgeler. Akbaş'a göre, bu dönem, birinci dalga feminizmin kazanımlarını daha ileriye taşıyarak, cinsiyet eşitsizliği konusunda daha fazla farkındalık yaratma ve değişim talep etme sürecidir. İkinci dalga feminizmin temel öncülerinden biri, kadının konumunu sorgulayan Betty Friedan'dır. 1963'te yayımlanan "The Feminine Mystique" başlıklı kitabında, ev içindeki geleneksel rolün kadınları nasıl tatmin etmediğini ve bu durumun kadınları depresyon ve eksiklik hissiyle nasıl baş başa bıraktığını ifade etmiştir. Friedan, kadınların özgürlüğünü ve bağımsızlığını aramaya yönlendiren bir manifesto niteliği taşıyan bu eseriyle, ev kadınlığının sınırlamalarını sorgulayarak ikinci dalga feminizmin temellerini atmıştır (Akbaş, 2020: 6-8). Kolay, ikinci dalga feminizmin önemli gündem maddelerinden biri, üreme hakları ve cinsel özgürlük olduğunu belirtmiştir. Bu dönemde, kadınlar doğurganlık kontrolü ve kürtaj hakkı konusunda mücadele etmişlerdir. Bu hakların kadınlara tanınması, sadece bedensel özgürlükleri değil, aynı zamanda toplumsal ve ekonomik özgürlüklerini de güçlendirmeye yönelik bir adımdır. İkinci dalga feminizm, kadınların iş dünyasında karşılaştıkları ve maruz bırakıldıkları eşitsizliklere karşı da mücadele etmiştir. Kadınlar, aynı işte erkeklerle eşit iş yapmalarına rağmen daha düşük ücret alıyor ve terfi olanaklarından daha az faydalanabiliyordu. Bu dönemde, "eşit işe eşit ücret" talebiyle iş yerlerinde eşitsizliğe karşı kampanyalar düzenlenmiştir (Kolay, 2015: 8). İkinci dalga feminizm, aile içindeki geleneksel rolleri ve toplumsal cinsiyet normlarını sorgulayan bir yaklaşım benimsemiştir. Kadınlar, ev işlerinde sıkışmış ve sadece annelik rolleriyle tanımlanmış olmaktan kurtulmak istemişlerdir. Bu dönemde, kadınların daha geniş toplumsal rollerde yer alması ve kariyer yapma hakları konusundaki mücadeleler güçlendi. Taş'a göre, ikinci dalga feminizm, kadınların toplumsal bilinçlenmelerini ve birbirlerine destek olmalarını teşvik etti. Kadınlar, ortak sorunlarına karşı birlikte mücadele etmenin ve toplumsal değişimi birlikte gerçekleştirmenin önemini keşfettiler. Ayrıca bu dönem, kadın dayanışmasının güçlendiği bir zamandır. İkinci dalga feminizm, medya ve kültürün kadın imajını şekillendirmesini eleştirel bir şekilde incelemiştir. Kadınların medyada nasıl temsil edildiği, reklamların ve popüler kültürün kadın üzerindeki etkisi, ikinci dalga feminizmin eleştirel medya analiziyle daha geniş bir perspektife oturdu. Bu dönemde, ikinci dalga feminizm lezbiyen haklarına ve cinsel yönelim çeşitliliğine de odaklandı (Taş, 2016: 169-171). Heteronormativitenin

sorgulanması, cinsel yönelim özgürlüğü ve lezbiyen kimliğin kabulü için mücadeleler verilmiştir. İkinci dalga feminizm, birçok alanda kadın haklarının ilerlemesine katkıda bulunmuş ve kadınların sosyal, ekonomik ve politik alandaki konumlarını güçlendirmeye yönelik bir dönem olarak önemli bir yer tutmuştur (Kılıç, 1998: 347-360; Abadan Unat, 1998: 323-336; Fidan, 2000: 117-132; Acuner, 2002: 125-150). Ancak, eleştirilere de maruz kalmıştır; özellikle, bu dönemdeki feminist hareketin genellikle beyaz, orta sınıf kadınlara odaklanması üzerine eleştiriler yöneltilmiştir.

Üçüncü dalga feminizm, 1990'lı yıllardan günümüze kadar olan dönemi kapsayan ve feminizmin evriminin bir sonraki aşamasını temsil eden bir harekettir. Jervis'e göre, bu dönem, ikinci dalga feminizmin kazanımlarını sürdürmeye ek olarak, çeşitlilik ve farkındalık üzerine odaklanarak kadın haklarını daha geniş bir perspektifle ele almıştır. Üçüncü dalga feminizm, sadece cinsiyet eşitsizliği değil, aynı zamanda ırk, sınıf, cinsel yönelim ve diğer kimlik kategorilerindeki çeşitliliği de vurgular. Bu dönemdeki feministler, kadın deneyimlerinin çok katmanlı olduğunu ve her kadının farklı kimlik özelliklerine sahip olduğunu kabul ederler. Bu, feminizmi daha kapsayıcı ve herkesi içeren bir hareket haline getirmiştir. Üçüncü dalga feminizm, cinsellik ve cinsellik politikalarına daha fazla odaklanır. Cinsel özgürlük, cinsel şiddetle mücadele ve cinsellik üzerindeki toplumsal normların sorgulanması bu dönemin önemli gündem maddelerindendir. Cinsel çeşitlilik ve cinsel yönelim özgürlüğü bu dönemdeki feminist söylemlerde önemli yer tutar (Jervis, 2006: 263). Buna ek olarak, Jervis, üçüncü dalga feminizmin ortaya çıkışının, dijital çağın etkileriyle de paralel olarak gerçekleştiğini belirtmiştir. Sosyal medyanın yükselmesi, feminizmin daha geniş kitlelere yayılmasını ve feminist meselelere dikkat çekilmesini kolaylaştırmıştır. Hashtag kampanyaları ve çevrimiçi platformlarda yapılan tartışmalar, üçüncü dalga feminizmin sesini daha etkili bir şekilde duyurmasına olanak tanımıştır. Üçüncü dalga feminizm, güç dinamiklerini ve ilişkilerini daha geniş bir perspektifle değerlendirir. Toplumsal cinsiyet normlarının yanı sıra ırk, sınıf ve diğer faktörlerin güç üzerindeki etkilerini ele alır. Bu, feminizmin sadece kadın-erkek eşitsizliğini değil, aynı zamanda diğer toplumsal eşitsizlik biçimlerini de anlamaya çalıştığı bir dönemi simgeler. Üçüncü dalga feminizm, sanat ve kültür eleştirisine de odaklanır. Feminist sanat, toplumsal cinsiyet normlarına meydan okuyan ve kadın deneyimlerini yansıtan eserlere vurgu yapar. Aynı zamanda popüler kültürü, reklamları ve medyayı feminist bir bakış açısıyla değerlendirir. Bu dönemde, feminizmin

kendisi de eleştirilmeye başlamıştır. Postfeminist düşünce, feminizmin hedeflerine ulaşıldığını ve artık gerekli olmadığını savunur. Üçüncü dalga feministler, bu eleştirilere karşı çıkarak, cinsiyet eşitsizliği ve diğer toplumsal sorunlarla mücadelenin devam etmesi gerektiğini savunurlar. Üçüncü dalga feminizm, queer feminizm ve trans hakları konularına da önem verir. Cinsel yönelim ve cinsiyet kimliği çeşitliliğini kucaklar ve bu meselelerin toplumsal kabulü için mücadele eder (Jervis, 2006: 263). Üçüncü dalga feminizm, feminizmin evrimini çağdaş sorunlara adapte etme çabası içerisindedir. Bu dönem, daha önceki feminist hareketlerin kazanımlarını sürdürmekle birlikte, daha geniş bir çeşitliliği ve kültürel dinamikleri kucaklamak adına feminist mücadeleyi daha da ileri taşımıştır.

Dijitalleşme çağının ortaya çıkışıyla dördüncü dalga feminizm, feminizmin evrimi içinde genç kadınların, toplumsal cinsiyet eşitsizliği ve diğer adaletsizliklere karşı mücadelede yeni bir aşama olarak öne çıkmıştır. Baumgardner'a göre bu dalga, özellikle dijital çağın etkileriyle şekillenmiş ve sosyal medyanın gücünü kullanarak toplumsal değişim talep etmeye odaklanmıştır. Dördüncü dalga feministler, sosyal medyanın ve diğer dijital platformların gücünü kullanarak seslerini duyurmaya ve feminist mesajları yaymaya odaklanmışlardır. Hashtag kampanyaları, blog yazıları ve diğer dijital araçlar, feminist aktivizmi destekleme ve örgütlenme açısından önemli rol oynamıştır. Dördüncü dalga feministler, toplumsal cinsiyet eşitsizliğine ek olarak ırk, cinsel yönelim, cinsiyet kimliği ve diğer kimlik kategorilerindeki çeşitliliği vurgulamaktadır (Baumgardner, 2011: 250). Mohajan, bu dalganın, feminizmi daha kapsayıcı ve herkesi içeren bir hareket olarak şekillendirmeye çalıştığını ifade etmiştir. Dördüncü dalga feminizm, cinsel şiddet ve tacize karşı mücadeleyi ön planda tutmaktadır. #MeToo, #HeforShe, and #ToTheGirls hareketleri gibi çevrimiçi kampanyalar, kadınların maruz kaldığı cinsel şiddeti ortaya çıkarmaya ve bu konuda farkındalık yaratmaya yöneliktir. Dördüncü dalga feminizmi, sadece cinsiyet eşitsizliğiyle sınırlanmayıp aynı zamanda çevresel adalet, iklim değişikliği ve diğer sosyal sorumluluklarla da entegre edilmiştir. Bu bağlamda, kadınlar ve toplum arasındaki geniş kapsamlı adaletsizliklere karşı bir farkındalık oluşturulmaya çalışılmaktadır. Dördüncü dalga feminizm, toplumsal normları ve cinsiyet rollerini sorgulayarak, bireylerin özgürce kendileri olmalarını savunmaktadır. Cinsiyet normlarına meydan okuma ve çeşitliliği kabellenme bu dalganın önemli hedefleri arasında yer almaktadır (Mohajan, 2022: 4-6). Dördüncü dalga feminizm, toplumsal cinsiyet

eşitsizliği ve diğer sosyal sorunlarla mücadelede genç nesillerin güçlü bir şekilde öne çıkmasını simgelemektedir. Ancak, feminizmin doğası gereği sürekli evrilen bir hareket olduğunu unutmamak gereklidir, bu nedenle dördüncü dalga feminist hareketin karakteristikleri zaman içinde değişebilecektir.

Feminizmin etki gösterdiği diğer bir alan ise edebiyattır. Yazın, sosyoloji, tarih, psikoloji, coğrafya gibi farklı disiplinlerle kurduğu ilişki ile bir milletin kültürünü, ideolojilerini ve sosyal olgularını nesilden nesile aktaran bir rol üstlenmektedir. Gerçek dünyadaki güç ilişkileri, yazın dünyasında ortaya çıkan konuları, karakterleri, üslup ve davranış kalıplarını büyük ölçüde etkilemektedir (Tuna ve Avaz, 2019; Tuna ve Kuleli, 2017; Kuleli, 2020). Güç ilişkilerini ortaya çıkaran en önemli kategori, cinsiyet kategorisi olarak kurgulanmaktadır. Feminist yazın, etnik köken, din, ekonomik durum ve cinsiyet ayrımı yapmadan tüm bireylerin eşitliğini amaçlayarak hiyerarşiye karşı bir saldırı olarak öne çıkmaktadır. Feminist hareket, kadının yazınsal alandaki temsili üzerinde odaklanan yazınsal feminizmi doğurmuştur. Feminist yazın eleştirisi, kadınların tarihsel olarak nasıl ötekileştirildiğini ve kadın yazarların bu ötekileştirmeyi nasıl yapıyı çökmeye uğratabileceğini araştırmaktadır (Tuna ve Avaz, 2019: 552; Tuna ve Kuleli, 2017: 83; Kuleli, 2020: 193). Humm'a göre, feminist yazın eleştirisinin gelişiminde önemli isimler olarak Virginia Woolf ve Simone de Beauvoir karşımıza çıkmaktadır. Yazınsal feminizm, bir metnin yaratımını ve yorumlanmasını cinsiyet perspektifiyle inceleyen bir eleştirel bakış açısı olarak karşımıza çıkmaktadır ve yazınsal eserleri feminist bir bakış açısıyla çözümleyerek yazarların ataerkil normları güçlendiren veya yıkan söylemlerini saptamayı amaçlamaktadır (Humm, 2002: 11-19). Moran, özellikle ABD, Fransa ve İngiltere'de bu alanda yapılan çalışmaların, yazınsal feminist eleştirinin kuramsal olarak tartışılmasına ve bir yöntem olarak ilerlemesine olanak sağladığını belirtmiştir (Moran, 1999: 249-250). Sonuç olarak, Humm, yazınsal feminizmin, kadın deneyimlerinin yazında daha fazla görünür olmasına katkıda bulunan önemli bir analitik araç olarak öne çıktığını ifade etmiştir. Bunun yanı sıra yazınsal feminizm, Sigmund Freud ve Jacques Lacan'ın psikanalitik teorilerini kullanarak toplumsal cinsiyetin yazındaki temsilini çözümleyen bir perspektife sahiptir. Psikanalitik feminizm eleştirmenleri, geleneksel kadın temsillerinin genellikle erkek yazarlar tarafından kendi fantezilerine dayanarak inşa edildiğini savunmaktadır ve bu temsillerin, kadınların yazında nasıl tasvir edildiği konusundaki kimlik ve öznellik deneyimlerini etkilediğini vurgulamaktadır. Ayrıca,

ataerkil normların ve değerlerin yazında nasıl temsil edildiği ve bu normların yazın aracılığıyla kadınlara yönelik kültürel tutumları nasıl şekillendirdiği araştırılmaktadır. Feminist yazın eleştirisinin bir diğer odak noktası ise toplumsal cinsiyet ve cinsellik çalışmalarıdır. Bu bağlamda feminist eleştirmenler, yazında toplumsal cinsiyet ve cinselliğin nasıl temsil edildiğini ve bu temsillerin okurların toplumsal cinsiyet ve cinselliğe yönelik tutumlarını nasıl etkilediğini incelemektedir. Yazınsal metinlerin toplumsal cinsiyet ve cinsellikle ilgili normatif ve alternatif normları nasıl ilettiği ve bu normların toplumsal kimlikleri düzenlemek ve üretmek için nasıl tasarlandığı yazınsal feminizm yoluyla araştırılmaktadırlar (Humm, 2002: 11-19). Sonuç olarak, Tyson’a göre, feminist yazın eleştirisi, yazınsal eserleri feminist bakış açısıyla inceleyerek yazarların ataerkil normları nasıl güçlendirdiklerini veya zayıflattıklarını belirlemeyi hedefler. Aynı zamanda, kadın deneyimlerinin yazındaki önemini vurgular, erkek deneyimlerinin merkeziliğini sorgular ve cinsiyetçi normlara meydan okur (Tyson, 2006: 83-92). Buna ek olarak, Humm, genel olarak yazınsal feminizmin, yazınsal ürünleri çözümlemek için önemli bir perspektif sunduğunu ve zaman içinde çeşitlenen türler ve dalgalarla birlikte, disiplinin öncüsü olduğunu ve temsil edilmeyen sesleri ve deneyimleri ön plana çıkardığını belirtmiştir (Humm, 2002: 11-19).

Feminist çeviri ise, feminizm çalışmalarında ve araştırmalarında önemli bir yere sahip olan bir disiplindir. Abdal’a göre, bu disiplin, dilin ve kültürün cinsiyet eşitsizliği üzerindeki etkilerini derinlemesine inceleyerek çevirinin bu eşitsizliklere nasıl katkıda bulunduğunu anlamaya çalışmaktadır. Feminist çeviri eleştirmenleri, dilin güç ilişkilerini, cinsiyet normlarını ve kültürel önyargıları nasıl yansıttığını ve aktardığını çözümlemektedir. Ancak feminist çeviri, dilin sadece iletişim aracı olmanın ötesinde, toplumsal cinsiyet normları ve güç ilişkileri üzerinde etkisi olduğunu kabul etmektedir. Feminist çeviri, dilin cinsiyet eşitsizliğini nasıl şekillendirebileceğini ve bu eşitsizlikleri nasıl yeniden üretebileceğini sorgulamaktadır. Dilin içsel güç dinamiklerini inceleyerek, belirli cinsiyetlere yönelik normları ve hegemonik yapıları nasıl yansıttığını araştırmaktadır (Abdal, 2022: 8). Chamberlain’e göre, feminist çeviri, dilin eril bakış açılarına nasıl hizmet ettiğini ve kadınları nasıl görünmez kıldığını sorgularken aynı zamanda kültürlerarası iletişimin nasıl bir rol oynadığını da incelemektedir. Dilin, kültürler arasında iletişimde nasıl bir araç olduğu ve bu iletişimin cinsiyet rolleri, kimlik ve güç dinamikleri üzerindeki etkileri feminist çevirinin odak noktalarındandır. Bu

bağlamda, çeviri süreçlerinde kullanılan dilin ve kültürün, çevirilen metnin cinsiyet bağlamındaki algılanışını nasıl etkilediği üzerinde durulmaktadır (Chamberlain, 1988: 468). Buna ek olarak, Chamberlain, feminist çevirinin, aynı zamanda çevirmenin rolünü ve çeviri kararlarının cinsiyet eşitsizliği üzerindeki etkilerini de değerlendirdiğini de belirtmiştir. Çevirmenin dildeki seçimleri, cinsiyet eşitsizliğini güçlendirebilir veya zayıflatabilir. Bu nedenle, feminist çeviri, çeviri sürecindeki kararların ve seçimlerin toplumsal cinsiyet normlarına nasıl katkıda bulunduğunu ele almaktadır. Sonuç olarak, feminist çeviri, dilin, kültürün ve çevirinin cinsiyet eşitsizliği üzerindeki etkilerini anlamak ve bu alanda farkındalık yaratmak için önemli bir disiplindir. Dilin güç dinamiklerini eleştirel bir bakış açısıyla inceleyerek, feminizm alanında önemli katkılarda bulunur ve cinsiyet eşitsizliğini sorgulayan bir perspektif sunar. Feminist çeviri eleştirmenleri, çeviri sürecindeki önyargıları ve cinsiyet temelli ayrımcılığı ortaya çıkaran unsurları yapısöküme uğratarak bu alandaki cinsiyet eşitsizliğiyle mücadele etmeyi hedefler. Bu bağlamda, çevirmenin kendi önyargıları ve kültürel bağlamındaki cinsiyet normlarının çeviriyi nasıl etkilediği önemli bir odak noktasıdır çünkü çevirmenin bilinçaltındaki cinsiyet kalıp yargıları, çevirideki dil seçimlerini ve temsil biçimlerini şekillendirebilir. Feminist çeviri, çevrilen metinlerdeki kadın karakterlerin ve deneyimlerin nasıl temsil edildiğini değerlendirir. Bu, kadınların dil üzerindeki etkisini ve görünürlüklerini anlamak için kritik bir adımdır. Feminist eleştiri, çeviri sürecine entegre edilerek çevirmenin cinsiyet eşitsizliğine karşı daha duyarlı ve bilinçli bir yaklaşım benimsemesine olanak tanır. Örneğin, çevirmenin kadın karakterleri sadece kalıp yargı rollerle sınırlamaması, onların çeşitli deneyimlerini ve güçlü yanlarını vurgulaması feminist çeviri pratiğinde önemlidir. Bu noktada, feminist çeviri ve feminist eleştiri nasıl birbirini etkiler ve nasıl bir sinerji oluşabilir sorusu ortaya çıkar. Feminist eleştiri, çevirinin sosyal ve kültürel bağlamda nasıl işlediğini incelerken, feminist çeviri, çevirmenin bu süreçteki etkileşimlerini ve kararlarını çözümlemektedir. Bu, çeviri alanında cinsiyet eşitsizliğine karşı daha bilinçli bir duruş geliştirmek adına güçlü bir birleşim sağlamaktadır (Chamberlain, 1988: 468). Tyson'a göre, feminizm alanında yürütülen çalışmalar, araştırmalar ve faaliyetler genellikle 'aktivizm' olarak değerlendirilir. Feminist çeviri de dilin güç dinamiklerini değiştirmeyi amaçlayan toplumsal aktivizmin bir parçası olarak görülür. Çevirinin sadece bir dil aktarımı olmanın ötesinde, toplumsal cinsiyet normlarına karşı bir duruş sergileme potansiyeli üzerinde

durulmaktadır (Tyson, 2006: 83-92). Bu noktada, Flotow, feminist çevirinin kültürel dönüşümde nasıl bir rol oynayabileceği ve çeviriyle kadınların sesinin nasıl güçlendirilebileceği üzerinde odaklanan stratejiler geliştirmek, feminizmin çeviri alanındaki etkileşimini artırmak açısından önemli olduğunu belirtmiştir. Feminist çeviri, kültürel bağlamın çeviri sürecindeki cinsiyet eşitsizliğine etkisini değerlendirir. Belirli kültürlerin cinsiyet normlarının çeviri sürecine nasıl yansıdığını anlamak, çevirmenlerin bu etkilerle nasıl başa çıkabileceğini anlamak açısından önemlidir. Feminist çeviri, dilin, kültürün ve çevirinin cinsiyet eşitsizliği üzerindeki etkilerini anlamaya yönelik önemli bir çaba olarak ön plana çıkmaktadır. Bu disiplin, çeviri sürecinin kadınların görünürlüğü ve temsili üzerindeki etkilerini ele alarak, daha adil ve eşitlikçi bir dil kullanımına katkıda bulunmaya çalışmaktadır (Flotow, 1991: 74).

Toplumsal cinsiyetle ilgili kavramlar arasında öne çıkan bir diğer olgu olan ataerkillik, toplumun işleyişini yönlendiren geniş ve karmaşık konular arasındadır. Ataerkillik (patriyarka), Latince “baba” anlamına gelen “pater” sözcüğünden türemiştir ve temelde bir aile veya toplumun erkekler tarafından yönetilmesi anlamına gelir. Berktaş’a göre, antik çağlardan itibaren birçok kültürde görülen ataerkil sistem, genellikle soy bağlantılarına ve erkek egemenliğine dayalı bir aile düzenini içermiştir. Antik Roma ve Yunan toplumlarından Orta Çağ’a kadar, erkekler genellikle toplumsal, ekonomik ve politik alanda hâkimiyet kurmuşlardır (Berktaş, 1996: 81). Sultana’ya göre, aile içindeki bu hâkimiyet, genellikle baba veya aile büyüğü bir erkek tarafından belirlenen kurallar ve normlar çerçevesinde gerçekleşmektedir. Kadınlar ve çocuklar, bu sistem içinde ikincil bir konumda yer almaktadır. Ataerkil sistem, toplumsal cinsiyet rollerini güçlendirerek kadınları belirli rollerle sınırlamış ve erkeklere üstünlük tanımıştır. Bu, kadınların eğitim, iş ve politika gibi alanlarda erkeklerle eşit haklara sahip olmalarını engellemiştir. Ayrıca ataerkillik, toplumlarda cinsel şiddet ve ayrımcılığın köklerini besleyerek toplumun genel normlarını belirleme hakkını kendine tanımıştır. Bu normlar, genellikle erkek egemen dünya görüşünü yansıtır ve kadınları belirli rollerle sınırlar. Toplumsal beklentiler, genellikle erkeklerin güçlü, lider ve duygusal olarak güçlü olmalarını beklerken, kadınlardan ise daha yumuşak, bakım veren ve pasif olmalarını talep etmektedir. Buna ek olarak, Sultana, feminist kuramın ve hareketin, ataerkilliğe karşı güçlü bir eleştiri getirdiğini belirtir. Bu yaklaşım, toplumsal cinsiyet eşitliğini savunmakta ve kadınların toplumun her alanında eşit haklara sahip olması gerektiğini vurgulamaktadır. Feministler,

dil, kültür, medya ve hukuk gibi alanlarda ataerkillikle mücadele ederek toplumsal normları değiştirmeye çalışmaktadırlar. Günümüzde, feminist hareketin etkisiyle birçok toplumda ataerkillikle mücadele edilmekte ve cinsiyet eşitliği için çaba sarf edilmektedir. Ancak, ataerkillik halen birçok kültürde ve toplumda derinlemesine kök salmış durumdadır. Toplumsal değişim, ataerkilliğin sarsılmasını ve daha adil bir toplumun oluşmasını amaçlamaktadır. Ataerkillik, toplumsal cinsiyetin karmaşıklığını ve derinliğini yansıtan önemli kavramlardandır. Feminist eleştiri ve mücadele, bu sistemlere karşı durarak toplumsal değişimi tetiklemeye çalışmaktadır. Ancak, bu dönüşüm süreci uzun vadeli bir çabadır ve toplumların bu konudaki farkındalığını artırmak, ataerkillikle mücadelede önemli bir adımdır (Sultana, 2019: 417-427). Bu tezde, feminizm bağlamında ataerkilliğin kökenleri ve toplumsal hayata etkileri incelenmektedir. Ataerkil sistem, kadınların toplumsal, politik ve ekonomik açıdan marjinalleştirildiği bir çerçevedir. Bu sistem, tarih boyunca birçok kültürde ortaya çıkmıştır. Antik toplumlardan modern çağa kadar, erkeklerin liderlik rollerini üstlenmelerine dayanan bu sistem, genellikle aile, toplum ve devletin temelini atmıştır. Sultana'ya göre, feminist kuram, cinsiyet eşitsizliğinin ana kaynağı olarak ele aldığı bu ataerkil sistemin, kadınların kendi potansiyellerini gerçekleştirmelerini engellediğini ve onları ikincil konuma düşürdüğünü savunmaktadır. Feminist eleştirmenler, bu yapıyı kadınları ev içine hapsedmek ve ekonomik bağımsızlıklarını kısıtlamak için kullanılan bir araç olarak görmektedir. Modern çağda feminist mücadele, ataerkilliğin sarsılmasını ve değişen toplumsal normların ortaya çıkmasını sağlamada önemli gelişmeler kat etmiştir. Kadın hakları hareketi, eğitim ve iş dünyasında eşitlik taleplerini gündeme getirerek ataerkil yapılara meydan okumuştur. Kadınların eşit haklara sahip olduğu bir toplumun ancak ataerkil yapının eleştirisi ve değiştirilmesiyle mümkün olabileceği savunulmaktadır. Ataerkilliğin yıkılması, toplumsal cinsiyet eşitliği ve adaletin sağlanması yolunda feminist mücadelenin önemli bir hedefidir (Sultana, 2019: 417-427).

Tezin Kuramsal Çerçevesi

Bu tez, kaynak metin olan *Kafamda Bir Tuhaflık* başlıklı romanın yanı sıra bu romanın İngilizce ve Fransızca çevirilerinde yer alan antifeminist ve feminist göstergelerin de detaylı bir şekilde çözümlenmesi üzerine kurulmuştur. Orhan Pamuk'un bu romanındaki (anti)feminist göstergelerin, hem İngilizce çevirisi olan *A Strangeness in My Mind* hem

de Fransızca çevirisi olan *Cette Chose Etrange en Moi* başlıklı erek metinlerde ne kadar korunduğu ve nasıl yansıtıldığı bu tezin temel odak noktalarından biridir. İncelenen çeviriler arasında Ekin Oklap'ın İngilizce çevirisi ve Valérie Gay-Aksoy'un Fransızca çevirisi bulunmaktadır. Bu çeviriler, antifeminist ve feminist göstergelerin nasıl çevrildiğini ve çevirilerin bu göstergeleri nasıl yansıttığını değerlendirmek adına kapsamlı bir çözümleme sürecine tabi tutulmuştur. Tez, dilin kültürel bağlam içinde nasıl evrildiği ve çevirinin bu evrim sürecinde nasıl rol oynadığı konularını ele alarak, çevirilerdeki (anti)feminist göstergelerin anlam evrimlerini incelemeyi amaçlar. Bu bağlamda, çeviri sürecindeki çeşitli stratejiler ve çevirmen kararları, feminist ve antifeminist söylemlerin çevirilerde nasıl temsil edildiği konusunda önemli bir anlayış sunmuştur. Bu tez, çeviri sürecinde feminist bir bakış açısının benimsenip benimsenmediğini değerlendirmekle kalmayıp aynı zamanda bu çevirilerin toplumsal cinsiyet konularında erek kültür okurunda nasıl bir etki yarattığını anlamak için kapsamlı bir çözümleme sunmaktadır.

Kaynak metindeki (anti)feminist göstergelerin çözümlenmesi sonucunda, söylemlerin içeriğindeki ötekileştirici kategorinin yanı sıra hitap edildiği karakterler göz önünde bulundurularak dokuz antifeminist söylem kategorisi saptanmıştır. Bu kategoriler, ilgili literatürde ilk defa bu tezde öne sürülmüştür. Ayrıca sayısı çok az olsa da feminist söylemlerin de bulunduğu onuncu bir kategori belirlenmiştir.

“Women as the Object (Kadınların Nesne Olma Durumu)” başlıklı kategoride toplumda kadınların nesneleştirilmesine yönelik kaynak metinde saptanan söylemler ve kadını bir nesne olarak tasvir eden kalıplaşmış ifadeler tespit edilmiştir ve bu göstergelerin çevirileri her iki erek dilde ortaya çıkan potansiyel anlam dönüşümleri temelinde tartışılmıştır. “Women as the Passive Recipients (Pasif Kabullenici Olarak Kadınlar)” başlıklı ikinci kategoride ise ataerkil zihniyette kadınların, erkekler tarafından verilen kararlarda pasif kabullenici olmalarına yönelik göstergeler çözümlenmiştir ve söz konusu göstergelerin erek dil okurları için yapılan çevirilerindeki anlam dönüşümlerinin bu kategori açısından anlamsal sonuçları tartışılmıştır. “Locations with Masculine Names (Eril İsim Verilen Yer Adları)” kategorisinde, romanda tespit edilen yer isimlerinin büyük bir kısmının eril şahıs isimlerine sahip olması feminist bir bakış açısıyla tartışılmıştır. “Patriarchal Language Use (Eril Dil Kullanımı)” başlıklı dördüncü kategori ise toplumsal belleğe yerleşen ve kalıplaşmış ataerkil söylemleri içeren göstergeleri ve çevirilerini ele

almaktadır. “Male as the Owner (Sahiplenici Olarak Erkek)” kategorisinde, meslek sahibi, karar sahibi, mülk sahibi gibi çeşitli örneklerde erkeğin genel olarak her toplumsal olguda ve eylemde sahip olma konumunu içeren göstergeler ele alınmıştır. “Women Confined to Households (Eve Mahkum Edilen Kadınlar)” başlıklı altıncı kategori, kadınların toplumsal bellekte erkeklere nazaran evin içiyle sınırlı kalmalarına ve ev içindeki çocuk bakma, yemek yapma, temizlik gibi işlerin tek sorumlusu olmalarına yönelik göstergelerin tartışmasını ve çeviri değerlendirmesini içermektedir. “Social Attributes for Females (Kadınlara Atfedilen Toplumsal Özellikler)” başlıklı yedinci kategoride, toplumsal inşada kadınlara atfedilen toplumsal kalıp yargıları ve rolleri kapsayan örnekler ele alınarak çözümlenmiştir. “Social Attributes for Males (Erkeklere Atfedilen Toplumsal Özellikler)” kategorisi, olumsuz kalıp yargılar atfedilen kadınlara karşılık erkeklerin kendilerine uygun gördükleri toplumsal roller ve ataerkil toplumun erkeklerden sahip olmasını beklediği sorumlulukları içeren örneklere yer vermektedir. Son olarak, “Otherized Origins (Ötekileştirilmiş Kökenler)” başlıklı dokuzuncu kategoride ise kaynak kültür toplumunda bireylerin doğuştan seçemeyeceği kökenleri nedeniyle ötekileştirilmesi dâhilindeki göstergeler çözümlenmiştir. Bunun yanı sıra herhangi bir kategorik sınıflandırmadan bağımsız olarak kadının eşit standartlara sahip olduğuna atıfta bulunan feminist göstergeler bağımsız bir kategoride çözümlenmiştir ve sonuçları tartışılmıştır. Her bir kategori dahilinde saptanan göstergeler Öztürk Kasar’ın önerdiği “Çeviride Anlam Evrilmesi Dizgeselliği” kapsamında İngilizce ve Fransızca erek dillerinde değerlendirilmiş ve anlamsal sonuçları tartışılmıştır.

Çözümleme Bulguları

Tezin temeli, cinsiyet ayrımcılığına ve toplumda ötekileştirilmiş bireylere yönelik göstergelerin feminist bir bakış açısıyla çözümlenmesine dayanmaktadır. Bu bağlamda, Orhan Pamuk’un *Kafamda Bir Tuhaflık* başlıklı romanındaki (anti)feminist göstergeleri feminist bir perspektifle çözümlemek ve bu göstergelerin İngilizce ve Fransızca çevirilerini değerlendirmek amaçlanmaktadır. Roman içinde belirlenen 103 gösterge, İngilizce (*A Strangeness in My Mind*) ve Fransızca (*Cette Chose Etrange en Moi*) çevirilerindeki potansiyel anlam dönüşümleri üzerinde detaylı bir çözümleme sürecinden geçmiştir. Bu çözümleme, Öztürk Kasar’ın önerdiği “Çeviride Anlam Evrilmesi Dizgeselliği” çerçevesinde gerçekleştirilmiştir.

Kafamda Bir Tuhaflık başlıklı romandaki (anti)feminist göstergelerin İngilizce ve Fransızca çevirilerde anlamsal olarak nasıl korunduğunu veya dönüştüğünü anlamak için, hem Ekin Oklap'ın İngilizce çevirisi hem de Valérie Gay-Aksoy'un Fransızca çevirisi bu tezin bütüncesine dâhil edilmiştir. Tezin ilk aşamasında, kaynak metin inceleme ve çözümleme sürecine tabi tutularak dokuz farklı kategoride antifeminist göstergeler belirlenmiştir. Her bir kategori, belirlenen başlıklarla adlandırılmış ve bu başlıklara uygun örnek cümlelerle desteklenmiştir.

Bu kapsamlı çözümlemenin, sadece bütüncedeki (anti)feminist göstergeleri değerlendirmekle kalmayıp aynı zamanda yazın çevirmenlerine gelecekteki çeviri edimlerinde karşılaşılabilecekleri zorlukları ve çözüm yollarını göstermek adına rehberlik etmesi beklenmektedir. Tezin temel amacı, çeviri sürecinde cinsiyet eşitsizliği ve (anti)feminist söylemlerin erek metinlere yansımalarını göstermek ve bu konuda farkındalık oluşturarak yazınsal metinlere yansıyan ataerkil baskıyı çeviride ifşa etmekle eşitlikçi çevirilerin yapılması arasındaki çelişkinin çözümüne örneklerle katkı sağlamaktır.

Bu bağlamda, feminist bakış açısının korunması ve güçlendirilmesi için çevirmenlere yönelik adımlar ve stratejiler belirlenmiş, çeviri sürecindeki potansiyel zorluklar ele alınmıştır. Böylece, çevirmenlerin metinleri sadece dilbilgisel ve kültürel açıdan değil, aynı zamanda cinsiyet eşitsizliği ve feminizm bağlamında da değerlendirebilmeleri için bir çerçeve sunulmuştur.

Sonuç olarak bu tezin, (anti)feminist söylemler içeren metinlerin çevirisinde feminist bir bakış açısının nasıl uygulanabileceği konusunda kılavuz niteliğinde bir kaynak sağlaması umulmaktadır. Bu tezin sunduğu çözümleme adımları, çevirmenlere hem pratik rehberlik hem de kuramsal bir temel sağlayarak çeviri sürecinde cinsiyet eşitsizliğiyle mücadelede etkili bir rol oynamayı amaçlamaktadır. Aşağıda, bu tez çerçevesinde bu kategorilere atfedilen etiketler ve romandan bazı örnekler yer almaktadır:

A) Kadınların Nesne Olma Durumu

Kadın bedeni tarih boyunca çeşitli konumlara yerleştirilmiş, aşağılama, kaçınma ya da ikonlaştırma gibi süreçlerden geçerek bir 'nesne' haline gelmiştir. Umunç'a göre, Antik Yunan döneminde erkek bedenine hayranlık duyulurken, Rönesans ile birlikte kadın bedeni adeta yeniden keşfedilmiş ve bir arzu nesnesi olarak tasvir edilmeye başlanmıştır. Bu durum, feminizmde kadının nesne olarak görülmesi yanlışlığı konusunu gündeme

getirmiştir (Umunç, 2007: 2). Aşağıda romanda kadının nesne olarak gösterildiği örneklerle yer verilmiştir:

Örnek 1: Yirmi beş yaşındayken köyünden bir **kız kaçırdı**¹ (Pamuk, 2021: 15).

Örnek 2: Rizeli Hacı Hamit Bey’e yaltaklandığı ve Ford araba kullandığı için eli para tutmuş karateci bir sonradan görmenin kızını parasıyla elde edeceğini sanması izzeti nefsimi dokunuyor. **KIZIM SATILIK DEĞİLDİR** dedim birkaç kere (Pamuk, 2021:124).

İlk örnekte “köyünden bir kız kaçırdı” ifadesi kadını bir nesne olarak resmetmektedir. İkinci örnekte ise, “KIZIM SATILIK DEĞİLDİR” ifadesinden de anlaşılacağı üzere, erkekler kadınlar üzerinde karar verme yetkisine sahiptir ve kadınlar para karşılığı satılabilecek nesneler olarak görülmektedir.

B) Pasif Kabullenici Olarak Kadınlar

Ataerkil toplumlarda, erkeklerin kadınlar adına kararlar almaları sıkça görülen bir durumdur. Bu toplumlarda, erkekler genellikle kadınların belirli faaliyetlere katılmasını kısıtlar, çalışma veya dışarı çıkma gibi faaliyetlere izin vermezler. Kuleli (2021a)’ye göre, erkeklerin güç sahibi olduğu bu toplumlarda, kadınların gelenekler, evlilik veya boşanma gibi konularda söz sahibi olma hakları sınırlıdır. Kadınlar, genellikle erkekler tarafından yapılan seçimlere sadece “kabul eden” konumunda görülmekte ve pasif kabulleniciler olarak algılanmaktadır (2021a: 298). Kadınlara atfedilen pasif kabullenici rolüne romandan aşağıdaki örneklerde rastlamak mümkündür:

Örnek 1: “Onları okula yollayacaksın değil mi? **Büyüyünce başlarını örttüreceksin misin?**” “Bizler kırılık yerden gelen yoksul köylüleriz,” dedi Mevlut. “**Âdetlerimize bağlıyızdır.**” (Pamuk, 2021: 33).

Örnek 2: Haliyle insan hemen “**Kızıma koca arıyorum!**” diyemiyor (Pamuk, 2021: 123).

İlk bağlamda yer alan “büyüyünce başlarını örttüreceksin misin?” ve “âdetlerimize bağlıyız” ifadeleri ile ikinci bağlamda yer alan “kızıma koca arıyorum!” ifadesi kadınların toplumda söz sahibi olmadığının kanıtı olarak görülebilir. Aksine kadınlar, erkekler tarafından kendileri adına alınan kararları yerine getirmekle yükümlüdür.

¹Bu ve bundan sonraki örneklerde söylemlerde koyu yazılan sözcükler, (anti)feminist göstergeleri vurgulamak için tarafımızca vurgulanmıştır.

C) Eril İsim Verilen Yer Adları

Genellikle sokaklara tarihteki önemli şahsiyetlerin isimlerinin verildiği görülmektedir. Örneğin Fransa’da Rue Pasteur (Pasteur Sokağı) ya da Rue Victor-Hugo (Victor-Hugo Sokağı) gibi erkek isimleri taşıyan sokaklar bulunmaktadır. Buna ek olarak, sadece Martin Luther King Jr.’ın Amerika Birleşik Devletleri’nde adını taşıyan dokuz yüzden fazla sokak bulunmaktadır. Ayrıca, George Washington gibi başkanların, Isaac Newton gibi bilim insanlarının veya diğer tarihi şahsiyetlerin adını taşıyan birçok cadde vardır. Bunun nedeni, bir yere o bölgeyi keşfeden kişinin ya da toplumda liderlik vasfı atfedilen kişinin adının verilmesidir. Genel olarak, yerleri keşfeden kişilerin de erkek olduğu görülmektedir. Erkek isimlerinin kullanılmasının bir diğer nedeni de ülkelerin önemli siyasi figürlerinin erkek olması ve onların isimlerinin yer adları olarak verilmesidir.² Kuleli (2021a)’ye göre, yönetime genellikle erkekler hâkimdir. Yönetim veya yöneticilik pozisyonlarının ya da fiziksel olarak zorlayıcı mesleklerin erkekler için daha uygun olduğu varsayımlarının bilimsel bir dayanağı yoktur, ancak tüm bu toplumsal cinsiyet rolleri kadınları zayıf ve güçsüz göstermekte, kadınların toplumdaki “ötekilik” konumuyla sonuçlanmaktadır. Oysa bu roller erkekleri fiziksel ve zihinsel olarak güçlü, yönetime uygun, duygularını göstermemesi beklenen, aynı zamanda kadınları koruyup kollayan bireyler olarak resmetmektedir (Kuleli, 2021a: 285). Romandan alınan aşağıdaki örneklerde eril mekân adlarının yer aldığı bağlamlar bulunabilir:

Örnek 1: Mevlut’un üzerinde ta babasıyla yoğurt sattıkları ortaokul yıllarından kalma **Beyoğlu’ndaki** bir dükkândan aldığı yeni bir kumaş pantolon ve mavi bir gömlek, ayağında askere gitmeden önce Sümerbank’tan aldığı ayakkabılar vardı (Pamuk, 2021: 16).

Örnek 2: Beklenmedik bir şekilde İstanbul belediye başkanı seçilen adaya, hem dindar olduğu hem de kızlarının gittiği **Kasımpaşa’daki Piyalepaşa** okulunda okuduğu için Mevlut da oy vermişti (Pamuk, 2021: 33).

Önemli şehirlerdeki sokakların ortalama olarak yalnızca yüzde yirmi yedisinin kadın ismi taşıdığı öne sürülmektedir.³ Dolayısıyla örneklerden de görüldüğü üzere, dünya genelinde olduğu gibi romanın kaynak kültürü olan Türkiye’de de yer isimlerinde

² Bloomberg. <https://www.bloomberg.com/news/articles/2015-11-04/mapping-the-sexism-of-street-names-in-major-cities>. Erişim Tarihi: 30.05.2023

³ Bloomberg. <https://www.bloomberg.com/news/articles/2015-11-04/mapping-the-sexism-of-street-names-in-major-cities>. Erişim Tarihi: 30.05.2023

“Beyoğlu”, “Kasımpaşa”, “Piyalepaşa” gibi erkek isimlerinin ya da unvanlarının sıklıkla kullanıldığı sonucuna varılabilir.

Ç) Eril Dil Kullanımı

Cinsiyetçi dil kullanımı, cinsiyetler arasında temelsiz bir şekilde ayrımcılık yapan ifadeler olarak tanımlanmıştır. Schneider ve Soto’ya göre, bu tür bir dil kullanımında özellikle kadınların erkeklere kıyasla ezildiği görülebilmektedir. Cinsiyetçi dil, bir gruba ya da bir bireye -genellikle kadınlara ama bazen de erkeklere- yönelik yersiz bir cinsel önyargıyı vurgulayan bir dil olarak tanımlanmaktadır ve cinsiyetçi dil ister yazılı ister sözlü olsun özünde ayrımcıdır. Cinsiyetçi dil aslında ataerkil değerleri desteklemeye, toplumda ataerkilliği normalleştirmeye ve ataerkil pratiklerin yaygınlığından kaynaklanan normalleştirilmesini insanların zihnine kalıcı olarak kazımaya hizmet etmektedir (Schneider ve Soto, 1989: 80-83). Aşağıda eril dil kullanımıyla ilgili romandan bazı örnekler verilmiştir:

Örnek 1: Okula başlamasının birinci ayında, müdürün dediği gibi “Atatürk’ün gurur duyacağı bir **bilim adamı**” olarsa, defterleri, kravatları ve ev ödevleri düzgün ve tamam olan yukarı mahallenin iyi aile çocuklarıyla arkadaşlık etmesi gerektiğini anlamıştı (Pamuk, 2021: 73).

Örnek 2: **Hacı Hamit Vural’ın çevresi adamları** ve el öpenleriyle öyle bir sarılmıştı ki bize sıra ancak yarım saat sonra gelebildi (Pamuk, 2021: 95).

Ataerkil dil hem kaynak hem de hedef dilde göstergelerle nötrale edilebilecekken, Türkçedeki “bilim adamı” ifadesi eril özelliklerle donatılmıştır, İngilizcedeki ‘scientist’ göstergesi ise cinsiyetten bağımsızdır. Türkçede “bilim insanı” ifadesi kullanılsaydı, ataerkil dil kullanımı hafifletilebilirdi. Ancak prestijli bir meslek için cinsiyetsiz bir gösterge yerine eril bir özelliğin tercih edilmesi, ataerkilliğin kendi sürdürülebilirliği için yarattığı bir durumdur.

D) Sahiplenici Olarak Erkek

Toplumsal zihniyette kadınlar genellikle miras kalan mülkiyet hakkından mahrum bırakılmaktadır. Her ne kadar mevcut yasalar miras hakkı konusunda cinsiyetler arasında bir ayrım yapmasa da, toplumsal yanlış uygulama bu konuda halen erkeklerin lehinedir. Günlük hayatta mirasın geleneksel olarak erkeklere verildiğine dair örnekler mevcuttur. Dolayısıyla mülkiyet erkeklere özgü olarak görülmektedir. Ayrıca, Gürdal ve Odabaş’a

göre, işyerlerindeki ayrımcılık nedeniyle erkekler daha çok para kazanmakta ve ailenin sahip olduğu her şey erkeğin doğal nesnesi olarak görülmektedir. Anayasal hükümler kadınların da erkekler gibi miras alma hakkına sahip olduğunu bildirir de, gündelik toplumsal yaşamda geçerliliğini sürdüren hukuk dışı uygulamalar kadınların erkeklerle eşit haklara sahip olmadığı ve olmaması gerektiği inancını pekiştirmektedir. Bu doğrultuda, ataerkil gelenekler gerekçe gösterilerek kadınların erkeklerle eşit miras ve mülkiyet haklarına sahip olmasını engelleyen haksız uygulamaları ortaya çıkarmayı amaçlayan çalışmalar mevcuttur (Gürdal ve Odabaş, 2014: 38). Aşağıda, kaynak metinde erkekleri tüm mülkiyetin sahibi olarak gösteren örnekler yer almaktadır:

Örnek 1: Boynueğri Abdurrahman'ın beyaz evinin arka penceresi karanlıktı (Pamuk, 2021: 16).

Örnek 2: Maneviyatı bozulup şevki kaçmasın diye, Mevlut'u kaydedeceğimiz Atatürk Erkek Lisesi'ni, Duttepe futbol takımı için açılan toprak sahayı, dut ağaçlarının arasında bu yaz çalışmaya başlayan solgun projektörlü Derya Sineması'nı, hepsinin koca çeneleri birbirlerine **benzeyen Rizeli fırıncı ve inşaatçı Hacı Hamit Vural** ve adamlarının desteğiyle dört yıldır yapımına devam edilen Duttepe Camii inşaatını da gösterdim (Pamuk, 2021: 56).

Romanda erkek karakterlere eklenen iyelik ekleri ya da meslek eklerinin erkekleri mal sahibi olarak gösterdiği, erkek karakterlerden Abdurrahman'ın evin sahibi ya da bir diğer erkek karakter Hamit Vural'ın iki mesleğin sahibi olarak resmedildiği söylenebilir.

E) Eve Mahkum Edilen Kadınlar

Kadınlar, İngiltere'de Viktorya Dönemi'nde dahi ciddi şekilde evlere hapsedilmiştir. Sanayileşmenin ortaya çıkmasıyla birlikte erkekler dışarıda çalışmaya başlamış ve ev işlerini üstlenme rolünü kadınlara bırakmışlardır.⁴ Kuleli (2021a)'ye göre, zamanla, erkeğin çalışması tek başına bir aileyi geçindirmek için yetersiz kalmıştır. Sonuç olarak kadınlar dışarıda çalışmaya başlamış; ancak bu kadınların sömürülmesini sona erdirmekten ziyade hem ev dışında kapitalizm tarafından hem de ev içinde erkek tarafından sömürülen figürlere dönüşmüştür. Ataerkil inançların etkileri toplumlarda halen baskın biçimde görülebilmektedir. Kadınların yoğun çalışma hayatları olmasına

⁴ British Library. <https://www.bl.uk/romantics-and-victorians/articles/gender-roles-in-the-19th-century>. Erişim Tarihi: 30.05.2023

rağmen, genellikle ev işleriyle de ilgilenmeleri beklenmektedir (Kuleli, 2021a: 295). Aşağıdaki örnekler, romanda kadınların eve hapsedildiğini göstermektedir.

Örnek 1: Mevlut'un babasıyla satıcılığa başladığı ilk günlerde, 1969'da yalnız boza için değil, **gün boyunca yoğurt almak, hatta bakkalın çırağından alışveriş etmek isteyen ve sokağa inmekten hoşlanmayan ev hanımları** kaldırıma sarkıttıkları sepetlerinin altına bir de küçük çan takarlardı ki telefonsuz evlerinden bakkala ya da sokaktaki satıcıya yukarıda bir müşteri olduğunu duyurabilsinler (Pamuk, 2021: 28).

Örnek 2: 1950'lerin ortasında Ordu, Gümüşhane, Kastamonu ve Erzincan'ın yoksul köylerinden bu tepelere **ilk göç eden ailelerin kadınları dere boyunca tıpkı geldikleri köyde yapıldığı gibi mısır yetiştirir, çamaşır yıkardı** (Pamuk, 2021: 55).

Örneklerde de görüldüğü üzere, çocuk yetiştirme, yemek yapma ve çamaşır yıkama gibi ev işleri toplumda kadınlara atfedilmekte ve bu durum o toplumu yansıtan yazına da yansımaktadır. Hepsinin ötesinde, kadınlar ilk bağlamda dışarı çıkmaktan hoşlanmayan kişiler olarak resmedilmektedir; bu da bir şekilde ataerkilliğin yanlış uygulamalarını meşrulaştırmakta ve hapsedilmenin suçunu kadınların dışarı çıkma konusundaki isteksizliğine yüklemektedir.

F) Kadınlara Atfedilen Toplumsal Özellikler

Toplumsal cinsiyete yönelik kalıp yargılar, erkeklerin ve kadınların sahip olması veya olmaması gereken özellikler veya nitelikler ya da erkeklerin ve kadınların yerine getirmesi veya getirmemesi gereken roller hakkında geniş bir varsayım veya önyargı dizgesinden oluşmaktadır. Toplumsal cinsiyet kalıp yargıları bir veya birden fazla kişinin temel hak ve özgürlüklerini ihlal ettiğinde hukuka aykırı kabul edilir.⁵ Bu kalıp yargılar topluma göre değişebilir, ancak evrensel kalıp yargılara örnek olarak kadınlar için öngörülen kıyafet kuralları veya kadınların sevecen, nazik ve şefkatli olması gerektiği yargıları verilebilir. Erkeklerin ağlaması aslında erkekler için beklenmedik bir eylem olarak kabul edilirken, toplum kadınların ağlamasını tipik bir durum olarak görmektedir.

⁵ United Nations Human Rights Council. (2014). Gender stereotypes and stereotyping and women's rights. https://www.ohchr.org/sites/default/files/Documents/Issues/Women/WRGS/OnePagars/Gender_stereotyping.pdf. Erişim Tarihi: 30.05.2023

Aşağıda romandan alınan bağlamlar, toplumda kadınlar için oluşturulan kalıp yargılardan bazılarını göstermektedir:

Örnek 1: Mayıs sonunda İstanbul'dan dönünce **kızlara elbiselik morlu, yeşilli çiçekli kumaşlarını; annelerine Mevlut'un mektupta yazdığı kapalı terliği** ve Pe-Re-Ja kolonyayı; Mevlut'a da istediği oyuncacı getirdim (Pamuk, 2021: 48).

Örnek 2: Her iki tepede yaşayan kadınların yüzde doksan yedisi, **tıpkı analarının köyde yaptığı gibi, sokağa çıkarken başlarını örterlerdi**. Hepsi de köyde doğmuşlardı ama şimdi şehirde "sokak" dedikleri şeyin bambaşka bir şey olduğunu keşfediyorlar ve **yazları bile sokağa çıkınca, üzerlerine bol gelen, solmuş koyu lacivert ya da solmuş koyu kahverengi renkte bir pardösü giyiyorlardı** (Pamuk, 2021: 101).

Örneklerde de görülebileceği üzere, toplumda kadınlardan beklenen belirli bir giyim tarzının yanı sıra, kadınlar için sosyal olarak "uygun" olarak algılanan bir giyim yaklaşımı olduğu anlaşılmaktadır. Kadınlar için belirli kıyafet kurallarının dayatılması, belirli grupların veya ataerkil toplumların, kadınların eylemleri ve fiziksel özellikleri üzerinde tahakkümünü sürdürmelerinin bir aracı olarak hizmet edebilmektedir. Bu etki, kıyafetlerin ötesine geçerek kadınların varoluşunun çeşitli yönlerini de etkileyebilmekte ve kadınların bağımsızlığını kısıtlayan güç dengesizliklerini daha da sağlamlaştırabilmektedir. Kadınlara atfedilen toplumsal özellikler, biyolojik cinsiyetlerinden esinlenerek atfedilen ancak biyolojik cinsiyetleri tarafından onlara doğal olarak verilmeyen kategorik özelliklerdir.

G) Erkeklerle Atfedilen Toplumsal Özellikler

Kadınlar hem ev idaresinden hem de çocuk yetiştirmekten sorumlu olarak algılanırken, erkekler ise buna karar veren kişiler olarak görülmektedir. Ellemers'a göre, toplumların kadın ve erkeklerden farklı beklentileri vardır (Ellemers, 2018: 276). Örneğin erkek çocukların oyuncak askerlerle ya da arabalarla oynaması beklenir. Mavi rengin erkek çocuklara atfedilmesi ve doğacak çocuğun genellikle erkek olmasının beklenmesi, erkeklerle yönelik toplumsal atıflara verilebilecek diğer örneklerdir. Aşağıda romandan erkeklerle yönelik toplumsal beklentilere ilişkin bazı örnekler yer almaktadır:

Örnek 1: İstanbul'dan çıkardığım ders, orada tutunabilmek için insanın köyden yanında asker gibi getireceği, işçi gibi çalıştıracağı en azından **üç erkek çocuğu olması gerektiğidir** (Pamuk, 2021: 47).

Örnek 2: Bir keresinde tıraş losyonunun kokusunu daha iyi koklamak bahanesiyle burnunu boynuma doğru sanki ben ibneymişim gibi alaycılıkla yaklaştıran bir maskarayı çenesine çaktığım sert bir yumrukla devirerek, arka sıralarda outran kabadayılarının saygısını kazanmıştım (Pamuk, 2021: 74).

Erkeklerin biyolojik cinsiyetlerine dayalı olarak erkeksi olmanın önemini vurgulayan roller oynamaları beklenebilir; ilk bağlamda çiftçilik işlerini yapmak için “en az üç erkek çocuk sahibi olmak gerekir” çünkü bu tür işler fiziksel güç gerektirir. Bunun yanı sıra, ikinci bağlamda olduğu gibi güzel koku sürünmeleri ise kadınlardan beklenen bir durumdur. Erkeklerin güzel kokular sürmeleri, toplumun onlara uygun görmediği bir özellik olduğu için bunu yapan erkekler “öteki” olarak etiketlenmektedirler. Dolayısıyla bu rollerin tek kaynağı toplumsal inşadır.

H) Ötekileştirilmiş Kökenler

Karşıt niteliklere sahip bir bağlantı çifti, ikili karşıtlık olarak adlandırılır. “Yukarı” ve “aşağı” tasvirleri, genç ve yaşlı arasındaki karşıtlık, hikayelerdeki kahraman ve kötü karakterler, “beyaz” ve “siyah” renkler arasındaki ayrım ve geleneksel erkeklik ve kadınlık bağlantısı ikili karşıtlıklara örnektir. Azınlık gruplar her zaman ikili karşıtlıklar üzerinden ötekileştirilir. ⁶Aşağıdaki örnekler toplumsal açıdan ikili karşıtlık içeren göstergeleri içermektedir:

Örnek 1: Çünkü sindirmek istediği Doğulu bir öğrencinin (**o zamanlar kimse Kürt kelimesini kullanmazdı**) şivesi ve kıyafeti ile alay etmişti (Pamuk, 2021: 76).

Örnek 2: Duttepe’de, Kültepe’de ne kadar sahipsiz, gariban varsa (**Aleviler de gelseydi daha iyiydi**) bu mübarek günde sıra olup elimi öptüler (Pamuk, 2021: 95).

⁶ Media Studies. <https://media-studies.com/binary-opposition/>. Erişim Tarihi. 30.05.2023

İnsanlar hangi etnik gruba ve nasıl bir aileye doğacaklarını seçemeyip buna karar veremezken öte yandan toplumun “azınlık” grupları, çoğunluk gruplar tarafından inşa edilen “ötekiliklerini” içselleştirmek zorunda bırakılmaktadırlar. İnsanların din, dil, etnik köken ya da ırk gibi konularda azınlık olarak kabul edilen bir toplumun üyesi olarak doğmuş olmaları, yukarıda sırasıyla birinci ve ikinci bağlamlarda Kürtlerin ya da Alevilerin toplumda etnik ya da dini açıdan azınlık olarak kabul edildikleri için belirli gelenekler nedeniyle olumsuz kalıp yargılar atfedildiği gibi, ataeril sistemin onları “öteki” olarak etiketlemesi için bu azınlık grupların bir ferdi olarak dünyaya gelmiş olmaları yeterli görülmektedir.

Kaynak metindeki (anti)feminist göstergelerin tanımlanması, çözümlenmesi ve tartışılmasının ardından, *Kafamda Bir Tuhaflık* başlıklı romanın İngilizce ve Fransızca çevirilerinin değerlendirilmesi amacıyla Öztürk Kasar’ın (2021) “Çeviride Anlam Evrilmesi Dizgeselliği” temel alınarak kaynak metindeki ilgili göstergelerin yer aldığı bağlamlar erec metinlerdeki göstergeler ve bağlamlarla karşılaştırılmıştır. “Çeviride Anlam Evrilmesi Dizgeselliği” kavramı ilk olarak Öztürk Kasar tarafından 2009 yılında Fransızca dilinde ortaya atılmıştır. Bu ilk “Çeviride Anlam Evrilmesi Dizgeselliği”nde, çeviri sürecinde anlam dönüşümlerini açıklayan sekiz eğilim sunulmuştur. Daha sonra, 2015 yılında Öztürk Kasar tarafından bir eğilim daha eklenmiş ve böylece toplam anlam evrilmesi eğilimi sayısı dokuzaya çıkarılmıştır (Öztürk Kasar and Tuna, 2015: 463). Bu dizgeselliğin son versiyonu Öztürk Kasar tarafından 2021 yılında güncel hale getirilmiştir. Mevcut tez İngilizce dilinde yürütüldüğü için, dizgeselliğin 2017 yılında Öztürk Kasar ve Tuna (2017a) tarafından yapılan İngilizce çevirisi kullanılmıştır. Tablo 1’de, dizgeselliğin 2021 yılında Öztürk Kasar tarafından son hali verilen Türkçe versiyonu görülebilir.

Tablo 1. Çeviride Anlam Evrilmesi Dizgeselliği

Anlam Evrilmesi Düzeyleri	Anlam Evrilmesi Dereceleri	Anlamı Evrilmiş Çeviri Türü	Anlam Evirici Eğilimler	Anlamsal Sonuçlar	Anlamlama Alanları
1. ANLAMLAMAMANIN DEĞİŞİMİ	1.	Aşırı Çeviri	Anlamın Aşırı Yorumlanması	Aşırı Anlam	ANLAM
	2.	Bulanık Çeviri	Anlamın Bulanıklaştırılması	Bulanık Anlam	
	3.	Eksik Çeviri	Anlamın Eksik Yorumlanması	Yetersiz Anlam	
2. ANLAMLAMAMANIN DÖNÜŞÜMÜ	4.	Eğreti Çeviri	Anlamın Kaydırılması	Başka Anlam	DOLAY ANLAM
	5.	Yanlış Çeviri	Anlamın Bozulması	Yanlış Anlam	
	6.	Karşıt Çeviri	Anlamın Çarpıtılması	Karşıt Anlam	
3. ANLAMLAMAMANIN YİTİMİ	7.	Aykırı Çeviri	Anlamın Saptırılması	Aykırı Anlam	ANLAMSIZLIK
	8.	Anlamsız Çeviri	Anlamın Parçalanması	Anlamsızlık	
	9.	Çevrilme-mişlik	Göstergenin Yok Edilmesi	Gösterge Yokluğu	

(Öztürk Kasar, 2021: 28)

Tablo 1’de verilen dizgesellik, kaynak metindeki göstergelerin anlamlarının erek metinde ne ölçüde dönüştüğünü ve nasıl temsil edildiğini değerlendirmek adına önemli bir araçtır. Bu tezde, kaynak metinde belirlenen (antifeminist) göstergeler ve bağlamlar, “Çeviride Anlam Evrilmesi Dizgeselliği”nin sunduğu dokuz eğilim çerçevesinde detaylı bir çözümlemeye tabi tutulmuştur.

Bu dokuz eğilim çerçevesinde gerçekleştirilen çözümleme, her bir göstergenin çeviri sürecinde hangi eğilimlere tabi tutulduğunu ve bu dönüşümün erek metinlerde nasıl yansıtıldığını anlamak için bir rehber sağlamıştır. Bu tez, her bir eğilimin çeviri sürecindeki etkilerini ele alarak, çevirmenin belirli bir eğilimi nasıl işlediğini ve çevirinin feminist veya antifeminist söylemi nasıl etkilediğini anlamak için detaylı bir perspektif sunmuştur.

Öztürk Kasar ve Tuna'nın öne sürdüğü bu dokuz eğilim, çeviri sürecindeki anlam dönüşümünü sistematik bir şekilde açıklamakta ve bu çerçeve, çeviri çözümlemelerinin derinliğini artırmaktadır. Bu nedenle Tablo 1, çeviri sürecinde meydana gelen anlam dönüşümlerini belirlemek ve çevirmenin tercihlerini daha anlamlı bir bağlamda değerlendirmek adına bu tezin temel analitik araçlarından biridir.

Tablo 1'deki anlamlandırma eğilimleri “anlam (göstergenin anlam alanı içinde), dolay anlam (göstergenin anlam alanının sınırlarında), anlamsızlık (göstergenin anlam alanının dışında)” olmak üzere üç anlamlama alanına ayrılmaktadır (Öztürk Kasar, 2021: 28). İlk üç anlam dönüşümü “anamlamanın değişimi” düzeyinde kategorize edilmektedir. Öztürk Kasar'ın (2021) belirttiği üzere bunlar “anlamın aşırı yorumlanması”, “anlamın bulanıklaştırılması” ve “anlamın eksik yorumlanması”dır. Anamlamanın değişimi alanındaki belirleyici eğilimler, bu alanda sırasıyla aşırı çeviri, bulanık çeviri ve eksik gibi sonuçlara yol açmaktadır. Gösterge alanının dolay anlam alanında, erek metinde yeniden üretilen gösterge, kaynak göstergenin anlam alanının sınırlarına götürülür ve göstergede aşırı anlam, bulanık anlam ve yetersiz anlam ortaya çıkar (Öztürk Kasar, 2021: 28). Dolay anlam alanı anamlamanın dönüşümü kapsamında ele alınmıştır. Bu alanda göstergenin anlamı yavaş yavaş değişmeye başlamaktadır. Bunun sonucunda erek metinde sırasıyla eğreti çeviri, yanlış çeviri ve karşıt çeviri gibi dizgesel eğilimler sonucunda kaynak metne göre yetersiz anlam, başka anlam ya da karşıt anlam ortaya çıkmaktadır. Anamlanma alanı bağlamında üçüncü alan “anamlamanın yitimi” olarak adlandırılmıştır. Bu alanda kaynak gösterge erek metinde öyle bir şekilde yeniden üretilir ki erek gösterge kaynak göstergenin anlam alanının dışına çıkar. Bu alandaki anlam dönüşümlerinde gösterge özgün anlamından tamamen uzaklaşır ve sırasıyla aykırı çeviri, anlamsız çeviri ve çevrilmemişlik gibi dizgesel eğilimler sonucunda göstergenin aykırı anlam, anlamsızlık ve gösterge yokluğunu ortaya çıkarır (Öztürk Kasar, 2021: 28).

Bu dizgesellik, roman, öykü, şiir, tiyatro metni, masal, sone ve çocuk yazını gibi farklı yazınsal türlerdeki çevirilerin değerlendirilmesinde yaygın bir kullanım alanı bulmuş ve ilgili literatürde feminist bir bakış açısıyla incelenen yazınsal çevirilerin değerlendirilmesinde de kullanılmıştır.

Bir bütün olarak bu dokuz eğilim; anlamın aşırı yorumlanması, anlamın bulanıklaştırılması, anlamın eksik yorumlanması, anlamın kaydırılması, anlamın

bozulması, anlamın çarpıtılması, anlamın saptırılması, anlamın parçalanması ve göstergenin yok edilmesidir (Öztürk Kasar, 2021: 28).

Öztürk Kasar'ın (2021) tarafından tanımlandığı üzere, kaynak metindeki örtük bir gösterge erek metinde açık bir şekilde ifade edildiğinde veya açıklandığında, bu durum anlamın aşırı yorumlanmasından kaynaklanır. Anlamın bulanıklaştırılması ise kaynak metinde açıkça alımlanabilen bir göstergenin çeviride muğlak ya da belirsiz hale getirilmesiyle gerçekleşir. Anlamın eksik yorumlanmasının ortaya çıkması, belirli bir göstergenin çeviri sürecinde bilgi veya anlam yetersizliği olduğunda düşünülebilir. Tersine, kaynak metindeki bir göstergenin yan anlamının, kaynak metnin bağlamsal özüne uymamasına rağmen erek metin için seçildiği durumlarda, bunun anlam kaydırılmasından kaynaklandığı söylenebilir. “Anlamın bozulması” eğilimi, kaynak metinde kullanılan ifadeyle belirli bir anlam bağlantısını koruyan, ancak kaynak gösterge ile karşılaştırıldığında yanlış bir anlam üreten bir çeviriyle ilgilidir. Anlamın çarpıtılması, kaynak göstergeye kıyasla doğrudan karşıt bir anlama sahip bir erek göstergenin üretilmesiyle sonuçlanır. Kaynak metindeki gösterge, hedef metinde alakasız bir gösterge yoluyla yeniden üretilirse, bu anlamın saptırılması olarak kategorize edilir. Öte yandan, erek metinde anlamdan yoksun bir gösterge ya da göstergeler dizisi üretildiğinde, ancak yine de kaynak gösterge(ler)den bazı izler taşıyorsa, bu eğilim anlamın parçalanması olarak kabul edilir. Son olarak, kaynak metindeki önemli bir anlambirim erek metinde atlanır ya da çıkarılırsa, bu da göstergenin yokluğuyla sonuçlanırsa, bu eğilim göstergenin yok edilmesi olarak adlandırılır (Öztürk Kasar, 2021: 29-35).

Kaynak metinde saptanan toplam 103 gösterge, İngilizce ve Fransızca erek metinlerindeki potansiyel anlam dönüşümlerini ve sonuçlarını tartışabilmek amacıyla çözümlenmiştir. Saptanan bulgular tezde yer alan dokuz ana antifeminist kategori ve ayrı olarak tek bir ana kategoride ele alınan feminist göstergelerin anlam evrilme düzeyleri İngilizce ve Fransızca dillerine göre farklılık göstermektedir.

“Women as the Object (Kadınların Nesne Olma Durumu)” başlıklı antifeminist göstergeler kapsamındaki birinci kategoride on beş örnek çözümlenmiştir. Kadınların nesneleştirilmesi, geleneksel olarak ataerkil toplumlarda başvurulmuş olumsuzlayıcı ve aşağılayıcı bir uygulamadır. Kadınların bir nesneden ya da sahip olunan bir eşyadan başka bir şeye indirgenemediğini, fiziksel özelliklerinin sıklıkla cinsellikle ilişkilendirildiğini ve kadınların özerkliklerinin, eylemliliklerinin ve kişiliklerinin göz ardı edildiğini

gösterir. Ataerkil toplumların kadınları nesne olarak görmesine katkıda bulunan pek çok tarihsel, kültürel ve sosyal unsur sayılabilir. Tüm toplumların veya insanların bu fikirleri desteklemediğini, ancak birçok kültürün ataerkil bir eğilimi benimsediğini unutmamak gerekmektedir. Ataerkil kültürlerde kadınların sıklıkla nesneleştirilmesinin sözde önemli rasyonelleri vardır. Kadınların nesneleştirilmesi tarihsel ve kültürel temellerden, toplumsal cinsiyet kalıp yargılarından, medya ve popüler kültürden, ekonomi ve güç dinamiklerinden, cinselleştirmeden, sosyalleşme ve eğitimden büyük ölçüde etkilenmektedir. Kadınların nesne olarak sunulduğu bağlamlar, “kız kaçırılması”, “kadın kıyafetleri”, “erkeklerin kadınlar üzerindeki iktidarı”, “kadınların erkeklerin cinsel arzusu olması”, “erkeklerin sokakta kadınlara laf atması”, “kadınlara yönelik nesneleştirici söylemler”, “kadınların fiziksel görünüşleri nedeniyle nesneleştirilmesi” gibi çeşitli temaları kapsamaktadır. “Erkeklerin kendilerini kadınlardan üstün görmesi”, “kadınların erkekler için bir öz-tatmin nesnesi olması”, “kadınların erkeklerin kararlarında pasif nesneler olması”, “kadınların evlilikte söz sahibi olmaması”, “erkeklerin birden fazla kadınla evlenmesi”, “kadınların çevresel bir öge olarak algılanması” ve “kadınların erkekler için bir namus meselesi olması” olması gibi bağlamlar da kadınların nesne olarak kurgulandığı söylemlerde bulunabilmektedir. Bu kategoride, Erek Metin 1’de (EM1 [İngilizce çevirisi]) kadını nesne olarak gösteren antifeminist göstergeler beş bağlamda aşırı yorumlanmış; iki bağlamda bulanıklaştırılmış; üç bağlamda eksik yorumlanmış; bir bağlamda anlamın kaydırılması yoluyla yeniden üretilmiş; bir bağlamda göstergenin anlamı bozulmuş; iki bağlamda anlamın saptırılması yoluyla yeniden üretilmiş; bir bağlamda da gösterge yok edilmiştir. Erek Metin 2’de (EM 2 [Fransızca çevirisi]) kadını nesne olarak gösteren antifeminist göstergeler dört bağlamda aşırı yorumlanmış; bir bağlamda eksik yorumlanmış; iki bağlamda göstergenin anlamı kaydırılmış; bir bağlamda göstergenin anlamı çarpıtılmış; iki bağlamda ise gösterge yok edilmiştir. Anlam dönüşümlerinin erek okur üzerindeki etkisi, dönüşümün niteliği ve kapsamı, metnin bağlamı ve okurun bireysel bakış açısı gibi çeşitli faktörlere bağlı olarak değişebilmektedir. Metnin açıklığı, kültürel normlar ve kaynak metinde yer alan kültürel söylemler kapsamında, romanda kadının nesneleştirilmesine ilişkin göstergeler erek metinlerde anlam dönüşümlerine uğramıştır. Bu anlam dönüşümleri, nesne olarak kadın kategorisi kapsamında erek okur için kaynak metindeki göstergenin anlamını değiştirmiştir.

Women as Passive Recipients (Pasif Kabullenici Olarak Kadınlar)” başlıklı ikinci kategoride toplam on örnek çözümlenmiştir. Kadınlara yönelik toplumsal cinsiyet eşitsizliği tarih boyunca devam etmiştir. Tarihsel eşitsizlikler nedeniyle, kadınlar farklı toplumlarda sıklıkla pasif ve erkeklerden daha zayıf olarak tasvir edilmiştir. Erkekler ise daha güçlü ve üstün olarak algılanmıştır. Kadınların tarih boyunca ve modern kültürde sergiledikleri eylemlilik, güç ve azim, günümüz toplumlarında giderek daha fazla tanınmaya ve değeri bilinmeye başlamıştır. Kadınları yücelten ve güçlendiren, potansiyellerini ve topluma katkılarını kabul eden hikayeler ve programlar sunmak için çaba sarf edilmektedir. Bununla birlikte, kadınlar çeşitli toplumlarda hak ve fırsatlarının kısıtlanması da dahil olmak üzere çok sayıda zorluk ve sınırlamayla karşılaşmıştır. Bu toplumsal cinsiyet kalıpları ve eşitsizlikler, kadınların pasif alıcılar olarak algılanmasını pekiştirmiştir. Sonuç olarak erkekler, kadınlar üzerinde hakimiyet rolleri üstlenmiş ve genellikle onlar adına kararlar almışlardır. Aynı zamanda, kadınları hedef alan aşağılayıcı ve eşitsizlik odaklı söylemler toplumlarda yerleşik hale gelmiştir. Antifeminist göstergeler bağlamında, “pasif kabullenici olarak kadınlar” başlığı altında kategorize edilen on örnek tartışılmıştır. Bu örnekler, “erkeklerin kadınlar adına karar vermesi”, “evlilik öncesi cinsel ilişki durumunda kadınlara yönelik olumsuz tutumlar”, “kadınların eylemleri için erkeklerden izin alması”, “toplumsal baskıların kadınlar üzerindeki etkisi”, “kadınların pasif rolde bırakıldığı kaçırma vakaları”, “görücü usulü evliliklerde kadınların pasif rolü”, “aile içinde babanın karar verme yetkisi” ve “kadınlar üzerindeki erkek egemenliği” gibi temaları kapsamaktadır. Bu örnekler, kadınların pasif kabulleniciler olarak görüldüğü tarihsel algıyı vurgulamak ve bu algının altını çizerek yerleşik kalıplara meydan okumak ve bunları dönüştürmek amacıyla ele alınmıştır. Bu kategoride, EM1’de kadınları pasif kabullenici olarak gösteren antifeminist göstergeler dört bağlamda aşırı yorumlanmış; iki bağlamda eksik yorumlanmış; bir bağlamda anlamın çarpıtılması ile yeniden üretilmiş; bir bağlamda anlam saptırılarak yeniden üretilmiş; bir bağlamda gösterge yok edilmiştir. EM2’de kadınları pasif kabullenici olarak gösteren antifeminist göstergeler bir bağlamda eksik yorumlanmış; bir bağlamda anlamı bozularak çevrilmiş; iki bağlamda göstergenin anlamının çarpıtılması ile yeniden üretilmiş; bir bağlamda ise gösterge yok edilmiştir. Kaynak metinde bulunan örneklerin İngilizce ve Fransızca çevirilerinde bazı göstergelerin anlamları erkek okur için korunmuş olsa da, edilgen kabulleniciler olarak kadın kategorisinde, çoğu durumda anlamlar erkek

okur için dönüştürülmüştür. Bu durum, erek metin okurlarının kadının edilgen kabulleniciler olarak statüsünü daha hafif bir şekilde algılamalarına yol açmaktadır.

“Locations with Masculine Names (Eril İsim Verilen Yer Adları)” başlıklı üçüncü kategoride kaynak metnin çözümlenmesi sonucunda toplam on yedi eril yer adı örneği tespit edilmiştir. Yerlere eril ya da dişil isimler verilmesi tarihsel, kültürel ve dilbilimsel hususlar da dahil olmak üzere çeşitli faktörlere bağlanabilir. Bununla birlikte, yer adlarının toplumlar içinde eril kimlikler üstlenmesi yaygın bir uygulamadır. Bu eğilim, ataerkil zihniyetin süregelen etkisine dayandırılabilir. Etkili, saygın veya güçlü birçok tarihi şahsiyetin erkek olduğu düşünüldüğünde, cadde, sokak, bulvar, bina ve konum gibi yer adları genellikle eril atıflarla donatılmıştır. Romanda yer alan mekânların çoğuna erkek isimlerinin verildiği tespit edilmiştir. Toplumlarda liderlerin, kaşiflerin ve tarihi figürlerin isimleri genellikle erkektir. Bu da yer isimlerinin ağırlıklı olarak erkek isimlerinden oluşmasının bir diğer nedenidir. Buna ek olarak, dil de bu geleneklerin şekillenmesinde önemli bir rol oynamaktadır; bazı diller, doğasında cinsiyet çağrışımı olan dilbilgisi kuralları nedeniyle yer adlarına eril nitelikler atfetmektedir. Bu örnekler arasında, kaynak metindeki “semt”, “okul”, “hipodrom”, “otobüs durağı”, “emlak”, “cami” ve “cadde” gibi yer adları da dahil olmak üzere çoğunun eril figürlerin adını taşıdığı görülmektedir. Ayrıca, bu yer adlarının İngilizce çevirilerinde yalnızca iki anlam dönüşümü örneği tespit edilmiştir. Buna karşılık, bu örneklerin Fransızca çevirilerinde göstergelerin kaynak metindeki eril anlamlarının korunduğu gözlemlenmiştir. Anlam dönüşümü tespit edilen erek göstergelerde, kaynak metinde bulunmayan bir ifade İngilizce çeviriye eklenmiş ve örneklerin %11,76’sını oluşturan iki örnekte göstergenin anlamının aşırı yorumlandığı bulunmuştur. Geri kalan on beş eril yer adının EM1’de korunduğu, eril yer adlarına sahip tüm göstergelerin ise EM2’de korunduğu görülmüştür.

“Patriarchal Language Use (Eril Dil Kullanımı)” başlıklı dördüncü kategoride toplam on sekiz örnek çözümlenmiştir. Ataerkil dil, geleneksel toplumsal cinsiyet rollerini ve güç dinamiklerini yansıtan ve pekiştiren, erkeklerin tipik olarak baskın, kadınların ise ikincil olarak görüldüğü dil kullanımını ifade eder. Bu tür bir dil kullanımı, hem açık hem de örtük olmak üzere çeşitli şekillerde kendini gösterebilir ve toplumsal cinsiyete ilişkin tutum ve algıların şekillenmesinde önemli bir rol oynar. Ataerkil dil kullanımına toplumlarda çeşitli ifadelerle rastlanmaktadır. Cinsiyete dayalı zamir ve unvanların kullanımı, İngilizce’de “man” ifadesinin insanı, “mankind” ifadesinin tüm insanlığı ifade

etmek için kullanılması, kalıplaşmış toplumsal cinsiyet rolleri, kadını ikincilleştiren aşağılayıcı söylemlerin varlığı, meslek adlarında toplumsal rollerden kaynaklanan eril dil kullanımları kültürlerde yerleşiktir. Dilin tutumları şekillendirme ve sosyal yapıları etkileme gücünün farkında olarak, toplumsal cinsiyet deneyimlerinin çeşitliliğini yansıtan ve bu çeşitliliğe saygı duyan bir dili teşvik ederek daha kapsayıcı ve eşitlikçi bir toplum yaratmak mümkün olabileceken toplumsal olguları yansıtan yazında da eril dil kullanımı yaygındır. Bu tezdeki kaynak metinde antifeminist göstergeler bağlamında, ataerkil dil kullanımına ilişkin toplam on sekiz örnek tespit edilmiş ve tartışılmıştır. Tartışılan bu örnekler arasında, “akrabaların adlandırılmasında eril terimlerin kullanılması”, “ ‘adam’ sözcüğünün cinsiyetçi bir söyleme dahil edilmesi”, “kadınları ötekileştiren ataerkil dil kullanımı”, “ataerkil dilin ikili karşıtlık yaratacak şekilde kullanımı” yer almaktadır. Bunun yanı sıra, “kadınları aşağılayıcı argo ifadelerin varlığı” ve “toplumlarda cinsiyetlere atfedilen özelliklerin anlatımında” veya “kadınlar için mesleki unvanların türetilmesinde” de eril dil kullanımının söz konusu olduğu görülmüştür. Bu kategoride, EM1’de eril dil kullanımına sahip antifeminist göstergeler bir bağlamda aşırı yorumlanmış, altı bağlamda bulanıklaştırılmış, bir bağlamda eksik yorumlanmış ve on bağlamda göstergenin yok edildiği tespit edilmiştir. EM2’de eril dil kullanımının aşırı yorumlandığı, bulanıklaştırıldığı, eksik yorumlandığı, kaydırıldığı ve çarpıtıldığı durum sayısı bir iken, beş bağlamda eril dil içeren göstergenin yok edildiği bulunmuştur. Romanın İngilizce ve Fransızca çevirilerinde eril dil içeren göstergelerin anlamında dönüşümler yaşanırken, bazı örneklerde kaynak göstergenin anlamının korunmuş olması dikkat çekicidir; bu da eril dil kullanımının her iki erek kültürde de yaygın olduğunun kanıtı olabilir.

“Male as the Owner (Sahiplenici Olarak Erkek)” başlıklı beşinci kategoride toplam yedi örnek çözümlenmiştir. Yaşamın çeşitli yönleri üzerinde erkek mülkiyeti veya kontrolü, köklerini sosyal yapıların genellikle erkek otoritesi ve hakimiyeti etrafında düzenlendiği tarihsel ataerkillikte bulur. Bu düşünce tarih boyunca farklı kültürlerde yaygın olmuş ve çeşitli şekillerde tezahür etmiştir. Ataerkil düşüncenin toplumlardaki baskınlığı göz önüne alındığında, mülkiyet kavramı ağırlıklı olarak erkeklerle ilişkilendirilmiştir. Örneğin, erkekler tarihsel olarak mülk sahibi olarak görülmüştür. Mülkiyet ve toprak tipik olarak erkek soyundan geçtiği için, yasal mülkiyet ve miras öncelikle erkeklere atfedilmiştir. Erkekler genellikle hanelerin geçimini sağlayan birincil

kiři rolünü üstlenmiş, mali konularda karar verme yetkisini üstlenmiş ve böylece ekonomik olarak tüm varlıkların kontrolünü ellerinde tutmuşlardır. Siyasi güç ve onu kullananlar genellikle erkek olarak algılanmıştır. Siyasi bağlamlarda otorite konumundaki liderler ve bireyler ağırlıklı olarak erkek olmuştur. Benzer şekilde, aile yapıları içinde de erkekler geleneksel olarak karar vericiler ve iktidar sahipleri olarak görölmüştür. Bu algı, geleneksel olarak erkeklerle ilişkilendirilen ve onları mutlak kontrol ve etkiye sahip olarak gösteren toplumsal cinsiyet rolleri ve özellikleri ile pekiştirilmiştir. Toplumsal cinsiyet eşitliğı hareketleri bu yerleşik güç yapılarını yıkmaya çalışmakta, mülkiyet, yetki ve fırsatların cinsiyete göre değil, bireysel liyakat, yeterlilik ve seçime göre belirlendiğı adil ve daha kapsayıcı bir toplumu savunmaktadır. Bu çabalar, yaşamın çeşitli alanlarında erkek egemenliğini ve sahipliğini sürdüren tarihsel normlarla yüzleşmek ve bunları dönüştürmek için elzemdir. Kaynak metinde “sahiplenici olarak erkek” temasıyla ilgili toplam yedi örneğe rastlanmıştır. Bu bağlamlarda, “sahiplik sıfatının erkeklere verilmesi”, “kadınların sahibi olarak erkekler”, “erkeklere atfedilen dini çağrışımli nitelikler”, “metinde erkek profesyonellerin baskınlığı”, “geleneksel erkeklik normlarına uygun özelliklerin kullanılması” ve “erkeklerin mülk, para, güç, dükkan, araba ve hatta soyadı gibi çeşitli öğelerin sahibi olarak gösterilmesi” gibi örnekler sahiplenici olarak erkek kategorisi kapsamında ele alınmıştır. Bu kategoride, EM1’de erkeğı mal sahibi olarak gösteren antifeminist göstergeler bir bağlamda aşırı yorumlanmış, bulanıklaştırılmış ve anlamın saptırılması yoluyla yeniden üretilmişken iki bağlamda gösterge yok edilmiştir. EM2’de erkeğı sahiplenici olarak gösteren antifeminist göstergeler bir bağlamda aşırı yorumlanırken ilgili göstergelerin geri kalanı korunmuştur. Bu antifeminist göstergelere ilişkin anlamın yüksek oranda korunması, hedef kültürde de benzer yanlış uygulamaların yaygınlığına bağlanabilir. Toplumlardaki hakim ataerkil bakış açısı göz önüne alındığında, “sahiplik” kavramı ağırlıklı olarak erkeklerle ilişkilendirilir. Romanda da erkek karakterler sürekli olarak “sahiplik” kavramıyla ilişkilendirilmektedir. Bu ilişkilendirmenin, erkeklerin kadınlara kıyasla daha üstün, güçlü ve baskın bir konuma sahip olduğı algısından kaynaklandığı düşünülmektedir.

“Women Confined to Households (Eve Mahkum Edilen Kadınlar)” başlıklı altıncı kategoride toplam dokuz örnek çözümlenmiştir. Kadınların ev içi rollere hapsedilmesi, toplumlarda hakim olan ataerkil bakış açısının bir sonucudur. Ataerkilliğın hüküm sürdüğü toplumlarda erkekler genellikle ev dışında çalışan, ailenin temel ihtiyaçlarını

karşılayan ve kadınlardan daha fazla özgürlüğe sahip bireyler olarak görülür. Buna karşılık, kadınlar genellikle ev işleri veya çocuk bakımı gibi ev içi sorumluluklarla sınırlı bireyler olarak algılanmaktadır. Ekonomik kaygılar, tarihsel uygulamalar, kültürel inançlar, toplumsal roller ve beklentiler, eğitim kısıtlamaları ve belirli toplulukların yasal veya siyasi sistemleri de dahil olmak üzere çok sayıda faktör kadınların hane içine hapsedilmesine katkıda bulunmaktadır. Tarih boyunca bu faktörler kadınlara çocuk yetiştirme, yemek pişirme ve ev işleri gibi sorumluluklar yüklemiştir. Kadınlar genellikle hanelerin merkezi figürleri olmalarına rağmen, ev içinde karar verme yetkisi genellikle erkeklere atfedilmiştir. Sanayileşme süreci bu ayrımı daha da pekiştirmiş, erkekler giderek daha fazla fabrika işlerinde çalışırken, kadınlar ev içi rollerle daha da sınırlandırılmış hale gelmiştir. Buna ek olarak, bazı toplumların kültürel inançları, kadınların öncelikle ev temelli roller üstlenmesi gerektiği fikrini desteklemiştir. Toplumsal cinsiyet rollerini etkileyen normlar ve beklentiler, kadınları eş ve anne rolleriyle daha da kısıtlamıştır. Tarihsel olarak, kadınların eğitime erişimi sınırlı olmuş ve bu da kadınların eve hapsolmasına katkıda bulunmuştur. Bazı toplumlarda, kadınları kamusal yaşamdan dışlayan yasal ve siyasi sistemler de onları ev içi alanlarla sınırlandırmıştır. Bunların yanı sıra, kadınlar ekonomik bağımsızlıklarının olmaması nedeniyle kendilerini hane içine hapsolmuş bulabilmekte, bu da bir kısır döngü içinde erkeklere bağımlı olma hissine yol açmaktadır. Romanda “eve mahkum edilen kadınlar” kapsamında toplam dokuz örneğe rastlanmıştır. Bu örnekler “eve hapsedilen karakter”, “ev işleri, çocuk yetiştirme, yemek yapma gibi konuların kadının sorumluluğu olarak görülmesi”, “kız çocuklarının eğitim hakkı”, “kadının evdeki rolü”, “kadının eve hapsedilmesi gerektiği düşüncesi”, “ev işlerinin kadının sorumluluğu olarak görülmesi” ve “kadının eve hapsedilerek bunalıma girmesi” gibi konularla ilgilidir. EM1’de ev içine hapsedilmiş kadınları betimleyen antifeminist göstergeler sekiz bağlamda aşırı yorumlanmış, iki bağlamda eksik yorumlanmış, bir bağlamda anlamın kaydırılması yoluyla yeniden üretilmiş ve bir bağlamda göstergenin anlamının bozulması yoluyla yeniden üretilmiştir. EM2’de evlere mahkum edilmiş kadınları betimleyen antifeminist göstergeler üç bağlamda aşırı yorumlanırken bir bağlamda göstergenin anlamı kaydırılmıştır. Toplumlarda ataerkil bakış açısının hakim olması nedeniyle, kadınların ev içi rollerle sınırlandırılması kavramı öncelikle yerleşik toplumsal normlar ve beklentilerle bağlantılıdır. Roman boyunca, kadın karakterler kendilerini sürekli olarak ev içi ortamlara

hapsedilmiş bulurlar. Buna karşılık, erkek karakterler ev dışında çalışan ve ev içinde karar verme yetkisine sahip bireyler olarak tasvir edilir.

“Social Attributes for Females (Kadınlara Atfedilen Toplumsal Özellikler)” başlıklı yedinci kategoride toplam yirmi örnek çözümlenmiştir. Kadınlara yönelik toplumsal nitelikler, toplumların kadınlarla ilişkilendirdiği bir dizi özellik, rol ve beklentiyi kapsar. Bu nitelikler zaman içinde evrilmiş olup kültürler ve dönemler arasında farklılık göstermiştir. Kadınlara yönelik bazı toplumsal nitelikler güçlendirici ve ilerletici özelliklere sahipken, diğerleri sınırlayıcı ve geleneksel cinsiyet rollerini pekiştirici olmuştur. Toplumdaki cinsiyet rolleri ve sorumlulukları önemli ölçüde çeşitlilik göstermektedir. Erkekler kadınlara kıyasla daha fazla özgürlük hissine sahip olma eğilimindedir. Kadınlara yüklenen toplumsal beklentiler de oldukça farklıdır. Örneğin, erkeklerden fiziksel güç ve dayanıklılık beklenirken, kadınlardan şefkat, empati ve bakım verme becerileri gibi özellikler sergilemeleri beklenir. Ayrıca, kadınlar genellikle kıyafet seçimleri, makyajları ve fiziksel görünüşleriyle ilgili sosyal baskılarla karşı karşıya kalmaktadır. Buna ek olarak, kadınların genellikle iletişimde ve toplumsal becerilerde üstün olmaları beklenir. Çocuklar ve aile üyeleri için birincil bakıcı rolü genellikle kadınlara yüklenir. Bazı toplumlar kadınların alçakgönüllülüğüne ve erdemine büyük değer verir ve onlardan giyim ve cinsel davranış konusunda katı davranış kurallarına uymalarını bekler. Kaynak metinde “kadınlara atfedilen toplumsal özellikler” kategorisi altında toplam yirmi örneğe rastlanmıştır. Bu örnekler, “kadın figürünün besleyici karakteri”, “kadınlardan beklenen duygusal ve fiziksel özellikler”, “kadınların cinsel yaşamlarına ilişkin beklenen ya da öngörülemeyen davranış kalıpları”, “kadınların yerleşik toplumsal normlara uymasına yönelik toplumsal talep”, “toplumsal çerçevede artan şefkat, bakıcılık ve duygusal duyarlılık gibi beklenen nitelikler”, “genç kızlara dayatılan toplumsal kısıtlamalar”, “uyumlu ve itaatkar olma baskısı” gibi başlıklar altında ele alınmıştır. Bunların yanı sıra “kadınların başkalarına güvenmesi beklentisi”, “uygun bir eş imajına uyma baskısı”, “erkeklerin kadınlara kıyasla daha üstün ekonomik konumlara sahip olması beklentisi”, “kadınların erkeklere kıyasla ikincil roller üstlenmesine yönelik toplumsal beklenti”, “kadınların giyim ve konuşma tarzına ilişkin toplumsal talepler”, “kadınların diğer kadınlardan daha üstün görünmesine yönelik toplumsal baskı” veya “kadınların iyimserliği ve konuşkanlığına ilişkin toplumsal beklentiler” de kadınlara atfedilen toplumsal özellikler olarak kaynak metinde karşımıza

çıkmaktadır. Bu kategoride, EM1’de kadınlara atfedilen toplumsal özellikleri gösteren antifeminist göstergeler iki bağlamda aşırı yorumlanmış; iki bağlamda bulanıklaştırılmış; altı bağlamda eksik yorumlanmış; üç bağlamda anlamın kaydırılması yoluyla yeniden üretilmiş; üç bağlamda göstergenin anlamı bozulmuş; iki bağlamda anlamın saptırılması yoluyla yeniden üretilmiş; iki bağlamda ise gösterge yok edilmiştir. EM2’de kadınlara atfedilen toplumsal özellikleri gösteren antifeminist göstergeler iki bağlamda aşırı yorumlanmış, iki bağlamda bulanıklaştırılmış, bir bağlamda eksik yorumlanmış ve iki bağlamda kaydırılmıştır. Bazı göstergelerin anlamı her iki erek metinde de korunmuş olsa da, çoğu örnekte erek metinlerde “kadınlara atfedilen toplumsal özellikler” kategorisi altında anlam dönüştürülmüştür.

“Social Attributes for Males (Erkeklere Atfedilen Toplumsal Özellikler)” başlıklı sekizinci kategoride toplam sekiz örnek çözümlenmiştir. Kùltürler ve ùlkeler arasında, erkeklere atfedilen toplumsal özellikler farklılık gösterebilir, çeşitli beklentileri ve erkeklikle ilgili kalıpyargıları içerebilmektedir. Bu özelliklerin genellemeler olduğunu ve tüm erkekler için geçerli olmadığını kabul etmek önemlidir. Metanet, fiziksel güç, evin geçimini sağlama sorumluluğu, liderlik, bağımsızlık, risk alma isteğı, heteroseksüel normlara bağlılık, sınırlı duygusal ifade, fiziksel görünüme dikkat ve babalığa aktif katılım sıklıkla erkeklerle ilişkilendirilen toplumsal özelliklerdir. Bu özelliklerin tüm toplumlarda sabit olmadığını, medeniyetler kapsayıcılığı ve gelişimi benimsedikçe zaman içinde bu atfedilen özelliklerin değıştiğini de söylemek mümkündür. “Erkeklere atfedilen toplumsal özellikler” kategorisi bu tezde sekiz örneğe konu olmuştur. Bu örnekler “erkeklerin fiziksel gücüne ilişkin beklentiler”, “ilk çocuğun erkek olmasına ilişkin toplumsal beklentiler”, “baba figürü”, “toplumsal normlara uymadığında ibne olarak algılanan erkekler”, “uzun saçlı erkeklere yönelik toplumsal algı”, “ ‘güz el’ sözcüğünün sadece kadınlarla ilişkilendirilmesi” ve “erkeklerden korkusuz ve güçlü olmalarına ilişkin toplumsal beklentiler” gibi başlıklar altında ele alınmıştır. Bu kategoride, EM1’de erkeklere atfedilen toplumsal özellikleri gösteren antifeminist göstergeler bir bağlamda aşırı yorumlanmış, iki bağlamda bulanıklaştırılmış, iki bağlamda eksik yorumlanmış, bir bağlamda anlamın kaydırılması yoluyla yeniden üretilmiş ve iki bağlamda gösterge yok edilmiştir. EM2’de erkeklere atfedilen toplumsal özellikleri gösteren antifeminist göstergeler bir bağlamda aşırı yorumlanmış, bir bağlamda anlamın kaydırılmasına uğramış ve bir bağlamda anlamın çarpıtılması yoluyla yeniden üretilmiştir. Fransızca

erek metinde beş göstergenin anlamı korunmuş olsa da, üç bağlamdaki göstergelerin anlamları erek okurlar için dönüştürülmüştür. Öte yandan, İngilizce erek metinde bu sekiz göstergenin anlamları dönüştürülmüş ve erkeklere atfedilen toplumsal özellikler içerikli antifeminist göstergelerin anlamlandırılması erek okurlar için farklılaştırılmış anlamlarla mümkün olmuştur.

“Otherized Origins (Ötekileştirilmiş Kökenler)” başlıklı dokuzuncu kategoride ise toplam beş örnek çözümlenmiştir. Bu tezde “ötekileştirilmiş kökenler” terimi, bazı insanların veya grupların etnik kökenleri, milliyetleri, dinleri veya baskın veya çoğunluk gruptan farklı olan kültürleri nedeniyle marjinalleştirilmeleri, damgalanmaları veya aşağı görülmeleri anlamında kullanılmaktadır. Kùltürler arasında, belirli kiři veya gruplara karşı sıklıkla önyargılar oluşmakta ve bu da istihdam, eğitim, barınma veya sosyal etkileşimler de dahil olmak üzere hayatın çeşitli alanlarında ayrımcılık ve haksız muamele ile sonuçlanabilmektedir. “Ötekileştirilmiş kökenler” terimi, “iç grup” ile “dış grup” arasında bir karşıtlık kurulmasına yardımcı olan tarihsel, sosyal ve kültürel unsurları vurgular. Kapsayıcılığı, çeşitliliği ve sosyal eşitliği genişletmek için bu zarar verici kalıpyargılar ve önyargılar tespit edilerek bunlarla mücadele edilmelidir. Geçmişleri ne olursa olsun herkesin saygı ve haysiyetle muamele gördüğü bir toplum, insan kökenlerinin ve kimliklerinin zengin dokusunu kucaklayarak ve takdir ederek yaratılabilir. Bu tezde, kaynak metindeki “ötekileştirilmiş kökenler” kategorisi kapsamında beş örnek sunulmuştur. Bazı karakterlerin, toplumsal inşa yoluyla kendilerine doğuştan atfedilen milliyet, etnik köken, kültürel miras, dini inanç ve mezhepsel aidiyetler gibi özellikler nedeniyle öteki olarak etiketlendikleri tespit edilmiştir. Bu kategoride, EM1’de ötekileştirilmiş kökenleri gösteren antifeminist göstergeler üç bağlamda aşırı yorumlanmış, bir bağlamda bulanıklaştırılmış ve bir bağlamda da gösterge yok edilmiştir. EM2’de ötekileştirilmiş kökenleri gösteren antifeminist göstergeler bir bağlamda eksik yorumlanırken ilgili göstergelerin anlamları 4 bağlamda korunmuştur. Bireyler veya gruplar arasında milliyet, etnik köken, kültürel miras, dini inanç veya mezhepsel aidiyet gibi faktörlerden kaynaklanan eşitsizlikleri örneklendirmek amacıyla “ötekileştirilmiş kökenler” kavramı beş örnek üzerinden açıklanmıştır. Bu örneklerin kaynak metindeki anlamlarının tüm İngilizce çevirilerde dönüştürüldüğü görülmüştür. Öte yandan, bu kategoriye giren göstergelerin dördünün

Fransızcadaki dilsel yapı ve dilbilgisi kurallarının yardımıyla anlamları korunurken, sadece bir örneğin anlam dönüşümü ile yeniden üretildiğini belirtmek dikkat çekicidir.

Bu tezde, romandan toplam dokuz örnek “Feminist Signs (Feminist Göstergeler)” başlıklı kategori altında ele alınmıştır. Feminist bakış açısı, bireylerin cinsiyetlerine dayalı olarak belirli davranış ve beklentileri öngören geleneksel toplumsal cinsiyet rollerini ve kalıp yargıları sorgular ve bunlara meydan okur. İnsanları sınırlamalardan kurtarmaya teşvik eder. Feminizmde, toplumsal cinsiyetin ırk, sınıf, cinsellik ve engellilik gibi diğer faktörlerle kesiştiği ve farklı ayrımcılık ve ayrıcalık deneyimlerine yol açtığı kabul edilerek ötekileştirmelerin kesişimselliği vurgulanır. Kesişimsel feminizm, eşitsizliğin bu çoklu katmanlarını ele almayı amaçlar. Aslında feminizm, tüm toplumsal cinsiyet kimliklerine ve ifadelerine saygı duyulan ve değer verilen daha kapsayıcı bir toplum yaratmayı amaçlar. Son olarak feminizm, kadınları yaşamlarını ve toplumlarını şekillendirmede aktif bir rol almanın yanı sıra değerlerini, varlıklarını ve potansiyellerini tanımaya teşvik eder. Bu tezde, romandan toplam dokuz örnek “feminist göstergeler” ana kategorisi altında ele alınmıştır. Bu dokuz örnek, “kariyer peşinde koşan kadınlar”, “kadınların miras haklarının savunulması”, “kadınları yücelten söylemler”, “kadınlara ve zekalarına atfedilen önem”, “kadının özgür kıyafet seçimi”, “kadının hayat arkadaşını seçmedeki özgürlüğü”, “toplumsal normlara ve kısıtlamalara meydan okuyan kadınlar” ve “işgücündeki profesyoneller olarak kadınlar” gibi başlıklar altında ele alınmıştır. Bu kategoride, EM1’de feminist göstergeler bir bağlamda aşırı yorumlanmış, iki bağlamda bulanıklaştırılmış, iki bağlamda eksik yorumlanmış, bir bağlamda anlamın çarpıtılması yoluyla yeniden üretilmiş ve bir bağlamda gösterge yok edilmiştir. EM2’de feminist göstergeler iki bağlamda aşırı yorumlanmış, bir bağlamda eksik yorumlanmış ve bir bağlamda göstergenin anlamın bozulması yoluyla yeniden üretilmiştir. Kaynak metinde yer alan dokuz feminist örneğin İngilizce ve Fransızca çevirilerinde bazı göstergelerin anlamları erek okur için korunmuş olsa da, çoğu durumda anlamlar dönüştürülerek “feminist göstergeler” kategorisi kapsamında erek okura aktarılmıştır.

Antifeminist ve feminist göstergelerin erek metinlerdeki anlamlarının yeniden üretilmesinin çözümlenmesinde kullanılan “Çeviride Anlam Evrilmesi Dizgeselliği” üç farklı anlam evrilmesi düzeyine ayrılmıştır (Öztürk Kasar, 2021: 28). Bunlar, sırasıyla anlamlamanın değişimi, anlamlamanın dönüşümü ve anlamlamanın yitimi olarak karşımıza çıkmaktadır. Anlam evrilmesi düzeyleri sırasıyla anlam, dolay anlam ve

anlamsızlık olmak üzere üç farklı anlamlama alanına ayrılmaktadır. İlk anlamlama alanında; anlamın aşırı yorumlanması, anlamın bulanıklaştırılması ve anlamın eksik yorumlanması bulunmaktadır. İkinci alan, anlamın kaydırılması, anlamın bozulması ve anlamın çarpıtılması ile ortaya çıkarken üçüncü anlamlama alanı ise anlamın saptırılması, anlamın parçalanması ve göstergenin yok edilmesinden kaynaklanmaktadır. Bu çözümleme sonucunda, İngilizce erek metinde 26 göstergenin (%25,49) anlamının aşırı yorumlanığı, 17 (%16,67) göstergenin anlamının bulanıklaştırıldığı, 18 (%17,65) göstergenin anlamın eksik yorumlandığı, 6 (%5,88) göstergenin anlamının kaydırıldığı, 5 (%4,90) göstergenin anlamının bozulduğu, 2 (%1,96) göstergenin anlamının çarpıtıldığı, 6 (%5,88) göstergenin anlamının saptırıldığı ve 20 (%19,61) göstergenin yok edildiği tespit edilmiştir. Aynı zamanda Fransızca erek metinde yapılan çözümleme sonucunda 15 (%14,71) anlamın aşırı yorumlanması, 4 (%3,92) anlamın bulanıklaştırılması, 6 (%5,88) anlamın eksik yorumlanması, 7 (%6,86) anlamın kaydırılması, 2 (%1,96) anlamın bozulması, 5 (%4,90) anlamın çarpıtılması ve 8 (%7,84) göstergenin yok edilmesi eğilimleri tespit edilmiştir. Fransızca erek metinde anlamın saptırılmasına veya anlamın parçalanmasına yönelik herhangi bir örneğe rastlanmamıştır. (Anti)feminist göstergeler için tartışılan 103 bağlamdan yarısından fazlasının Fransızca çevirisinde herhangi bir anlam dönüşümü olmaksızın anlamın korunduğunu bulunmuştur. Görüldüğü üzere, her iki erek dilde göstergeler çözümlendiğinde anlam alanında bulunan anlamın değişimi düzeyinde daha çok bulguya rastlanılmıştır. Günlük yaşamdaki iletişimde de anlamda evrilmeler daha çok bu bulgulara paralel olarak gerçekleşebilmektedir. İletişimde işitme sorunu veya gürültülü ortamlar gibi dış faktörler söz konusu olmadıkça iletilmek istenen mesaj sıklıkla ya aşırı yorumlanmaktadır ya da eksik yorumlanmaktadır. Bu tezde elde edilen bulgular da en çok “anlam alanında” bulunma eğilimindedir.

Sonuç ve Öneriler

Bu tezde, Orhan Pamuk’un *Kafamda Bir Tuhaflık* başlıklı romanındaki (anti)feminist göstergeler feminist bir bakış açısıyla çözümlenmiştir. Kaynak metnin çözümlenmesi sonucunda, antifeminist göstergeler kapsamında dokuz, feminist göstergeler kapsamında ise bir kategoriye örtük ya da açık gönderme yapan göstergeleri içeren 103 bağlam ele alınmıştır.

Tablo 2. Erek Metinlerdeki Anlam Dönüşümleri

Anlam Evrilmesi Düzeyleri	EM1	EM2
Anlamın Aşırı Yorumlanması	26	15
Anlamın Bulanıklaştırılması	17	4
Anlamın Eksik Yorumlanması	18	6
Anlamın Kaydırılması	6	7
Anlamın Bozulması	5	2
Anlamın Çarpıtılması	2	5
Anlamın Saptırılması	6	--
Anlamın Parçalanması	--	--
Göstergenin Yok Edilmesi	20	8

Tablo 2’de görüldüğü üzere, EM1’deki (anti)feminist göstergelerin çevirisinde anlam dönüşümlerinin 26 bağlamda anlamın aşırı yorumlanması, 17 bağlamda anlamın bulanıklaştırılması, 18 bağlamda anlamın eksik yorumlanması, 6 bağlamda anlamın kaydırılması, 5 bağlamda anlamın bozulması, 2 bağlamda anlamın çarpıtılması, 6 bağlamda anlamın saptırılması ve 20 bağlamda göstergenin yok edilmesi şeklinde gerçekleştiği tespit edilmiştir. Anlamın parçalanması eğilimine ilişkin örnek bulunmazken, EM1’de iki göstergenin anlamı korunmuştur. Öte yandan, EM2’deki (anti)feminist göstergelerin çevirisinde anlam dönüşümlerinin 15 bağlamda anlamın aşırı yorumlanması, 4 bağlamda anlamın bulanıklaştırılması, 6 bağlamda anlamın eksik yorumlanması, 7 bağlamda anlamın kaydırılması, 2 bağlamda anlamın bozulması, 5 bağlamda anlamın çarpıtılması ve 8 bağlamda göstergenin yok edilmesinden kaynaklandığı bulunmuştur. TT2’de anlamın saptırılması ya da parçalanmasına ilişkin herhangi bir örneğe rastlanmamıştır. (Anti)feminist göstergeler için ele alınan 103 bağlamın yarısından fazlasının EM2’de herhangi bir anlam dönüşümü olmaksızın korunduğunu belirtmek de önemlidir.

Bu tezde önerilen on kategori bağlamındaki (anti)feminist göstergeler anlamlandırma alanı kapsamında değerlendirilmiş ve EM1’de toplam 61 (%59,80) anlam dönüşümünün erek metinde kaynak göstergenin anlam alanını sürdürdüğü tespit edilmiştir. Ancak EM1’deki 13 (%12,75) anlam dönüşümü kaynak göstergenin anlamını sınırlarına kadar götürerek erek okurlar için yalnızca dolay anlam üretmiştir. Öte yandan, EM1’deki 26 (%25,49) anlam dönüşümü anlamlamanın yitimi, yani kaynak göstergenin tüm izlerinin dışarıda bırakılmasıyla sonuçlanmıştır. EM2’de ise toplam 25 (%24,51) anlam dönüşümü kaynak göstergenin anlam alanını sürdürürken, 14 (%13,73) anlam dönüşümü kaynak

göstergenin anlamını anlamlandırma sınırlarına taşımıştır. Son olarak, EM2'de 8 (%7,84) anlam dönüşümü kaynak göstergenin anlamlandırmanın yitimi ile sonuçlanmıştır.

Öztürk Kasar (2021) tarafından önerilen “Çeviride Anlam Evrilmesi Dizgeselliği” göre, her iki erek metindeki anlam dönüşümlerinin çoğu “anlam (göstergenin anlam alanı içinde)” alanına girmektedir. Bu durum, cinsiyet ayrımcılığının toplumlar, diller ve kültürler arasında yaygın bir unsur olduğunu ve bu ayrımcılıkla ilişkili ortak bir cinsiyetçi dilin varlığını vurgulamaktadır. İncelenen göstergelerin Fransızca çevirisinde, bu göstergelerin yarısından fazlasının hedef okur için korunduğu tespit edilmiştir. Ancak erek metinlerde yeniden üretilen diğer göstergelerin anlamları dönüşüme uğrarken, antifeminist göstergelerin anlam olarak varlığını sürdürdüğü ve erek okura anlam alanında aktarıldığı görülmektedir. Bu örüntü, iletilmek istenen mesajların genellikle ya aşırı yorumlandığı ya da eksik yorumlandığı, hatta bazen tam tersi olarak algılandığı veya eksik yorumlandığı günlük yaşamdaki kişilerarası iletişimin durumunu da yansıtmaktadır. Çeviri alanından farklı olarak, günlük kişilerarası iletişimde, işitme bozukluğu veya gürültülü ortamlar gibi dış faktörler devreye girmedikçe, karşı tarafa iletilen mesajda anlam kayması veya anlamın silinmesi nadirdir. Dolayısıyla, kişilerarası iletişim, bu çeşide vurgulanan bulgularla uyumlu olarak, “anlam (göstergenin anlam alanı içinde)” kategorisiyle alımlanma eğilimindedir.

Bu tezin amacı, yazınsal metinleri çevirirken çevirmenlerin çözümleme süreçlerinde feminist bir perspektif kullanabileceklerini önermektir. Yazınsal bir metnin ve çevirisinin ideolojiden bağımsız düşünülmemeyeceği göz önünde bulundurulduğunda, bir kaynak metnin feminist perspektifle çözümlenmesinin yazınsal çeviride karşılaşılabilecek zorlukların üstesinden gelmeye yardımcı olabileceği öne sürülebilir çünkü yazınsal metinler toplumsal yaşamın yansıması olarak kabul edilmektedir. Her yazınsal metnin doğasında bir ideoloji taşıdığını ve birinin normu, diğerinin ise alternatif bir bakış açısını temsil ettiğini kabul etmek önemlidir. Cinsiyet ayrımcılığı, özellikle toplumsal bağlamlarda yaygın olan bu normların temelini oluşturmuştur. Bundan dolayı, yazınsal metinlerin çevirisinde cinsiyet ayrımcılığını çözümleyebilmek çevirmenin alacağı çeviri kararlarında bir pusula görevi görebilecektir. Bu tez, yazın çevirmeninin “Çeviride Anlam Evrilmesi Dizgeselliği”ne hâkim olarak alacağı kararlarda ideolojik göstergelerin erek metindeki anlam dönüşümlerini en aza indirebileceği önermesini yinelemiştir. Çeviri süreci boyunca çevirmen, örtük ve açık göstergelerle karşılaşmaktadır ve bu süreçte

derinlemesine düşünceler sonrasında kararlar verebilmektedir. Çeviri sürecinde her iki kültüre hâkim olmanın yanı sıra her iki dildeki (anti)feminist söylemin içerdiği zorlukları çözümlmek de oldukça önemlidir.

Bu tez, yazın çevirmenlerinin çeviri edimi amaçlı çözümlme süreçlerinde feminist bir bakış açısı kullanabileceklerini önermeyi amaçlamaktadır. Bu yaklaşım genellikle (anti)feminist ideolojileri toplumsal yaşamın bir yansıması olarak ele alan metinlerin çevirisi sırasında karşılaşılan zorlukların üstesinden gelinmesine yardımcı olur. Her yazınsal metnin doğası gereği bir ideoloji içerdiğini, birinin normu temsil ederken diğerinin alternatif bir bakış açısını somutlaştırdığını kabul etmek önemlidir. Özellikle toplumsal bağlamlarda yaygın olan cinsiyet ayrımcılığı bu normları oluşturmaktadır. Dolayısıyla, bu tür metinlerin çevirisinde cinsiyet ayrımcılığının ifşa edilmesi veya giderilmesi elzemdir. Bu ideolojik manipölasyonu yazınsal bir metinde yeniden üretebilmek ve ifşa edebilmek için yazın çevirmenlerinin “Çeviride Anlam Evrilmesi Dizgeselliği”ne hâkim olması gerekir. Bu dizgesellik, çevirmenlerin çeviri sürecini etkin bir şekilde yönetmelerine ve kararlarında anlam dönüşümünü en aza indirgemelerine yardımcı olur.

Tezin tartışma kısmında feminist perspektifin Betimleyici Çeviri Araştırmaları (BÇA) ile ilişkisi de kurulmuştur. BÇA, çeviri süreçlerini ve çeviri kararlarını çözümlerken feminist bakış açısını göz önünde bulundurarak cinsiyetle ilgili konulara odaklanabilmektedir. Bu yaklaşım, güç dinamiklerinin, cinsiyetle ilgili normların, önyargıların ve kalıp yargıların çeviriyi nasıl şekillendirebileceğini ve aynı zamanda toplumsal cinsiyetle ilgili konuların erek metinlerde nasıl tasvir edildiğini araştırma kapsamında barındırmaktadır. Feminist perspektif; ırk, sınıf, dil, etnik köken gibi kategorik özelliklerin cinsiyet kategorisiyle etkileşimini göz önünde bulundurmaktadır. Benzer şekilde BÇA, çok çeşitli bağlamsal faktörlerin çeviriyi etkileyebileceğini kabul etmektedir. Bu kesişimsellik kabulü, feminist çeviri çalışmaları bağlamında, çeviri süreci boyunca kaç tane kimlik belirtecinin etkileşime girdiğini ve hem kaynak hem erek metinleri nasıl etkilediğini anlamak için genişletilebilir. Feminizm ve BÇA, çeviri sürecini ve sonucunu cinsiyet eşitliği ve toplumsal cinsiyet normları açısından değerlendirmeyi kuramlararası bir yöntemle ele alabilme potansiyeline sahiptir. Bu yaklaşım, çeviri kararlarının ve çeviri sonuçlarının cinsiyetle ilgili sorunları nasıl yansıttığını ve etkilediğini daha iyi anlamaya yardımcı olabilmektedir. Böylece, cinsiyet

eşitliği ve toplumsal cinsiyet konularının çeviri çalışmalarında daha fazla göz önünde bulundurulması için önemli bir analitik ve bireşimsel çerçeve sağlanabilmektedir. Feminizm ve Betimleyici Çeviribilim Araştırmaları (BÇA) arasındaki bağlantı, çeviri uygulamalarının feminist mercekten incelenmesini de kapsayan kapsamlı bir çözümleme gerektirmektedir. Feminizmin temel odağı genellikle güç dengesizliklerinin, özellikle de toplumsal cinsiyetle bağlantılı olanların incelenmesine odaklanır. Betimleyici Çeviri Araştırmaları, bu güç dinamiklerinin çeviri alanında nasıl tezahür ettiğini araştırmak için bir platform görevi görür. BÇA alanında toplumsal cinsiyet rolleri, önyargılar ve önyargıların çeviri tercihlerini nasıl şekillendirdiği, kadınların ve toplumsal cinsiyetle ilgili konuların çeviri metinlerde nasıl tasvir edildiği feminist perspektifle araştırılabilmektedir. Irk, sınıf, dil ve cinsel yönelim gibi özelliklerin toplumsal cinsiyetle nasıl kesiştiği göz önüne alındığında, feminizm kimliklerin kesişimsel doğasını kabul eder. Benzer şekilde, BÇA da çok çeşitli bağlamsal faktörlerin çeviriyi etkileyebileceğini kabul eder. Bu kesişimsellik fikri, feminist çeviribilim bağlamında, çeviri sürecinde birçok kimlik göstergesinin nasıl etkileşime girdiğini ve hem kaynak hem de erek metinleri nasıl etkilediğini anlamak için genişletilebilir. Feminist kuramlar BÇA'nın analitik çerçevelerine eklenebilir. Feminizme özgü “kişisel olan politiktir” ya da “eril bakış” gibi kavramlar çeviri araştırmalarına uygulanarak çeviri kararlarının politik ve ideolojik boyutlarına ışık tutulabilir. Genel olarak BÇA, çevirmeni çeviri sürecinde bir aracı olarak görür. Feminizm bağlamında bu, çevirmenin çeviri kararları aracılığıyla toplumsal cinsiyetle ilgili normlara ve önyargılara meydan okuma veya bunları sürdürme yetkisine kadar uzanır. Feminist değerleri desteklemek ve ötekileştirilmiş bireylerin seslerini duyurmak için çeviri bir araç olarak kullanılarak çeviri aktivizmi yapılmaktadır. Bu, feminist yazını, akademik çalışmaları veya aktivist materyalleri daha geniş bir kitleye erişilebilir kılmak için çevirmeyi içerebilir. Özetle, feminizm ve Betimleyici Çeviri Araştırmaları güç dinamikleri, temsil ve dille ilgili konuları araştırırken yöntemsel olarak ortak noktalarda buluşabilmektedir. Feminist perspektif ve BÇA, toplumsal cinsiyet ve feminist perspektiflerin çeviri pratiği ve araştırmalarıyla nasıl kesiştiğini incelemek için bir çerçeve sağlayarak kuramlararası bir yöntem ortaya atabilir. Bu kesişim, çevirinin toplumsal ve politik bir eylem olarak kavranmasını zenginleştirebilir, toplumsal cinsiyete duyarlı ve toplumsal sorumluluk sahibi çeviri uygulamalarının öneminin altını çizebilir.

Bu tez, antifeminist göstergelerin çözümlemesine dayanan dokuz kategori önermektedir. Ayrıca, kaynak metinde feminist göstergelerle ilgili bir kategori de ortaya çıkmıştır. Bu kategoriler çerçevesinde, (anti)feminist göstergelerin erek kültürlere taşınmasında ortaya çıkan anlam dönüşümleri Öztürk Kasar (2009, 2015, 2021) tarafından önerilen “Çeviride Anlam Evrilmesi Dizgeselliği” kullanılarak çözümlenmiş ve tartışılmıştır. Yazınsal metinlerin çevirisinde güç dinamiklerinin belirlenmesi, farklı kültürlerdeki örtük veya açık ideolojik metinlerle uğraşırken önemli bir husustur. Bu bağlamda, “Çeviride Anlam Evrilmesi Dizgeselliği”nde ana hatlarıyla belirtilen üç anlamlandırma alanı ve toplam dokuz eğilim, yazın çevirmenlerine çeviri sürecini en az veya en hafif anlam dönüşümleriyle yönlendirmede yardımcı olur. Bu tez kapsamında önerilen ve tartışılan on ana kategoriye dayalı yapılan çeviri değerlendirmesi, tezin özgünlüğünü yansıtmaktadır.

Çeviri süreci boyunca çevirmen, örtük ve açık göstergelerle uğraşırken kritik kararlar vermek zorunda kalabilir. Hem kaynak hem de erek dildeki kültürel bağlamların farkında olmak büyük önem taşır. Bir diğer önemli husus, her iki dildeki (anti)feminist söylemin doğasında var olan zorlukları çözümleyebilme becerisidir. (Anti)feminist literatürde, hedef kültürdeki anlamı yeniden üretmek için sözcük seçimine dikkat etmek gerekir. Yazınsal çevirilerde yazarın amacına uygun, cinsiyet ayrımı gözet(mey)en seçimlerin tercih edilmesi gerekecektir. Çeviri sürecinde bir dereceye kadar anlam kaybının kaçınılmaz olduğu durumlarda, yazın çevirmenleri baskın ve ötekileştirilmiş özneleri en az anlam kaybıyla tanımlamaya ve yeniden üretmeye hizmet eden eğilimi veya ötekileştirme göstergelerini yok edecek ve yazınsal dilde kategorik ayrımcılıkları yok edecek eğilimi benimseyebilir. Bu yaklaşım, (anti)feminist söylemler içindeki güç dinamiklerini fark etmelerini ve bu örtük ya da açık söylemlerin sistematığını göz önünde bulundurarak daha bilinçli bir çeviri süreci yürütmelerini sağlayacaktır.

Bu tez aynı zamanda (anti)feminist söylemler içeren metinlerde çeşitli ayrımcılık kategorileri önererek gelecekte bu alanda söylemüstü söylem üretecek araştırmacılara çeşitli çözümleme adımları sunmaktadır. Böylece bu tez, ideolojik metinler arasında bağlantı kurarak çeviri sürecinde amaç ve çıkarımlar doğrultusunda uygun bir değerlendirme yapılabileceğini önermektedir.

Bu tezin amacı bir yazınsal çeviri eleştirisi yapmak değil, ideoloji yüklü metinleri ele alan yazın çevirmenlerine çözümleme amaçlı öneriler sunmak ve yazın çevirilerini feminist bir bakış açısıyla çözümlemeyi ve değerlendirmeyi amaçlayan ilgili çalışmalara katkıda bulunmaktır. Öztürk Kasar'ın (2009, 2015, 2021) “Çeviride Anlam Evrilmesi Dizgeselliği”nde önerdiği eğilimlerin kullanılması, bilinçli çeviri kararları verebilmeleri açısından yazın çevirmenlerine çeviri sürecinde bir rehber olarak önerilebilir.



ABSTRACT

(ANTI)FEMINIST SIGNS AND THEIR REPRODUCTION IN LITERARY TRANSLATION: THE CASE OF *A STRANGENESS IN MY MIND*

The aim of this thesis is to analyze the novel titled *Kafamda Bir Tuhaflık* (*A Strangeness in My Mind*) by Orhan Pamuk from a feminist perspective as well as evaluate the English and French translations of the source signs obtained in (anti)feminist contexts. To this end, the anti-feminist signs found in the source text were first categorized into nine major areas of oppression based on the characters addressed in the text as the representatives of the common people besides the type of oppression exercised on those characters. These nine major categories were labeled as "women as the object", "women as the passive recipients", "locations with masculine names", "patriarchal language use", "male as the owner", "women confined to households", "social attributes for females", "social attributes for males", and "otherized origins". Apart from those nine categories of anti-feminist contexts, one more major category was also identified and labeled as "feminist signs" that oppose to the patriarchal oppression in the source text.

The (anti)feminist signs identified in the source text were further compared to the English and French translations of the novel with a view to identification of the potential meaning transformations in revealing the patriarchal oppression to the target readers of either target text. This comparison was carried out within the framework of Systematics of Designification proposed by Sündüz Öztürk Kasar. The tendencies in this systematics are labeled as "over-interpretation of the meaning", "darkening of the meaning", "under-interpretation of the meaning", "sliding of the meaning", "alteration of the meaning", "opposition of the meaning", "perversion of the meaning", "destruction of the meaning", and "wiping out of the meaning" by Öztürk Kasar. Translation evaluation of the anti(feminist) signs was discussed with reference to the results of the meaning transformations or preservation of meaning in the target texts. To date, "Systematics of

Designification" proposed by Öztürk Kasar has been applied to translation evaluation of various genres in the relevant literature. However, the originality of this thesis lies in that fact that meaning transformations were discussed in relevance to the major category of the signs proposed in this thesis rather than through the particular meaning that each sign confers in their very context.

The analysis of the source text yielded 103 contexts with signs implicitly or explicitly referring to (anti)feminist practices of the patriarchy. These signs in the source text were compared to the English and French translations of the novel followed by discussions of the results of potential meaning transformations in the English and French target texts. The meaning transformations in the English target text were ascribed to such designificative tendencies as over-interpretation of the meaning, darkening of the meaning, under-interpretation of the meaning, sliding of the meaning, alteration of the meaning, opposition of the meaning, perversion of the meaning, and wiping out of the meaning, which shows that no meaning transformation resulted from destruction of the meaning. However, the meaning transformations in the French target text were attributed to over-interpretation of the meaning, darkening of the meaning, under-interpretation of the meaning, sliding of the meaning, alteration of the meaning, opposition of the meaning, and wiping out of the meaning. This points to the finding that no meaning transformation was found to result from perversion of the meaning or destruction of the meaning in the French target text.

Based on the findings in the thesis, discrimination was found to be a pervasive issue in various aspects of social structures, with gender discrimination taking the lead among all forms of oppression. Supposedly rooted in all societies driven by patriarchal mindset, gender-based discrimination was also found to be the most prevalent form of bias in this thesis. Furthermore, this malpractice was also found to pave the way for the establishment and development of sexist language in various languages, including Turkish, English and French as the working languages covered in this thesis. In addition, the patriarchal system was revealed to consistently show a preference for males over females, resulting in relegation of women to a secondary role. The practice of otherizing women was also reflected in the corpus of this thesis, mirroring the social attitudes of the cultures involved. Consequently, this thesis delved into a specific case that involves (anti)feminist signs in a source text besides analysis of transformation or preservation of meaning in target texts.

It proposed that discriminatory language against women could be reproduced in another language with a thorough command of systematics of designification, leading to a comprehensive understanding of how meaning could be preserved or transformed in translation with the least amount of loss possible.

Finally, this thesis is expected to provide examples for literary translators to make informed decisions during translation process. Moreover, feminist perspective and Descriptive Translation Studies are proposed to have a shared goal of evaluating the translation process and its outcomes concerning gender equality and gender norms. This approach provides a more profound understanding of how translation decisions and the resulting translations are indicative of gender-related issues and their effects. Consequently, it offers an analytical framework for giving more emphasis to gender-related issues in the field of translation studies. Consequently, the thesis is also expected to provide insights for future studies in the field of literary translation, particularly when dealing with texts dominated by (anti)feminist discourse as the ideological load of a literary text.

Keywords: Literary translation, Systematics of Designification in Translation, (Anti)feminist signs, Feminist perspective, *A Strangeness in My Mind*

ABBREVIATIONS

ST : Source Text

TT1 : Target Text 1

TT2 : Target Text 2



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CHAPTER 1. INTRODUCTION

Human existence is entwined with signs of discrimination across a spectrum of diverse categories. It is essential to recognize that these categories of discrimination are social constructs, and there exists no hierarchical order that ascribes greater or lesser significance to any particular category. Notably, gender-based discrimination assumes a preeminent position among the multitude of discrimination categories in the social life. The aim of this thesis is to analyze the signs pertaining to both feminist and anti-feminist contexts in the novel titled *Kafamda Bir Tuhaflık* (*A Strangeness in My Mind*) by Orhan Pamuk accompanied by a translation evaluation of those signs in English and French translations of the novel.

A close reading of the epigraphs, serving to anchor the written content to the influential words by notable individuals, thereby enhancing the appeal of the text, revealed that these epigraphs all came from important male figures. The novel consists of seven chapters, with each chapter starting with epigraphs from significant literary, philosophical and historical figures. In total, there are twelve epigraphs embedded within the novel with references to noteworthy male poets, philosophers, or writers. Given that all of the epigraphs in this novel are from male figures, it is deemed appropriate to conduct a feminist analysis in this thesis.

The feminist analysis of the text showed that anti-feminist signs can be classified into nine categories. These categories are labeled as "women as objects", "women as the passive recipients", "locations with masculine names", "patriarchal language use", "males as the owners", "women confined to households", "social attributes for females", "social attributes for males", and "otherized origins" drawing on the outstanding aspect of oppression in the anti-feminist contexts. Additionally, feminist signs, albeit in small numbers, are acknowledged and discussed as a separate category labeled as "feminist signs." The analysis is also extended to evaluate the preservation or transformation of the meaning in anti-feminist and feminist signs in English and French translations.

In the first part of the thesis, relevant literature on waves of feminism, types of feminism, literary feminisms, and feminist translation paradigm are discussed. The first part of the thesis deals with feminist thought in a wide range, looking at several waves of feminism that have marked crucial turning points in the history of women's rights and gender equality. The issues under consideration in this part are; dynamic development of feminist ideologies and the broad spectrum of issues they have addressed starting with the first wave, which gave rise to the suffrage movement, moving on to the second wave, which focuses on issues like reproductive rights and workplace equality, and finally moving on to the third and fourth waves, which include intersectionality and digital activism. This part of the thesis also delves into the multifaceted landscape of feminist theories and perspectives. The perspectives discussed in this part are types of feminism that have emerged over the years, from liberal feminism, which advocates equal rights within existing societal structures, to radical feminism, which seeks to fundamentally transform these structures. Additionally, other specific branches of feminist thought are discussed, each offering unique insights into the complexities of gender, power, and identity. The discussions on feminist thoughts and ideas also shed light on the realm of literary feminisms. This entails an exploration of feminist literary criticism, which discusses how literature reflects and reinforces gender norms, as well as how it can serve as a platform for feminist expression and resistance. Moreover, within the broader context of literary studies, it ventures into the paradigm of feminist translation. The challenges and opportunities faced by feminist translators as they navigate through issues of language, culture, and gender, and how feminist translation contributes to the global dissemination of feminist ideas and the promotion of cross-cultural understanding are also discussed in the first part of the thesis.

In the second part of the thesis, the corpus used in the analysis is introduced, with the source and the target texts introduced and summarized. Afterwards, the categories constructed for the (anti)feminist signs identified in the source text are labeled, explained, and discussed. "Systematics of Designification" proposed by Öztürk Kasar (2021) is used in data analysis procedure to evaluate the meaning preservation or transformation in English and French translations of these signs as the target texts. By using this data analysis procedure, the complexities of (anti)feminist discourse are unravelled in a cross-cultural context. Through systematic analysis and comparison, it is sought to express the

ways in which these signs are perceived, transformed, and reinterpreted as they traverse linguistic and cultural boundaries. Ultimately, it can be stated that this analysis could contribute to a deeper understanding of the role of translation in shaping and mediating feminist and (anti)feminist narratives in the global arena.

In the third part of the thesis, the findings obtained from the source text as a result of the analysis are discussed from a feminist perspective. The meaning transformations of the English and French translations of the signs are analyzed and discussed. In addition, an evaluation is made of the extent to which these meaning transformations change the meaning of the relevant signs. In this part of the thesis, the signs in the source text are discussed in their relation to feminist signification. This is followed by the discussion of English and French translations of the relevant signs within the context of ideological implications, current power dynamics, and the broader socio-cultural context. The meaning transformations identified as a result of these analyses are discussed with a focus on their results in signification of the feminist and anti-feminist signs in the target texts. These discussions aim to demonstrate how these signs have evolved or potentially changed the meaning in the target texts during and after the translation process. This discussion extends the scope of the research into such areas as cultural resonance and the role of the translator in shaping the narrative. At the same time, the extent of the change in meaning as a result of the meaning transformations in the target signs is discussed in relation to the signification of the target readers in all ten categories identified in the analysis. This part presents findings on the complex interplay between (anti)feminist discourse, feminist analysis, and the dynamic process of translation.

In the last part of the thesis, the conclusion arising from the findings is presented with further implications for literary translators. Thanks to the findings gathered from the source and target texts, this thesis delves into the underlying principles that influence the perspectives on feminism and anti-feminism within societies. It is crucial to acknowledge that translation is not simply a mechanical process of moving words from one language to another; rather, it is a dynamic act of cultural interpretation drawing on ideological manipulation in literary texts. As the analysis of the source and target texts shows, translations of (anti)feminist signs bear the potential to alter and reinterpret the original meaning, providing subtle alternative meanings and interpretations that can either reinforce or challenge the original meaning. By recognizing the power of translation in

rendering (anti)feminist signs into another culture besides the potential tendencies to transform meaning, translators can shape their choices between confronting or defying the long-held gender stereotypes and anti-feminist ideologies through the translation process. This awareness could allow translators to advocate gender equality and social change through their work. In conclusion, this thesis is built upon the analysis of the interplay between ideology and the signification of a literary text with a view to translation with a particular emphasis on the (anti)feminist signs for literary translators.



CHAPTER 2. LITERATURE

Feminism is derived from the Latin word "femine", which means "woman" in English. Feminism has a variety of etymological connotations, including the belief that women should have "the same economic, social, and political rights as men"⁷ and "the belief and aim that "women should have the same rights and opportunities as men"⁸. With the publication of the paper titled "A Vindication of the Rights of Women" by Mary Wollstonecraft in 1792, feminist perspective made its academic debut in England (Sevim, 2005: 7-8). The word "féminisme" was popularized in 1837 by the French philosopher Charles Fourier. In 1827, Alexandre Dumas, the French writer, was the first person to use the term feminism to describe the Women's Rights movement. In its 1852 and 1895 editions, the Oxford English Dictionary added the words "feminist" and "feminism" with their definitions respectively, acknowledging its status in literature. The terms "feminism" and "féministe" (feminist) entered common usage in France and the Netherlands in 1872, in England in the 1890s, and in the United States in 1910. The term was translated into English in the 1890s and replaced the term "womanism" (Kayhan, 1999: 9). Snell states that through laws like The Equal Pay Act and the Sex Discrimination Act, to name just two of them, specific countries and the international communities have made significant progress in defending and advancing the rights of women (Snell, 1979: 37). According to Tuna, Kuleli and Aliyev, as a term that was used in the nineteenth century, "feminism" is a concept combining and overlapping an entire range of ideas, internally complex problems, and needs which have developed over many centuries. The intrinsically non-linear structure of feminism is full of unexpected growth points, dilemmas and influence motifs. Thanks to this structure of feminism, various intersections of ideas, people and texts were formed and it was possible to find various ways to cross borders on it (Tuna,

⁷ Cambridge Online Dictionary. <https://dictionary.cambridge.org/dictionary/english/feminism>. Accessed on: 24.04.2023

⁸ Oxford Online Dictionary. <https://www.oxfordlearnersdictionaries.com/definition/english/feminism?q=feminism>. Accessed on: 24.04.2023

Kuleli and Aliyev, 2020: xi). According to Aptheker (2019), feminism is a difficult endeavor to promote gender equality among all peoples. Eliminating all systems of dominance and socially constructed hierarchies is what feminism is all about. It is about respecting how priceless every life is (Aptheker, 2019). Glotfelty states that over the years, the notion of feminism has experienced epistemic changes and taken on various meanings in tandem with the growth of women's movements, the freedom of women, the liberation from oppression, and the change in interests. Feminism has emerged as a phenomenon in the evolving new world order that is concerned with the social inequities brought and constantly reproduced by the patriarchal system with a view to undervaluing women (Glotfelty, 1996: xvi). Moreover, Taş (2016) points out that the socially constructed phenomenon of "woman" is the main focus of feminism. The term is mainly concerned with the conditions of women in society, their domestic and outside roles, the oppression and abuse practised on women, socially attributed differences between women and men, patriarchal social structure and patriarchal approaches. These issues are not recent phenomena, but rather they have been the case for centuries and still practised in today's societies. Various perceptions and theoretical approaches have also emerged due to these problems. Although feminism was a social movement at the local level initially, with particular nations like the British or the French starting their own feminisms, these initiatives paved the way for broader social and political movements in not so distant future.

The feminist movement has been impacted by three key changes. The first of these is that, whether on a local or global scale, the feminist movement has grown to incorporate younger generations. The feminist movement provided the involved groups with the chance to get to know one another and finally drew them closer together. The second significant change could be attributed to the widening scope of feminism, a passage from the global matters to personal issues apart from gender, race, ethnicity, language or religion. The third important shift can be ascribed to the organizations that feminist associations have produced, with the feminist perspective going through paradoxical and drastic changes. The emergence of feminist perception in various cultural norms, phases, and temporal periods is the outcome of these shifts.

Definitions of feminism appear to express distinct types of oppression and the characterization of women at a specific social level, despite differences in cultural norms,

political institutions or practices, and international sanctions (Taş, 2016: 164). Fiss states that "in order to attain significant equality for women through beliefs and ideas, it is critical to expand the social and political movement" (1994: 413). According to Allen (1999), a philosophy known as feminism rejects gender discrimination and supports every kind of economic, political, sociocultural, and social equality between genders.

Feminism is in connection with a vast array of endeavors like political theory, sociology, philosophy, or ethics. The primary objective of feminism includes problems like the removal of patriarchal institutions and phenomena as well as advocacy of women's freedom and basic rights. It covers a variety of topics, including having the same rights and privileges as men. Allen posits that certain historians are in a tendency to label the earlier feminist movements as "Protofeminist" while limiting the use of the term "feminist" only to the modern movements in this regard (1999: 1085-1113). In a similar vein, Taş (2016) asserts that it is challenging to provide a concise description of feminism because the term has various definitions. However, from the definitions suggested until that point, feminism may be regarded as a strategy that opposes, contests, and critiques the dominant patriarchal order in society and strives to end the concerns that women confront in the private and public realms. Feminists around the world have varying reasons and objectives depending on the historical process, cultural aspects, and historical context. Most Western feminist historians argue that feminist movements should be defined as any movement that strives to advance women's rights (Taş, 2016: 165–166). Kuleli also states that various feminist theories and waves have emerged over time. In this context, the oppression of women by the patriarchal system, otherness of women, the causes of oppression against women, as well as the liberation of women in social, political, economic and professional contexts have been the common points of the theories and waves, which aim to put an end to the oppression and problems that arise at these points (Kuleli, 2020: 161). Akbaş (2020) further describes feminism as the belief that gained importance a consequence of the struggles of women in the 19th century to acquire the rights deemed only for men in the political, social, economic, and legal spheres particularly following the Age of Enlightenment. Being a social, political, and cultural movement, feminism endeavours to grant the same rights to women and empower the women to achieve gender equality with men. Especially after 1960, certain developments witnessed on an international scale directly and greatly affected the

feminist movement. The 19th, 20th, and 21st centuries have witnessed various waves of political activism and cultural transformation on the agenda of feminism (Akbaş, 2020: 4)

2.1. WAVES AND VARIETIES OF FEMINISM

Feminist movement has gone through four chronological phases in its history. The period from the 19th century to the 21st century is dominated by these four waves of feminism. Women's actions in favor of their demands or goals in regard to women's rights during these centuries have been influenced by a variety of perceptions, beliefs, and ideologies. According to Taş, women and feminist organizations simultaneously have a variety of demands and wishes at various times, and they criticize the capitalist system and the patriarchal order from many angles (2016: 166-167).

The first wave, according to Chamberlain (2017), is concerned with the suffrage movements that emerged in the late 19th and early 20th centuries. On the other hand, a struggle for social and legal equality for women that got its start in the 1960s is known as the second wave. The third wave, which began to emerge in 1990s, was known for its emphasis on individuality and plurality. Consequently, "The Me Too Movement" has been most successful on the social media during the current fourth wave of activism against rape culture, violence, and sexual harassment against women (Chamberlain, 2017: 45-107).

The first wave of feminism emerged in the late 19th century and continued through the early 20th century in Europe and the United States. Donovan states:

The right to vote and women's suffrage were the primary goals of this wave. It promoted the economic independence and education rights of women. In the United States and Europe, women organized and ran campaigns for both the right to vote and to work in better conditions. In 1848, women's rights supporters were convened at the Seneca Falls Convention to demand political and social reforms, which made the movement significantly boosted. Theorists of feminism used the notion of natural rights and contended that, as citizens, women were "humans" with the same basic liberties and rights as men. They attacked domestic life and argued that women should be free to pursue their own interests outside of the home. The 'Declaration of Sentiments' by Elisabeth Cady Stanton, issued on July 19–20, 1848, at Seneca Fall, New York, represents the earliest attempt to apply the theory of fundamental natural rights to women. A hundred women and men signed the declaration. This declaration, which was inspired by the natural rights idea, is practically verbatim based on the Declaration of

Independence. The implication of this statement is that all people, regardless of gender, are endowed with unassailable rights that belong to their creator (Donovan, 2006: 21).

There were numerous demands made during this period in various statements to have equal conditions in terms of voting, taking part in politics, and receiving education. Taş credits Emmeline Pankhurst as the most prominent activist in England. Women participated in the fight against racism and for social and political rights at this time. The United States, Russia, England, Germany, and twenty-one other nations granted women the unrestricted right to vote at the end of World War I. The Republic of Turkey is among these twenty-one countries. Turkey has priority in terms of process. Women in Turkey were granted the right to vote in local elections on March 20, 1930, and with the amendment made in the constitution on December 5, 1934, they gained the right to vote and to be elected in parliamentary elections (Taş, 2016: 166-168). On the other hand, several reformist agreements had been established in France about the right to equal work and pay, the right to equal chances for women in the public sector, and the education of girls (Bensadon, 1994: 58–61). According to such scholars as Millett or Mitchell, the same situation would apply to other European countries. The main accomplishment of first-wave feminism has been to challenge the patriarchal social order, lay the groundwork for future understandings that will impact the movement's social standing, function, and mentality, bring about change, and transform it into a reactionary form. Nineteenth-century feminists were discovering (and even more) the prejudices of the dominant white men and their state (Millett, 2000: 63; Mitchell, 1985: 31). Following this time, feminists started to make various social, political, economic, and legal demands and started to fight for further equal rights in private spheres (Taş, 2016: 166-168).

A second wave of feminism began and continued throughout the 1970s. According to Akbaş (2020), it expanded the issues stemming from the first wave and was marked by significant social and cultural changes, including the sexual revolution and the rise of the counterculture. In the first half of the 20th century, women still did not have significant rights. In the 1960s, women had the idea that they could benefit effectively from the positive developments in the field of health by relying on the rights they obtained in the first period of feminist movements. However, expectations and wishes did not materialize as expected and women were faced with a discriminatory and patriarchal attitude in the face of developments in the field of health. The situations explained so far are the basic processes that brought about the second wave feminist movement. During this time

period, feminists rejected the traditional gender norms and roles ascribing the trait of inferiority to women in their relation to males. In 1960s and 1970s, social movements, such as the Civil Rights Movement, the Anti-War Movement, and others were affected by the activism and protests of this period. The publication of Betty Friedan's "The Feminine Mystique" in 1963, which led to a feminist awakening in the US, and Roe v. Wade's "Supreme Court ruling", which legalized abortion in the US in 1973 were two notable events for the second wave feminist movement (Akbaş, 2020: 6-8). Therefore, second-wave feminism focuses mostly on the issues of equality apart from suffrage, like putting an end to any form of gender discrimination. Kolay (2015) asserts that second-wave feminists were after educating women to recognize that certain areas of their daily life are highly politicized and reflect sexist power systems because they believe that women's cultural and political injustices are intimately intertwined. The phrase "The Personal is Political" was coined by the feminist activist and author Carol Hanisch and has come to represent the second wave. Women were directly impacted by the Western advancements of the 1960s. Particularly at this time, technical advancements made it possible for women to give safe deliveries. Women found it challenging to gain access to these alternative or technological treatments. Women's organizations fought to make these alternative options accessible to all women and to get rid of restrictive and traditional regulations that still existed in many nations. Despite the fact that women's equality with men was guaranteed by law, they still lacked the rights reserved for males in certain ways. In this case, women maintained that the social norms as they already existed were entirely patriarchal in nature and did not apply in accordance with biological sex. Women's organizations have questioned patriarchal structures' ongoing unequal positions in the domestic sphere as well as the domestic sphere's concept of the "private sphere". Furthermore, they claimed that the patriarchal nature of the family organization creates conditions that facilitate the expansion and diversification of sexist exploitation (Kolay, 2015: 8). Likewise, Taş (2016) points out that feminists persisted in their fights during this time in the areas of ideology, science, culture, personal life, and politics. Numerous organizations released materials and took part in actions during these conflicts. The abolition of patriarchal systems in all fields was the primary goal of the struggles. However, a number of perspectives or perceptions founded on various intellectual underpinnings evolved in the conflict known as feminism among women's groups with

diverse perceptions, ideologies, and worldviews. In other words, the feminist movement during this time period experienced inner debates among activist groups (Taş, 2016: 169-171). Feminist activists' main concerns are women's rights and freedom in every field (Kılıç, 1998; Abadan Unat, 1998; Fidan, 2000; Acuner, 2002). Consequently, activists assert that crimes against women, limitations on women, confining women to a particular thought (traditional patriarchal structure), confining them within the granted space, exclusion of women from all areas perceived as men's work, particularly social space and family life, and the rights gained by the first wave movement were among the main foci. They participated in political processes despite the fact that the bulk of them just remained on paper.

The second wave feminist movement came with some differences from the first. The first of these differences is perhaps the most important one; the prevailing opinion is that unfair attitudes and behaviors favoring males over females arising from the social background are not perceived as inequality or discrimination against women, and this situation negatively affects the role of women in the social areas as well as cause them to be oppressed. Those who supported the second wave sought sociological, economic, political, military and political reasons that could make women stronger during that time (Kılıç, 1998: 347-360; Abadan Unat, 1998: 323-336; Fidan, 2000: 117-132; Acuner, 2002: 125-150).

The third wave of feminism emerged in the 1990s and was considered a backlash against the practices of second wave feminism and its perceived inadequate scope. According to Jervis, the intersections of gender, inclusion, and social justice define this wave. Women were faced with numerous oppressions due to categorical factors such as race, sexuality, and class. The traditional gender roles ascribed to women and men, such as gender-based violence, or body/self image issues were the concerns of the third-wave feminists. Numerous representations of women in the media and popular culture were defended during this wave. During this time, the identities of women of color, LGBTQ+ members, and individuals with disabilities were recognized through which feminists sought to broaden the definition of feminism (Jervis, 2006: 263).

Third-wave feminism makes certain key strategic decisions in response to several theoretical issues within the second wave. According to Synder, there are three crucial strategic decisions. The third wave stresses personal narratives that portray intersectional

and multiperspectival feminism. Due to the emergence of postmodernism, third-wave supporters prefer plurality of voices over bringing them under one voice through synthesis and practical application above academic justification. Finally, in reaction to the polarizing character of the gender wars, third-wave feminism encourages a welcoming and critical approach that refuses to police the boundaries of the feminist politics. To put it another way, third-wave feminism rejects major narratives in favor of a feminism that functions as a hermeneutics of critique across a wide range of discursive spaces and replaces attempts at unification with a lively and hospitable politics of coalition (Synder, 2008: 175-178). Jervis also points out that third-wave feminists aspire to create their own feminism that considers the particular problems they face as well as their diverse social contexts. In a culture where the media and information technologies rule, young women today, for example, believe they are more sophisticated and media-savvy than the feminists of the old generations. Third-wave literature frequently emphasizes the value of cultural production and critique in contrast to conventional politics; with a focus on female pop stars, hip-hop music, and beauty culture in particular (Jervis, 2006: 263).

It was typically a reductionist perspective of feminism that solely applied to upper-middle-class white women, even though the women's movement was meant to be universally adopted. According to Özveri, third-wave feminism women's intellectual perspectives reject the uniform, global conception of femininity that second-wave feminism women held, emphasizing instead that women's issues should be addressed on an individual basis on a global scale. Third-wave feminists were more concerned with issues including sexuality, women's empowerment, and violence against women. In addition, compared to the preceding two waves, they concentrated on a far wider range of subjects. Women's issues were of special importance to third-wave feminism, which promoted awareness-raising activities and widespread education as necessary conditions for social change (Özveri, 2009: 210). In the book titled *Feminist Theory*, Donovan states:

The third wave feminist movement was a postmodernist and socialist organization that disavowed any political identification, whereas the second wave feminist movement was acknowledged as the forerunners of liberal enlightenment. It was argued that this was the site of conflicts between cultural feminism or woman-centered philosophy and liberal humanism thought (Donovan, 2006: 21).

Arneil (1999) and Stone-Mediatore (1998) indicate that this time period was also characterized by the growth of capitalism and the swift expansion of colonialism, during

which the perception of women and nature as "other" began to more closely correspond to the perception of colonized and/or enslaved people as "other." (Arneil, 1999: 186-200; Stone-Mediatore, 1998: 116-133). Third-wave feminists contend that a backlash against the gender stereotypes placed on women, the language directed at them, and the media-created expectations of them is necessary. Third-wave feminism criticizes how women's inequality was handled in the previous waves of feminism. Third-wave feminism focuses more on the social and political rights of women who are marginalized in second-wave feminism. As it is known, since class and gender differences stemming from sexual orientations among women are ignored in second-wave feminism, third-wave feminism focuses on more diversity and individuality. According to Findlen (1995) and Walker (1995), generational/youth feminism, postcolonial feminism, and ecofeminism are important examples of today's third-wave feminisms. Third-wave women's activists seek to broaden the perspective of feminism by recognizing the differences in perspectives among women (Findlen and Walker: 1995). Cohen, Jones, and Tronto state that in particular, third-wave feminism accepts multiplicities and pluralities by challenging the binary oppositions, already a creation of the western-based modernist thought limiting the society to two ends only, labeling one as the superior and the "other" as the inferior (Cohen, Jones, and Tronto et al.: 1997).

Today, as a consequence of the use of technology and Internet, especially social media platforms, it is evident that the feminist movement has taken on a new dimension and the Internet has paved the way for a new field of activism. Alongside the changes in social relations and organizational structures, feminism has undergone some radical transitions in recent years with the advancements in information technologies. Baumgardner points out that the concepts of "digital feminism" or "fourth wave feminism" emerged where social actions shifted to digital and where feminist movements and social networks intersect. Fourth wave feminism is considered a continuation of the third wave. Many assert that a fourth wave of feminism began around 2012; however, this is controversial for some. Journalist Pythia Peay argued for the presence of a fourth wave in the context of anglosphere feminism, with a focus on social justice and civil rights, and Jennifer Baumgardner (2011) dates the commencement of the fourth wave to 2000s. The foci for this wave were sexual harassment, body shaming, and rape culture. Baumgardner points out that utilizing social media platforms to spread awareness and discover answers to

these problems is a crucial component. The development of the Internet has undoubtedly led to the birth of a new kind of social media-based activism. This wave is distinguished by a greater focus on intersectional concerns like gender-based violence, reproductive rights, income inequality, and political representation, even if it is less precisely defined than its predecessors. The establishment of networks and places where women may support one another and advance the viewpoints and accomplishments of people of all genders has been greatly influenced by fourth wave feminists (Baumgardner, 2011: 250).

Today's social media users are creating new types of activities that can only be initiated or organized through social media without leaving home, inviting other social media users to join them in their work via the Internet. As stated by Akan and Gurhan, the online medium strengthens feminist activism, allowing feminist ideas to reach a wider audience. In this context, the concepts of "digital activism" and "digital feminism" appear at the intersection of social activities moving to digital and social networks. It also represents a third wave of feminist discourse in addressing women's issues of identity or ethnicity. At the same time, it can be said that it drew a unique self-portrait, opening a new field within the digital and sports world. In addition, fourth-wave feminism mainly echoes the demands of third-wave feminism, but unlike the third-wave feminism, it tries to bring these demands to the Internet, that is, to digital life. Therefore, it can be said that fourth wave feminism makes a difference by changing the medium of struggle, not the subject of struggle (Akan and Gürhan, 2020: 5-11). According to Mohajan, the concept of fourth wave feminism emerged in the early 2010s and continues to evolve. This wave of feminism builds on the achievements of previous feminist movements and focuses on issues that are still relevant to society today. With the hashtags such as #MeToo, #HeforShe, and #ToTheGirls, online activism seeks to mobilize people around the world and raise awareness of the intersectionality of oppression besides the body positivity, which challenges the given beauty standards and stands in contrast to the view that women could be valued in relation to how they look. These endeavours are considered the key issues and movements associated with the fourth wave feminism. The quest for raising awareness has focused on racism, LGBTQ+ rights, and economic inequality highlighting not only the pervasiveness of sexual harassment and assault but also the need for systemic change (Mohajan, 2022: 4-6).

The perception and the philosophy of feminism have undergone a significant evolution and change throughout history. Lorber (1997) states that feminism has a broad area with many different points of views and philosophies. Alongside the four waves feminism, various types of feminism have emerged over the course of history. Because feminists have focused on the complex nature of gender inequality and the pervasiveness of sexism, feminist views have undergone tremendous changes. Lorber identified various types of feminism in the study titled "The Variety of Feminisms and Their Contributions to Gender Equality". Liberal feminism, Marxist and social feminism, radical feminism, psychoanalytic feminism, multi-ethnic feminism, social construction feminism, postmodern feminism, queer theory, and eco-feminism are among the types of feminism, each having a distinct set of aims, specific beliefs, and characteristics. These feminism types focus on the ongoing efforts to promote the equality between genders and to remove any oppression in the society (Lorber, 1997: 7-37).

2.2. LITERARY FEMINISMS

Literature is the term referring to all written or oral fictional works in a language. Examining all the features of language products in the course of history constitutes the path followed by literature. Literature transmits a nation's mentality, worldviews, ideologies, political and social phenomena, cultural and civilizational knowledge from generation to generation (Tuna and Avaz, 2019; Tuna and Kuleli, 2017; Kuleli, 2020). It acts as a bridge between generations and has relations with different disciplines such as sociology, history, psychology, or geography, no name a few. Power, which is a relative concept, and issues that arise in the context of power affect the styles and behavior patterns of people in the real world besides the characters created in the literary world, and power emerges depending on these people and characters. There is also a hierarchy in these power issues. From past to present, gender has had a large share in the formation of both power and hierarchy. In this context, equality of all individuals regardless of ethnicity, religion, economic status, and gender is aimed and hierarchy is under an attack to be eliminated from the social structure in literary feminisms (Tuna and Avaz, 2019: 552; Tuna and Kuleli, 2017: 83; Kuleli, 2020: 193). Kuleli further indicates that as a result of the feminist translation, in the lens of feminist critiques, the facts and signs in the

source text are transferred to the target culture by protecting the "otherness" and the oppression of women in societies compared to men (2020: 188).

In the 1960s and 1970s, the feminist movement gave rise to literary feminism with the women's portrayal in literature. Humm (2002) states that literary feminism is a kind of criticism that centers on women's writing and the representation of women in literature. It explores how women have been historically marginalized in literary texts and how women writers subvert this marginalization through their creative works. Through feminist literary analysis, critics examine how gender, race, class, sexuality, and other categories of identity influence literary signification. There have been arguments and criticisms of feminism in the relevant literature as well as discussions of historical debates, current trends, and types of feminism. These elements influenced the development of literary feminisms. Literary feminisms emerged as part of a larger feminist movement that sought to destabilize patriarchal power structures that supported gender inequality. The focus of literary feminisms is on the writing by women and the portrayal of women in literature. With the emergence of gender discussions in literature in the 1960s, women began to prove their visibility in the social and political sphere. This led to the emergence of feminist literary criticism. It is necessary to mention two important figures in the development of feminist literary criticism, which is concerned with the liberation of literature and literary criticism from patriarchal concepts. Among such important figures are Virginia Woolf and Simone de Beauvoir (Humm, 2002: 11-19). In line with this, Moran (1999) indicates that feminist literary criticism, which says that the patriarchal structure is dominant in the field of literature, as in other fields, and tries to reveal this, has adopted different approaches such as Marxism, psychoanalysis, criticism towards the author, and criticism towards the reader. Studies in this field, especially in the USA, France and England, have allowed literary feminist criticism to be discussed theoretically and to progress as a method (Moran, 1999: 249-250). Humm also points out that one of the earliest strands of feminist literary criticism is psychoanalytic feminist theory, which draws upon the work of Sigmund Freud and Jacques Lacan to analyze the representation of gender in literature. Psychoanalytic feminism critics argue that traditional representations of women in literature are often constructed by male authors based on their fantasies, and that the way women are portrayed in literature affects their experience of identity and subjectivity. They explore how patriarchal norms and

values are represented in literature, and how these norms are transmitted through literature to shape cultural attitudes towards women. Another important area of feminist literary criticism is the study of gender and sexuality in literature. Feminist critics in this area are interested in examining how gender and sexuality are represented in literature, and how these representations shape readers' attitudes towards gender and sexuality. They explore how literary texts convey normative and alternative norms about gender and sexuality, and how these norms are designed to regulate and produce social identities (Humm, 2002: 11-19). Moreover, Tyson states that feminist critiques and all other cultural products focus on weakening or eliminating the oppression of women that arises in economic, political, social or psychological context. Equality of women is taken into account within the scope of both feminist theories and feminist critiques. Therefore, all activities carried out in the field of feminism can be considered as 'activism' (Tyson, 2006: 83-92). Literary feminism is a critical perspective that examines how gender influences the creation and interpretation of literature. As posited by Humm, feminist literary critics seek to identify and challenge the ways in which literature perpetuates male power and privileges. This critical theory aims to identify how authors have either reinforced or subverted patriarchal norms in their writing by examining works of literature through the feminist lens. Additionally, feminist literary criticism highlights the importance of women's experiences in literature, with scholars often questioning the centrality of male experiences and challenging gendered norms in literature. Overall, literary feminism has been a crucial lens through which literary products can be analyzed. With the related types and waves that have branched off over time, literary feminism has played a transformative role in bringing underrepresented voices and experiences to the forefront of the discipline (Humm, 2002: 11-19).

2.3. FEMINIST TRANSLATION PARADIGM

With the influence of feminism waves, feminism types, and literary feminisms that have emerged in the historical process, a feminist translation paradigm emerged. According to Castro and Ergun, "feminist interventions in translation date back centuries" (2018: 127). Further, as regards the systematic study in feminist translation, Abdal states:

In 1980s, the emergence of the feminist translation paradigm as a response to feminist linguists' and translators' critiques of the dominant androcentric approach to translation is based on questioning the possibilities of transforming the hegemonic point of view, which argues that

women are in a lower position than men, through translation. Feminist translation started to gain theoretical/institutional recognition and legitimacy with the efforts of the Canadian translation school, which advocated the visibility and voice of women against male-dominated discourse. It has been applied in other historical periods and geographies and has made great contributions to the formation and development of feminist consciousness and movements (2022: 8).

In the same vein, in the words of Chamberlain, it can be understood that the feminist translation paradigm is grounded in the belief that language is not neutral but rather a tool through which gender, social identities, and power relations are expressed and reinforced, and the translation of texts from one language to another can result in the reproduction and sustainability of these inequalities in the target language. The significant amount of writing by women ignored or suppressed in the academic field has come to light thanks to feminist scholarship. This scholarship has highlighted the tension between theories of writing that are coded in male terms and the actuality of the female writer (Chamberlain, 1988: 468). In the words of Sherry Simon, "identity issues, including gender, have become a crucial factor in our understanding of culture today" and "it is not the gendered identity of the translator as such which influences the politics of transmission as much as the project which the translator is promoting" (1996: ix). According to Chamberlain, people are forced to reevaluate the hierarchies that render translation subservient to an idea of originality since it articulates the part gender has played in our concepts of writing and production. Feminist translation adopts an ethically conscious approach to translation that recognizes the translator's ethical responsibility to respect and preserve source text authorship, cultural identity, and ideological implications in transfer to the target language. Feminist translators contend that it is their duty to make sure the translated material accurately conveys the author's goals and values while also taking the target audience's cultural background and presumptions into account. Instead of concentrating solely on linguistic accuracy, feminist translators highlight the social and political components of translation in this way. The feminist translator employs a number of feminist translation techniques, including footnoting, prefacing, augmenting, and hijacking. The feminist translation paradigm's emphasis on gender concerns is an important component. Feminist translators seek to bridge the linguistic gap by highlighting how language is used to subvert or reinforce gender inequalities, especially when male-dominated languages refer to women through stereotypical adjectives.

Therefore, feminist translation paradigm challenges those terminologies serving to the favor of the male-dominated language (Chamberlain, 1988: 468).

Another essential component of the feminist translation paradigm is the recognition of the cultural differences and diversity of identities that can exist within a single language. According to Flotow, the feminist translation paradigm acknowledges that different cultures and contexts can define gender, race or class differently, and it falls to the translator to negotiate these differences and explore alternative expressions of meaning in the translated text. (Flotow, 1991: 74). Green asserts that because it can be challenging to distinguish terminology from theme, a discussion of a feminist lexicon of motives also shows how sexism is used as a general subject and how specific feminist themes are introduced. Examples come in two varieties. The first, which happens less frequently, entails nothing more than the use of a feminist phrase. The phrase can sometimes be found without much feminist development. When feminist phrases are employed alone, they show how prevalent feminist language is and how, while not always the focus, it has evolved into an organizing principle in conversation. The second group is made up of instances where feminist terminology is thematic and serves as a key to a clearer understanding (Green, 1979: 366-368). In conclusion, the feminist translation paradigm recognizes the ethical and political implications of translation and seeks to address gender and other forms of power imbalances in translation. It re-conceptualizes translation as an ethical and political act, thereby challenging and subverting patriarchal and dominant Eurocentric norms that permeate translation.

2.4. PATRIARCHY: THE OBJECT OF FEMINISM

The Latin *patria* (father) and Greek *arche* (rule), which were borrowed into Turkish from French, are the origins of the word patriarchy. Formations that are built on patriarchy are referred to as "patriarchal". According to the Oxford Dictionary, patriarchy is "a society, system, or country that is ruled or controlled by men"⁹, on the other hand, Cambridge Dictionary defines it as "a society in which the oldest male is the head of the family, or a society controlled by men in which they use their power to their own

⁹ Oxford Dictionary. <https://www.oxfordlearnersdictionaries.com/definition/english/patriarchy?q=patriarchy>. Accessed on 16.05.2023

advantage"¹⁰. Given the first-hand dictionary definitions of the term "patriarchy," it is clear that this system places significant barriers in the way of women by emphasizing that men are in charge of the lives of women. Various definitions have also been suggested for the term patriarchy. Berktaý states that according to archaeological evidence, the first shift to the cultural period and civilization in the Neolithic culture took place in ancient Mesopotamia, which is thought to be the origin of the patriarchal social order. Between 3500 and 3000 BC, Mesopotamia experienced the creation of the earliest urban populations, which gradually developed into city-states (1996: 81). As city-states grew, they competed for supremacy among one another, which increased the significance of armed conflict. The warriors and temple priests eventually monopolized knowledge of record keeping as the propertied classes, which in turn contributed to the emergence of a class system. In the words of Walby (1990), it can be understood that although the origins of patriarchy are unclear, some psychologists and anthropologists largely concur that prehistoric human societies were characterized by a certain degree of gender equality. Walby (1990) also states that although it is unclear what precise circumstances sparked the formation of patriarchal social systems, some other anthropologists claim that such systems emerged following the emergence of agriculture. The sociobiological viewpoint, which was formed upon Charles Darwin's theory of evolution, contends that male domination is a fundamental aspect of human life. This viewpoint frequently alludes to a period in which all humans were hunter-gatherers. Together, the males who were physically stronger would go hunting for sustenance. Women would be confined to the home environments and gather resources like fruits, seeds, nuts, and firewood because they were considered to be "weaker" and the ones who bore children (Walby, 1990: 221-227).

In line with the definitions and suggestions with regard to the term patriarchy so far, it can safely be inferred that women are seen as the subordinate "others" that need to be taken under control in the patriarchal system. While patriarchal culture unquestionably assigns the role of "priority" to men, it also places restrictions on the fundamental rights of women. Sultana indicates that male dominance in both the public and private arenas is

¹⁰ Cambridge Dictionary. <https://dictionary.cambridge.org/dictionary/english/patriarchy>. Accessed on 16.05.2023

referred to as patriarchy (2019: 420). Feminists use the term "patriarchy" to define the power dynamics that exist between women and men as well as the underlying factors that lead to men's perceptions of women as inferior. Women, young men, children, slaves, and domestic servants are all considered subject to male dominance in the extended family of patriarchy. Today, the term is primarily used to highlight male supremacy, to describe the kind of relationship in which men dominate women, and to describe the structure under which women are treated as second-class citizens. Different thinkers posit numerous definitions for patriarchy (Sultana, 2019: 417-427). The term "patriarchy" is used by feminist psychologist Mitchell (1971) to describe similar structures in which men manipulate women (1971: 24). "The practical and social structure in which men dominate, oppress, and abuse women" is the definition Walby suggests for the term patriarchy (1990: 20). According to the sociobiological theory, women and men have different biological compositions and physical structures, and as a result, they are expected to assume different roles in society. Every man is made to believe that he is in a position of dominance, while every woman is trained and persuaded by the society to believe that she is in a position of subordination. Sultana (2019) states that Frederick Engels' book titled *The Origin of the Family, Private Property, and the State* bears a significant justification for the origin of patriarchy. Engels thought that the emergence of private property marked the beginning of women's servitude and that this was also the moment when the feminine sex was historically defeated (Sultana, 2019: 417-427). However, in the words of Lerner (1989), by asserting that males are the active party and that the attributes supposedly claimed to be "natural" are assigned to men, scientists like Aristotle and Freud put women in a subordinate position (1989: 8-11). Radical and socialist feminist proponents contend that patriarchy is not a necessary condition and cherish the hope that it may be altered or terminated. Mies, Bennholdt, and Werlhof (1988) contend that rather than being determined by biological factors, femininity and masculinity are the products of a lengthy historical process. Depending on the production models used for those processes during each historical era, the distinction between femininity and masculinity was defined in various ways. Men and women differ organically in such a way that they are viewed and valued differently in accordance with the prevalent paradigms of embracing nature in order to satisfy human demands (Mies, Bennholdt, and Werlhof 1988). According to Lerner (1989), the institution of male supremacy has

evolved as a result of a variety of events and factors over nearly 2500 years (roughly from 3100 BC to 600 BC). In the opening paragraph, Lerner (1989) highlights the significance of women's history in the fight against inequality and patriarchy. According to Lerner (1989), in Hartman's analysis of the relationship between patriarchy and capitalism, patriarchy is defined as both the view that males should have material dominance over women and the belief that men should rule over women (1989: 8-11). Sultana (2019) further states that according to Hartman, patriarchy refers to a system of interactions characterized by male hierarchy, group loyalty, and material support that enables male participants to exert dominance over female participants. The dominance of men over women in the workforce is the material foundation of patriarchy. Men are believed to be increasingly dominant in cultures throughout history, or seen to have complete control over institutions like the state, society, and family, which puts women into an inferior position in their relations with men by patriarchal conventions and thinking. Women's freedom is hampered by patriarchy, which restricts their rights, and accordingly their advancements. A person or thing is 'later in importance' or 'less important than another' when they are subordinated (Sultana, 2019: 417- 427). Men's dominance over women in the balance of power between women and men is known as the subjugation of women. All forms of interpersonal dominance revolve around the subordination of women. Feminists, however, choose other power structures and justifications. Simone De Beauvoir made the following claim, which served as the foundation for modern feminism: "Men have subordinated women because they perceive them as fundamentally different from themselves" (1974: xxxiii; cited in Kaufmann McCall, 1979: 210). According to Wagner, it can be inferred from Kate Millet's thesis of subordination that men are the dominant sex in patriarchal societies, making women the dependent sex (1971: 121-125). With the increase in population from the first formation of societies to the present day, as farming and animal husbandry became widespread, material wealth emerged. In this process, it was the man who held the power. Men used their wealth to repress women. One of the most common examples of this is 'bride wealth or bride price'. When women got married, they left their own homes and began to live with their spouses. In this case, it reduced the power of women. No matter how hard they went through, even getting divorced put women in a different position in society. When some communities are taken into consideration, the idea of polygamy is also seen in the context of the conventions

brought about by various systems allegedly organizing the social structure. Males are once again the dominant elements in this situation.

Regardless of the class it is ascribed to, subordination is experienced every day in a variety of ways in the society including the workplaces and the home environment through violence, oppression, exploitation, control, insult, denial, and discrimination. The expectation of the child to be born as a boy, the deprivation of educational rights of girls in the social mindset, reservation of workplaces or top positions to men only, the attribution of all domestic responsibilities to women or girls, the protective attitude of men to women, harassment against women, restricted (if any) rights of women to inheritance of property by the communal thinking, the convention that sexuality is a male-driven notion already reflected in the slang words favoring the male reproductive organ, birth control procedures imposed on women (Sultana, 2019: 417-427), the decision-making task being considered as men's duty, the behaviors and roles expected from women in society and even the way they dress, the status of women being seen as objects and passive persons, 'possession' of women by men, attribution of the concept 'ownership' to men, the restricted power granted to women in politics, inequality in status and payment in the working environment, violence or otherizing attitudes and behaviors against women are just some of the examples that patriarchy is engaged in order to sustain the dominance of males. In addition, patriarchy or patriarchal discourses can be found even in literary works, television programs, movies or TV series. Johnson (2004) emphasizes that in a patriarchal society, women are expected to be obedient to men. Therefore, if they show any signs of "disobedience," they risk being physically and psychologically harmed. Power and violence frequently attempt to maintain women's subordination to males since women are the designated and sought objects of male domination in a society based on power (Johnson, 2004). According to Bates (2022), a disproportionate number of women experience male aggression, which is something considered only natural in the social mindset. In a patriarchal society, women are socialized to downplay, conceal, and disregard their personal experiences of sexism, discrimination, and harassment (Bates, 2022). The main issues with patriarchy also include gender inequality, a lack of individuality that allows men to be perceived as superior in society or as individuals, and the expectations over women to be the more emotionally engaged parties.

According to Guy-Evans (2023), "Real women" are viewed as weak, helpless, reliant on others, emotional, sympathetic, and nurturing. When they deviate from what is considered to "be pertaining to woman," women are frequently ridiculed. On the other hand, men are only considered to be men if they do not identify as women (2023).¹¹

For both genders, society has some classifications and stereotypes. Gender is a notion that has to do with what obligations and responsibilities society places on women as well as how women are viewed, understood, and expected to behave in society. Women are subject to some stereotypes. There is the notion that a woman's position is to be in her household or that a woman is the one who is in charge of raising children. For instance, when both parents bring their kids to work, it is generally the women who receive criticism besides being blamed not to seem professional. However, males, unlike females, receive compliments about how they care about their children. In both society and the family, men are viewed as the decision-makers. As a result, whereas a man's behavior can be perceived as natural or usual, and he might increase his masculine values without doing anything, a woman's behavior can be perceived as surprising and unexpected. Women's place in society is diminished by these prejudices. Becker (1999) puts forth that women may be viewed as a trophy, signifying a man's triumph over other men. Physical beauty is expected of women, but not to the point that it should put them in the spotlight or make them the target of abuse or harassment on account of their sexuality. The fact that some women might have turned out to be the achievers in the society despite living in a patriarchal environment does not suggest that this is frequently the case. Nevertheless, it has been noted that many successful women tend to identify themselves as men. In addition to not posing a danger to the patriarchal system, they might exhibit attributes that are often associated with men, such as being forceful and competitive (Becker, 1999: 32-33).

The patriarchal society has a negative impact on men and women alike. According to Guy-Evans (2023), men are often expected to be strong, tough, opinionated, and aggressive. Their need for closeness and connection may be negated by this, though, as it may leave little opportunity for vulnerability. Even though it may not be natural for all men to act in a traditionally masculine manner, some men may experience ridicule, bullying, or embarrassment when they react in an unexpected manner, such as by displaying unrestrained emotion (like crying). As a result, many men are able to repress a variety of emotions, which might have an impact on their mental health.

¹¹ Simply Sociology. <https://simplysociology.com/patriarchal-society-feminism-definition.html>. Accessed on 16.05.2023

Similarly, a judge in a divorce case can decide that mothers should have full custody of their children and fathers should have less access to their children than they would want because women are expected to spend more time raising children (2023).¹²

The patriarchy is also championed and nurtured through the governing documents like Penal Codes. In addressing a person with a pronoun, the masculine pronoun "he/him" is used as the generic pronoun to refer to all individuals involved in the articles, paragraphs or sub-paragraphs of Penal Codes. This practice also instills the idea that males are considered the norm even in the socially organizational bodies. The following examples are taken within the scope of "Use of force in self-protection" per 2C:3-4 and "Liability for conduct of another; complicity" per 2C:2-6 according to US law.

A person who is legally incapable of committing a particular offense himself may be guilty thereof if it is committed by another person for whose conduct he is legally accountable, unless such liability is inconsistent with the purpose of the provision establishing his incapacity.¹³

Use of Force in Self-Protection. a. Use of force justifiable for protection of the person. Subject to the provisions of this section and of section 2C:3-9, the use of force upon or toward another person is justifiable when the actor reasonably believes that such force is immediately necessary for the purpose of protecting himself against the use of unlawful force by such other person on the present occasion.¹⁴

As seen in these examples, although these laws are put into use without any consideration to the gender of the suspect, the word "himself" used in the examples reinforces the use of language that creates inequality. In this context, the use of sexist language is seen in these laws. Although these laws are written for all citizens, masculine pronouns are utilized frequently. Even the terminology employed in these laws has been crafted in a way that perpetuates the inequality between genders. These features of legal language have been accepted as normal for centuries. Although this predicament has long been known about, it was not given much attention until lately because women have always struggled with various seemingly more important issues, both then and now. Because of this, even if examples like sexist language use in laws might sound like subtle phenomena, they have really contributed to the acceptance of larger inequalities in society over time.

¹² Simply Sociology. <https://simplysociology.com/patriarchal-society-feminism-definition.html>. Accessed on 16.05.2023

¹³ Justia US Law. 2C:3-4 Use of force in self-protection. L.1978, c. 95, s. 2C:2-6, eff. Sept. 1, 1979. Accessed on 16.05.2023

¹⁴ Justia US Law. 2C:2-6. Liability for conduct of another; complicity. L.1978, c.95; amended 1987, c.120, s.1; 1999, c.73. Accessed on 16.05.2023

CHAPTER 3. ANALYSIS

This part of the thesis deals with a synopsis of the corpus of the thesis, discussion on the English and French translations to be followed by the findings regarding the (anti)feminist signs in the source text, and introduction of Systematics of Designification as the data analysis procedure of the thesis.

3.1. A SYNOPSIS OF KAFAMDA BİR TUHAFLIK (A STRANGENESS IN MY MIND)¹⁵

The novel titled *Kafamda Bir Tuhaflık* (*A Strangeness in My Mind*) was written by Orhan Pamuk and first published in the year 2014. Orhan Pamuk grew up in Nişantaşı district of Istanbul and completed his secondary education at Istanbul Robert College in 1970. In the short biographical account of Pamuk, Gülcan (2014) states that after studying at Istanbul Technical University in the Faculty of Architecture for a while, he quit that department and went on his undergraduate education at Istanbul University Faculty of Economics, Journalism Institute, graduating in the year 1977. Pamuk received his master's degree at the same institute. As of the age of 23, he gave up his other interests and focused solely on writing. His early literary debut came with the publication of his poems in the "Yeditepe" Journal in 1970s. After that, he concentrated mostly on writing essays, short stories, and novels. Orhan Pamuk is the first and only Turkish writer to receive the Nobel Prize in literature. In 2011, in an interview with Orhan Pamuk, the author stated that his works have been translated into a total of sixty languages¹⁶, but today, it is known that his works have been translated into sixty-two languages.¹⁷

Pamuk frequently featured internal dialogue in his works. He cited passages from previous works of world literature, philosophical writings and thoughts, history, and other

¹⁵ The title in English is taken from the translated text by Ekin Oklap in 2015.

¹⁶ İlkeHaber. <https://www.ilkehaber.com/haber/kitaplarim-60-dile-cevrildi-11-milyon-satti-18518.htm>. Accessed on 30.05.2023

¹⁷ Listelist. <https://listelist.com/orhan-pamuk-kimdir/>. Accessed on 30.05.2023

sources. The concept of time in his novels is shaped by going back to the past or going to the future with retrospections and prospectations. Turkish culture, traditions, and traditional themes are frequently embedded in Pamuk's works. His primary driving force is his distaste for acting like a western imitator. The author examines the events from a philosophical and cultural perspective because he deals with the East-West issue.¹⁸ The literary career and works of Orhan Pamuk have received much attention in scientific platforms. There are various viewpoints and assessments on Pamuk's works. In this thesis, the novel titled *Kafamda Bir Tuhaflık* (*A Strangeness in My Mind*) is analyzed to find out the anti-feminist and feminist signs in the source text. Feminist signs are far outweighed by anti-feminist signs in the novel, which can be thought to reflect the cultural practices dominant in the source culture. In the light of this analysis of anti-feminist and feminist signs, a brief summary of the novel is given below.

A Strangeness in My Mind by Orhan Pamuk portrays the character Mevlut Karataş, a seller of boza and yoghurt, as the protagonist. The novel is mostly set in Istanbul, which has entered a process of extensive change and transformation since the 1950s. It is seen that Orhan Pamuk concentrates on 'issues' in his works. The search for meaning and the identity issues between the East and the West are the central themes of *A Strangeness in My Mind*. Despite the fact that the novel is mostly on the life of the protagonist, Mevlut Karataş, other people and their own discourses are also seen and heard in the novel. The stories and interpretations of the characters in the context also reflect several different points of view. The inclusion of topics such as immigration, slums, urbanization, political symbols and discourses, religious conservativeness, and minorities in the novel demonstrates the wide scope of concepts. Istanbul is discussed with quite distinct dimensions in the novel. The novel contains the poor, peasants, squatters, boza sellers, housewives, as well as the rich and intellectuals, while also presenting the lives of many neighborhoods of Istanbul, such as Cihangir, Fatih, Kasımpaşa, or Gaziosmanpaşa. As it is known, Istanbul acts as a bridge connecting Europe and Asia and has hosted several nations throughout history. Due to its numerous diverse cultures, languages, and even geographical characteristics, Istanbul has historically had a significant position in the

¹⁸ Kidega. <https://kidega.com/yazar/kitap-onerileri/nobel-edebiyat-odullu-yazarlarin-eserleri/kafka-kitap-23384-orhan-pamuk-000001-ayrinti-yayinlari-000397-akil-celen-kitaplar-000118-yapi-kredi-yayinlari-003271-imge-kitabevi-yayinlari-001533-aylak-adam-kultur-sanat-yayincilik-000389/>. Accessed on 30.05.2023.

world. Its political affiliation and position also play a big role in the possession of these unique traits. Inequalities between the genders are also the inevitable cases in the society, as they are in every country, as a result of the expanding population and the capitalist standards of living. In the framework of the anti-feminist and feminist signs that have been analyzed as the scope of this thesis, it is worthwhile to make a further reference to the introductory paragraph of the first chapter with the subheading 'Mevlut ile Rayiha - Kız Kaçırarak Zor İş (Mevlut and Rayiha - Elopement Is A Tricky Business)'¹⁹ in Turkish and English versions of the novel.

Bu, boza ve yoğurt satıcısı Mevlut Karataş'ın hayatının ve hayallerinin hikâyesi. Mevlut, Asya'nın en batısında bir yerde, puslu bir göle uzaktan bakan yoksul bir Orta Anadolu köyünde 1957'de doğdu. On iki yaşındayken İstanbul'a geldi ve ondan sonra hep orada, dünyanın başkentinde yaşadı. Yirmi beş yaşındayken köyünden bir kız kaçırdı, tuhaf bir şey oldu, bu bütün hayatını belirledi. İstanbul'a döndü, evlendi, iki kızı oldu. Yoğurtçuluk, dondurmacılık, pilavcılık, garsonluk gibi çeşit çeşit işte hiç durmamasına çalıştı. Ama akşamları İstanbul sokaklarında boza satmayı ve tuhaf hayaller kurmayı hiçbir zaman bırakmadı (Pamuk, 2021: 15). THIS IS the story of the life and daydreams of Mevlut Karataş, a seller of boza and yogurt. Born in 1957 on the western edge of Asia, in a poor village overlooking a hazy lake in Central Anatolia, he came to Istanbul at the age of twelve, living there, in the capital of the world, for the rest of his life. When he was twenty-five, he returned to the province of his birth, where he eloped with a village girl, a rather strange affair that determined the rest of his days: returning with her to Istanbul, he got married and had two daughters; he took a number of jobs without pause, selling his yogurt, ice cream, and rice in the street and waiting tables. But every evening, without fail, he would wander the streets of Istanbul, selling boza and dreaming strange dreams (Pamuk, 2015: 19).

Anti-feminist signs are seen in the first paragraph of the first chapter. As can be understood from the expressions such as "he eloped with a village girl" and "he had two daughters", it can be stated that the novel contains fewer feminist signs and discourses as compared to anti-feminist signs. Within the scope of these expressions, it can be inferred that such discriminative misdeeds as women as the object, women as the passive recipients, the stereotype that household chores are confined to women, socially expected women characteristics, the use of masculine language, men as the owner, and the use of male names in place names are intertwined in the novel. Even the epigraphs at the beginning of each chapter are quotations from popular men in the world history or

¹⁹ Translations of all the subheadings, sentences or paragraphs from the novel are taken from the translated novel in this part of the thesis unless otherwise is stated.

literature. Additionally, it can be noticed that binary oppositions resulting in otherized individuals are also dominant in the novel reinforcing the anti-feminist and feminist signs. *A Strangeness in My Mind* is seen as both a love story and a modern epic, which deals with Mevlut Karataş's lover to whom he wrote love letters for three years, and their life in Istanbul, but in fact, the patriarchal perspectives of the male society on women, the situations in which the patriarchal thought and point of view are dominant in the society, the place of women in the society, and the fact that women are seen as an object are openly manifested in the novel. The anger and desperation of the female characters resulting from these patriarchal perspectives are also revealed in the novel.

3.2. THE TRANSLATED TEXT: A STRANGENESS IN MY MIND

The novel, which was published in English under the title *A Strangeness in My Mind*, debuted on the bestselling list in the fiction category of the list compiled from sales data gathered from significant London bookshops, such as Blackwells, Daunt Books, Foyles, Heywoods Hill, and Waterstones. *A Strangeness in My Mind* was given the Aydın Doğan Foundation and Erdal Öz Literature Awards in 2015, only one year after its publication, and has been translated from the source language Turkish into thirty-eight different languages so far.²⁰

This thesis deals with the analysis of the anti-feminist and feminist signs in English and French translations of the novel besides the source text. The extent to which anti-feminist and feminist signs from the original novel titled *Kafamda Bir Tuhaflık* are preserved in the English (*A Strangeness in My Mind*) and French (*Cette Chose Etrange en Moi*) translations is examined in this thesis. Both the English translation by Ekin Oklap and the French translation by Valérie Gay-Aksoy are included in the thesis for the analysis of the translations of anti-feminist and feminist signs. In an interview with the translator by Canseven (2016), it is learned that Ekin Oklap started living in Italy at a young age and spent most of her life in London. She works as a literary agent at a copyright agency in England. Oklap is a translator who has won the International Man Booker Prize. She also translated *Kırmızı Saçlı Kadın* (*The Red Haired Woman*) by Orhan Pamuk into English in the year 2017. The author offered the translator some advice regarding the flow

²⁰ NTV.

<https://www.ntv.com.tr/sanat/kafamda-bir-tuhaflik-londrada-1-numara,idMK7yrSOEu0cqP0A7EAQA>. Accessed on 30.05.2023

of the text into English during the translation process. Terms like "aunt, sister-in-law, elopement, and henna night" are cultural references in the source text. The translator claims that she kept in touch with the author throughout the translation process to find appropriate meanings to these references. Oklap also underlined that even readers who are unfamiliar with these references could grasp them thanks to the explanations provided through the novel's narrative of events like henna night or elopement. A narrative about elopement runs the length of one chapter of the book. The translator underlined that references could be understood, regardless of whether people are of American or French origin, after providing the necessary explanations. While translating the novel, Oklap thought that the expressions and words in the main text could be explained, so she did not use "translator's note" in the translation of the book.²¹

The novel was translated into French by Valérie Gay-Aksoy in the year of 2014. Orhan Pamuk is among the widely-read authors in France. The Gallimard Publishing-affiliated translator Gay-Aksoy has translated numerous works by Orhan Pamuk into French. Orhan Pamuk's works translated by Gay-Aksoy are *Masumiyet Müzesi* (*Le musée de l'Innocence*), *Kırmızı Saçlı Kadın* (*La Femme aux Cheveux Roux*), *Cevdet Bey ve Oğulları* (*Cevdet Bey et Ses Fils*), *Şeylerin Masumiyeti* (*L'Innocence des Objets*), *Öteki Renkler* (*D'autre Couleurs*), and *Kafamda Bir Tuhaflık* (*Cette Chose Etrange en Moi*).

3.3. THE ANTI-FEMINIST SIGNS IN THE SOURCE TEXT

Following the reading and analysis of the source text, nine categories of anti-feminist signs were identified. Below are the labels ascribed to these categories in the framework of this thesis accompanied by some examples from the novel:

3.3.1. Women as The Object

The female body has been placed in various positions throughout history, and has become an 'object' by going through processes such as humiliation, avoidance, or iconization. While the male body was admired in Ancient Greece, with the Renaissance, the female body was almost rediscovered and started to be depicted as an object of desire. Therefore, one of the issues discussed in feminism has been the mistaken assumption of

²¹ K24. <https://t24.com.tr/k24/yazi/ekin-Pamuk,705>. Accessed on 30.05.2023

women as objects (Umuñ, 2007: 2). Below are the examples from the novel manifesting women as the object:

Example 1: Yirmi beş yaşındayken köyünden bir **kız kaçırdı**²² (Pamuk, 2021: 15).

When he was twenty-five, he returned to the province of his birth, where **he eloped with a village girl** (Pamuk, 2015: 19).

Example 2: Rizeli Hacı Hamit Bey'e yaltaklandığı ve Ford araba kullandığı için eli para tutmuş karateci bir sonradan görmenin kızını parasıyla elde edeceğini sanması izzeti nefsimi dokunuyor. **KIZIM SATILIK DEĞİLDİR** dedim birkaç kere (Pamuk, 2021:124).

Some karate-chopping upstart makes a little money sucking up to Mr. Hadji Hamit from Rize and he's driving a Ford so now he thinks he can have my daughter? I said several times **MY DAUGHTER IS NOT FOR SALE**. They were frowning at the next table when they heard me, but then they smiled as if it were a joke (Pamuk, 2015: 150).

In the first example, the expression 'köyünden bir kız kaçırdı' (he eloped with a village girl) depicts the woman as an object. In the second example, as it can be understood from the English expression 'my daughter is not for sale', men have the power to decide over women and women are seen as objects that can be sold for money. In this thesis, this category is associated with the rationale of the second wave of feminism based on the premise of rejection of traditional gender roles, generally describing women inferior to males in social sphere.

3.3.2. Women as the Passive Recipients

Men's making decisions on women's behalf is not an uncommon phenomenon in patriarchal societies. In patriarchal societies, it is common for men to prohibit women from participating in certain activities, such as working or going out. Kuleli (2021a) states that in a society where men stand out as the power-holders, it is evident that women do not have a say over traditions, marriage, or divorce. Women are perceived as merely "accepting" the choices made for themselves by men. In this way, women are seen as

²² Emphasis is mine here and henceforth in order to draw attention to the anti-feminist signs under each category.

passive recipients (2021a: 298). The passive recipient role attributed to women can be found in the following examples from the novel:

Example 1: "Onları okula yollayacaksın değil mi? **Büyüyünce başlarını örttüreceksin misin?**" "Bizler kırlık yerden gelen yoksul köylüleriz," dedi Mevlut. "**Âdetlerimize bağlıyızdır.**" (Pamuk, 2021: 33).

"You'll send them to school, right? **Will you make them cover their heads when they get older?**" "Does your wife wear a headscarf?" "We're just poor village people from the countryside," said Mevlut. "**We're attached to our traditions.**" (Pamuk, 2015: 38).

Example 2: Haliyle insan hemen "**Kızıma koca arıyorum!**" diyemiyor (Pamuk, 2021: 123).

Not that you can just come straight out and say, "**I'm looking for a husband for my daughter!**" (Pamuk, 2015: 148).

The expressions 'büyüyünce başlarını örttüreceksin misin? (Will you make them cover their heads when they get older)' and 'âdetlerimize bağlıyızdır (We're attached to our traditions)' in the first context and the expression of 'kızıma koca arıyorum! (I'm looking for a husband for my daughter' in the second context can be seen as the evidence that women do not have a say in society. Rather, women are responsible for fulfilling the decisions made on their behalf by men. In this thesis, this category is analyzed with a focus on the first wave of feminism due to the constant seek of this wave for equal political rights.

3.3.3. Locations with Masculine Names

It is generally seen that streets are often named after prominent figures in history. For example, in France, there are streets with male names such as 'Rue Pasteur (Pasteur Street), or Rue Victor-Hugo (Victor-Hugo Street). Additionally, Martin Luther King Jr. alone has more than nine hundred streets named after him in the United States. Moreover, there are several streets named after the presidents like George Washington, scientists like Isaac Newton, or other historical figures. This is because a location is named after the person who discovered that area or the person attributed the leadership qualities in the society. In general, it is seen that the people who discovered places are also males. Another reason for the use of male names is that the important political figures of the countries are males and their names are given to places. Governance is generally

dominated by males.²³ According to Kuleli (2021a), there is no scientific basis for the assumptions that management or governance positions or physically demanding occupations are more suitable for men, but all these gender roles show women as weak and powerless, resulting in the 'otherness' position of women in the society. However, these roles depict men as individuals who are physically and mentally strong, suitable for management, who are expected not to show their emotions, but also to protect and watch over women (Kuleli, 2021a: 285). The contexts with masculine location names can be found in the examples below from the novel:

Example 1: Mevlut'un üzerinde ta babasıyla yoğurt sattıkları ortaokul yıllarından kalma **Beyoğlu'ndaki** bir dükkândan aldığı yeni bir kumaş pantolon ve mavi bir gömlek, ayağında askere gitmeden önce Sümerbank'tan aldığı ayakkabılar vardı (Pamuk, 2021: 16).

He was wearing the dress trousers and blue shirt he'd bought from a shop **in Beyoğlu** when he was back in middle school and selling yogurt with his father. His shoes were from the state-owned Sümerbank factory; he'd bought them before doing his military service (Pamuk, 2015: 20).

Example 2: Beklenmedik bir şekilde İstanbul belediye başkanı seçilen adaya, hem dindar olduğu hem de kızlarının gittiği **Kasımpaşa'daki Piyalepaşa** okulunda okuduğu için Mevlut da oy vermişti (Pamuk, 2021: 33).

Mevlut, too, had voted for its candidate—who had unexpectedly been elected mayor of Istanbul— because he was religious and had gone to the Piyale Paşa school in Kasımpaşa, which Mevlut's daughters were now attending (Pamuk, 2015: 38).

Linda (2015) states that seven cities – London, Paris, San Francisco, Mumbai, New Delhi, Chennai, and Bangalore – were depicted on a new interactive map created by Mapbox developer Aruna Sankaranarayanan and her team. Only 27% of the streets under study had female names, on average, the researchers discovered.²⁴ Therefore, as it is seen from the examples, it can be inferred that male names or titles are frequently used in place

²³ Bloomberg. <https://www.bloomberg.com/news/articles/2015-11-04/mapping-the-sexism-of-street-names-in-major-cities>. Accessed on 30.05.2023

²⁴ Bloomberg. <https://www.bloomberg.com/news/articles/2015-11-04/mapping-the-sexism-of-street-names-in-major-cities>. Accessed on 30.05.2023

names around the world. The anti-feminist signs in this category can be subjected to a critical feminist perspective based on the equal political rights endeavor of the wave.

3.3.4. Patriarchal Language Use

The use of sexist language has been defined as the expressions that groundlessly discriminate among the genders. It is claimed that especially women are oppressed in the use of such a language in comparison to men. According to Schneider and Soto (1989), sexist language is defined as a language that indicates an unwarranted sexual bias towards a group or an individual—typically women, but occasionally men— and sexist language is intrinsically discriminatory, whether it is written or spoken (1989: 80-83). Sexist language actually serves to uphold patriarchal values, normalize patriarchy in society, and permanently engrave it on people's minds. Below are some examples from the novel with patriarchal language use:

Example 1: Okula başlamasının birinci ayında, müdürün dediği gibi "Atatürk'ün gurur duyacağı bir **bilim adamı**" olacaksa, defterleri, kravatları ve ev ödevleri düzgün ve tamam olan yukarı mahallenin iyi aile çocuklarıyla arkadaşlık etmesi gerektiğini anlamıştı (Pamuk, 2021: 73).

The inner turmoil he endured while grappling with this question was as intense as the ancient philosophers' worries over how to live a moral life. Within a month of starting school, Mevlut already knew that if he wanted to become "**a scientist** Atatürk would be proud of," as the principal liked to say, he would have to befriend the boys from good families and nice neighborhoods, whose notebooks, neckties, and homework were always in good order (Pamuk, 2015: 86).

Example 2: Hacı Hamit Vural'ın çevresi adamları ve el öpenleriyle öyle bir sarılmıştı ki bize sıra ancak yarım saat sonra gelebildi (Pamuk, 2021: 95). There was a whole host of **Hadji Hamit Vural's men** hanging about and so many people waiting to see him that half an hour passed before our turn came (Pamuk, 2015: 113).

While the patriarchal language can be neutralized with signs both in the source and target languages, the expression 'bilim adamı' in Turkish is equipped with masculine traits, the sign 'scientist' in English is gender-neutral, though. If the expression "bilim insanı" is used in Turkish, the use of patriarchal language could be alleviated. However,

the preference for a masculine trait rather than a gender-neutral sign for a prestigious profession is the creation of the patriarchy for its sustainability. Masculine language use is analyzed with a focus on the teachings of the second wave in this thesis due to the resistance against the social mindset portraying men as superior to women in any social encounter.

3.3.5. Male as the Owner

Women are generally deprived of the right to inherited property in the social mindset. Even if the current law does not differentiate between the genders in the right to inherited property, the social malpractice still favors men in this issue. There are examples in daily life that inheritance is traditionally given to men. Possession is therefore seen as peculiar to men. In addition, due to discrimination in the workplace, the man earns more money and everything the family owns is seen as the man's natural object. According to Gürdal and Odabaş (2014), even though the constitutional provisions stipulate that women have the right to inherit property like men, the illegal practices that continue to be valid in daily social life reinforce the belief that women do not and should not have equal rights with men. In this respect, there are studies that aim to reveal unfair practices that prevent women from having equal inheritance and property rights as men do on the grounds of the patriarchal conventions (2014: 38). Below are examples from the novel to depict men as the owners of all property:

Example 1: Boynueğri Abdurrahman'ın beyaz evinin arka penceresi karanlıktı (Pamuk, 2021: 16).

At nightfall, Mevlut approached the crumbling wall around **the white house of Crooked-Necked Abdurrahman**, the girl's father. The window at the back was dark (Pamuk, 2015: 20).

Example 2: Maneviyatı bozulup şevki kaçmasın diye, Mevlut'u kaydedeceğimiz Atatürk Erkek Lisesi'ni, Duttepe futbol takımı için açılan toprak sahayı, dut ağaçlarının arasında bu yaz çalışmaya başlayan solgun projektörlü Derya Sineması'nı, hepsinin koca çeneleri birbirlerine **benzeyen Rizeli fırıncı ve inşaatçı Hacı Hamit Vural** ve adamlarının desteğiyle dört yıldır yapımına devam edilen Duttepe Camii inşaatını da gösterdim (Pamuk, 2021: 56).

I didn't want to crush his spirit entirely, though, so I also showed him the Atatürk Boys' Secondary School, where we would soon have him enrolled, the dirt field laid out for the Duttepe football team, the Derya Cinema with its feeble projector, which had just opened this summer among the mulberry trees, and the site of the Duttepe Mosque, which had been under construction for four years now, sponsored by **the baker and contractor Hadji Hamit Vural** and his men, all from Rize, with their matching oversize chins to prove it (Pamuk, 2015: 64).

In the novel, it can be said that the possessive suffixes or the vocation suffixes added to the male characters show males as the owner, with Abdurrahman, a male character, being depicted as the owner of the house or Hamit Vural, another male character, being portrayed as the holder of two professions. In this thesis, the discussions of the anti-feminist signs in this category revolve around the political equality struggle of the first wave of feminism.

3.3.6. Women Confined to Households

According to Hughes (n.d.), women were severely confined to the households even during the Victorian Period.²⁵ Kuleli (2021a) posits that with the advent of industrialization, males began to work outside, leaving women the role to handle the housework. Over time, man's work alone was insufficient to maintain a family. Women began working outside as a result; however, this did not stop women from being exploited. The woman has evolved into a figure that is exploited both outside the home by capitalism and inside the home by man (2021a: 295). The effects of patriarchal beliefs are still evident in societies. Despite the fact that women lead busy working lives, they are typically expected to handle household chores, as well. The examples below manifest the confinement of women to houses in the novel.

Example 1: Mevlut'un babasıyla satıcılığa başladığı ilk günlerde, 1969'da yalnız boza için değil, **gün boyunca yoğurt almak, hatta bakkalın çırağından alışveriş etmek isteyen ve sokağa inmekten hoşlanmayan ev hanımları** kaldırırma sarkıttıkları sepetlerinin altına bir de küçük çan

²⁵ British Library. <https://www.bl.uk/romantics-and-victorians/articles/gender-roles-in-the-19th-century>. Accessed on 30.05.2023

takarlardı ki telefonsuz evlerinden bakkala ya da sokaktaki satıcıya yukarıda bir müşteri olduğunu duyurabilinler (Pamuk, 2021: 28).

Back in 1969, when Mevlut first started working with his father, **housewives who preferred to stay indoors would use the basket for purchasing not just boza but their daily yogurt**, too, and even various items from the grocer's boy. As they did not have telephones in their homes, they would tie a little bell to the bottom of the basket to alert the grocer or a passing vendor that they needed something. The vendor would, in turn, ring the bell and rock the basket to signal that the yogurt or the boza had been safely placed inside (Pamuk, 2015: 32).

Example 2: 1950'lerin ortasında Ordu, Gümüşhane, Kastamonu ve Erzincan'ın yoksul köylerinden bu tepelere **ilk göç eden ailelerin kadınları dere boyunca tıpkı geldikleri köyde yapıldığı gibi mısır yetiştirir, çamaşır yıkardı** (Pamuk, 2021: 55).

The women of the families who had migrated here in the midfifties from impoverished villages around Ordu, Gümüşhane, Kastamonu, and Erzincan **used to grow corn and wash their laundry all along the creek, just as they had done back home, and in summer their children would swim in its shallow waters** (Pamuk, 2015: 62).

As seen in the examples, household chores such as raising children, cooking, and laundry are always attributed to women in the society, which is also reflected in the literature born out of that society. Above all, women are also portrayed in the first context not to have a liking for going out, which somehow justifies the malpractice of patriarchy putting the blame for the confinement on women's reluctance to go out. The resistance against the socially constructed gender norms and roles in the second wave of feminism is to direct the discussion of this category in this thesis.

3.3.7. Social Attributes for Females

A gender stereotype is a broad assumption or preconception about the traits or qualities that men and women should or should not possess, or about the roles that men and women should or should not fulfill. When gender stereotypes violate one or more of a person's

fundamental rights and freedoms, it is considered to be unlawful.²⁶ These stereotypes may vary depending on the society, but examples of universal stereotypes are the anticipated dress codes for women or the idea that women are affectionate, kind, and caring. Men's crying is actually regarded as an unexpected action for men, although society considers women's crying to be typical. The contexts from the novel below show some of the stereotypes formed for women in the society:

Example 1: Mayıs sonunda İstanbul'dan dönünce **kızlara elbiselik morlu, yeşilli çiçekli kumaşlarını; annelerine Mevlut'un mektupta yazdığı kapalı terliği** ve Pe-Re-Ja kolonyayı; Mevlut'a da istediği oyuncağı getirdim (Pamuk, 2021: 48).

When I came back from Istanbul at the end of May, I brought **the girls their flowery purple and green dress fabrics; for their mother, a pair of closed slippers** and the Pe-Re-Ja-brand cologne Mevlut had written down in his letter; and for Mevlut, the toy he'd asked for (Pamuk, 2015: 54).

Example 2: Her iki tepede yaşayan kadınların yüzde doksan yedisi, **tıpkı analarının köyde yaptığı gibi, sokağa çıkarken başlarını örterlerdi.** Hepsi de köyde doğmuşlardı ama şimdi şehirde "sokak" dedikleri şeyin bambaşka bir şey olduğunu keşfediyorlar ve **yazları bile sokağa çıkınca, üzerlerine bol gelen, solmuş koyu lacivert ya da solmuş koyu kahverengi renkte bir pardösü giiyorlardı** (Pamuk, 2021: 101).

Ninety-seven percent of **the women** on both hills **covered their heads** when they went out on the streets, **just as their mothers used to do.** They had all been born to village life, but now that they were in the city, they discovered that the "street" here was something else entirely, and **so even in the summer they wore a loose-fitting coat of faded dark blue or brown whenever they went out.** (Pamuk, 2015: 121).

As can be seen in the examples, it can be understood that in society, there exists a set manner of dressing anticipated from women, alongside a clothing approach that is perceived as socially "suitable" for females. Enforcing specific dress codes for women can serve as a means for particular factions or patriarchal cultures to exert influence over

²⁶ United Nations Human Rights Council. (2014). Gender stereotypes and stereotyping and women's rights. https://www.ohchr.org/sites/default/files/Documents/Issues/Women/WRGS/OnePagars/Gender_stereotyping.pdf. Accessed on 30.05.2023

the actions and physicality of women. This influence can stretch past clothing and impact various facets of women's existence, further solidifying power imbalances that curtail women's independence. The social attributes that are assigned to women are based on their biological sex, yet these attributes are not naturally bestowed upon women by their biological sex. Therefore, in this thesis, the anti-feminist signs relating to social attributes for females in this category and social attributes for males in the following category are discussed with the premises of second wave down to its emphasis on the socially constructed gender roles.

3.3.8. Social Attributes for Males

As stated by Ellemers (2018), stereotypes are manifestations of broad anticipations regarding individuals belonging to specific social strata. Yet, even if there exists a collective contrast among these groups, it is important to note that not every individual representative of these groups will inevitably display disparities amongst themselves (Ellemers, 2018: 276). Tuskan (2012) notes the general agreement that women possess lesser strength and worth compared to men. Women are perceived as being responsible for both household management and child-rearing. Both within domestic environments and society at large, men are considered as the ones who make decisions (Tuskan, 2012: 446-447). Societies have different expectations of women and men. For example, boys are expected to play with toy soldiers or cars. The attribution of the color blue to boys and the fact that the child to be born is usually expected to be male can be given as other examples for social attributes for males. Below are some of the examples from the novel with social attributes for males:

Example 1: İstanbul'dan çıkardığım ders, orada tutunabilmek için insanın köyden yanında asker gibi getireceği, işçi gibi çalıştıracağı en azından **üç erkek çocuğu olması gerektiğidir** (Pamuk, 2021: 47).

The lesson I learned during my time in the city is that in order to make it there, **you need to have at least three sons** that you can bring over from the village to slave away for you (Pamuk, 2021: 53).

Example 2: Bir keresinde tıraş losyonunun kokusunu daha iyi koklamak bahanesiyle burnunu boynuma doğru sanki ben ibneymişim gibi alaycılıkla yaklaştıran bir maskarayı çenesine çaktığım sert bir yumrukla

devirerek, arka sıralarda outran kabadayların saygısını kazanmıştım (Pamuk, 2021: 74).

Once some clown was trying to mock me, leaning into my neck pretending he wanted to smell my aftershave, as if I were some sort of queer, so I gave him an uppercut that sent him flying, and that won the respect of all the back-row bullies (Pamuk, 2015: 88).

Men can be expected to play roles that emphasize the importance of being masculine based on their biological sex, with the "need to have at least three sons" to do the farming tasks since such tasks require physical strength in the first context. Moreover, they could be labelled as a "queer" for putting on nice fragrance as in the second context, which is not expected of men but rather of women. Therefore, the only source of these roles is social construction.

3.3.9. Otherized Origins

A pair of linked ideas with opposing qualities is referred to as binary opposites. The portrayals of "up" and "down," the contrast between young and old, the hero and villain characters in stories, the distinction between the colors "white" and "black", and the traditional binary of masculinity and femininity are the examples for binary oppositions.²⁷ Minority groups are always otherized through binary oppositions. The examples below include the signs with binary oppositions from a social standpoint:

Example 1: Çünkü sindirmek istediği Doğulu bir öğrencinin (**o zamanlar kimse Kürt kelimesini kullanmazdı**) şivesi ve kıyafeti ile alay etmişti (Pamuk, 2021: 76).

His crime was to have mocked the accent and clothes of a student from the east (**no one called them Kurds in those days**), whom he had wanted to intimidate (Pamuk, 2015: 90).

Example 2: Duttepe'de, Kültepe'de ne kadar sahipsiz, gariban varsa (**Aleviler de gelseydi daha iyiydi**) bu mübarek günde sıra olup elimi öptüler (Pamuk, 2021: 95).

All the wretched and lost souls of Duttepe and Kültepe stood in line on that holy day to kiss my hand [**though it would have been good to see the Alevis, too**] (Pamuk, 2021: 113).

²⁷ Media Studies. <https://media-studies.com/binary-opposition/>. Accessed on 30.05.2023

People cannot choose or decide which ethnic groups and what kind of a family they will be born into, but on the other hand, the "minority" groups of the society are made to internalize their "otherness" built by the majority groups. The fact that people are born as members of a society considered minorities based on issues such as religion, language, ethnicity, or race suffices for the patriarchy to label them as "other" as can be seen with the Kurdish or Alevis being insulted for certain conventions in the first and second contexts above respectively only because of being considered ethnically or religiously minorities in the society. In this thesis, the anti-feminist signs in this category are analyzed with a focus on the teachings of the third wave of feminism due to the struggle for equality of all social strata besides an emphasis on the redundancy of social categories in this wave.

3.4. SYSTEMATICS OF DESIGNIFICATION IN TRANSLATION OF THE CORPUS IN THIS THESIS

Following the identification, analysis and discussion of (anti)feminist signs in the source text, the contexts with relevant signs in the source text are compared to the signs and contexts in the target texts based on Systematics of Designification by Öztürk Kasar (2021) with a view to evaluation of the English and French translations of the novel titled *Kafamda Bir Tuhaflık*. The concept of Systematics of Designification was initially introduced by Öztürk Kasar in 2009 in French language. In this initial Systematics of Designification, eight tendencies that account for meaning transformations during the process of translation were presented. Subsequently, in 2015, one more tendency was introduced by Öztürk Kasar in Turkish language, thereby expanding the total number of designificative tendencies to nine (Öztürk Kasar and Tuna, 2015: 463). The most recent and definitive version of this systematics was brought up to date by Öztürk Kasar in 2021. Given that the current study is conducted in English language, the systematics as used by Öztürk Kasar and Tuna (2017a) in its English translation is used in this thesis.

Table 3.1 Systematics of Designification

	DESIGNIFICATIV ETENDENCIES	OPERATIONS	RESULTS	FIELD OF SIGNIFICATION
1	Over-interpretation of the meaning	Producing an excessive commentary on the meaning of the original text or making explicit a meaning that is implicit in the original text	Excessive translation Excessive meaning	MEANING (Within the field of meaning of the sign)
2	Darkening of the meaning	Making ambiguous or obscure a meaning that is clear in the original text	Ambiguous meaning	
3	Under-interpretation of the meaning	Providing incomplete information, producing insufficient meaning	Incomplete translation Insufficient meaning	
4	Sliding of the meaning	Producing a possible meaning that is potential but not actualized in the context of the original text or creating a connotation not evoked by the original text	Other meaning	PERI-MEANING (At the limits of the field of meaning of the sign)
5	Alteration of the meaning	Producing a false meaning albeit one that is not completely irrelevant to the meaning in the original text	False meaning	
6	Opposition of the meaning	Producing a meaning that is contrary to the meaning in the original text	Opposing meaning	
7	Perversion of the meaning	Producing a meaning that is totally irrelevant to the meaning in the original text	Anti-meaning	MEANINGLESSNESS (Outside the field of meaning of the sign)
8	Destruction of the meaning	Producing an utterance that is devoid of meaning; in this case, meaning is out of the question, but there is some residue of the intended translation material.	Meaninglessness	
9	Wiping out of the meaning	Wiping out of the significative unit. This tendency leads to the absence of translation. This is the complete elimination of the formation of sign and meaning, where no traces of the meaning remain and the sign is completely wiped out.	Non-translation Absence of sign	

(Öztürk Kasar and Tuna, 2017a: 172).

As can be seen in Table 3.1 and noted by Öztürk Kasar and Tuna (2017a), the table depicts a sequential progression of meaning transformation across nine tendencies. To determine the degree to which certain meanings of the signs in the source text are transformed and how they are represented in the target texts, examples in the source text with specific signs and contexts are studied in this thesis within the framework of those nine tendencies in Systematics of Designification.

The designificative tendencies in Table 3.1 are divided into three fields of signification; namely, "meaning (within the field of meaning of the sign), peri-meaning (at the limits of the field of meaning of the sign), meaninglessness (outside the field of meaning of the sign)" (Öztürk Kasar and Tuna, 2017a: 172). The first three meaning transformations are categorized in the field of "meaning". As stated by Öztürk Kasar and Tuna (2017a), these are "over-interpretation of the meaning", "darkening of the meaning" and "under-interpretation of the meaning". The designificative tendencies in the field of meaning lead to such results in meaning as excessive translation or excessive meaning, ambiguous meaning, or insufficient translation or insufficient meaning in reproduction of a sign respectively. In peri-meaning of the field of signification, the reproduced sign in the target text is taken to the limits of the field of meaning of the source sign. In the peri-meaning field, the meaning of the sign gradually begins to change. As a result of this, another meaning, false meaning, or an opposite meaning emerges in the target text as compared to the source text as a result of such designificative tendencies as sliding of the meaning, alteration of the meaning and opposition of the meaning respectively. In the context of field of signification, the third field is termed as "meaninglessness". In this field, the source sign is reproduced in the target text in such a way that the target sign goes outside the field of meaning of the source sign. In the meaning transformations in this field, the sign completely moves away from the original meaning and reveals anti-meaning, meaninglessness or non-translation or absence of the sign as a result of the designificative tendencies like perversion of the meaning, destruction of the meaning and wiping out of the meaning respectively (Öztürk Kasar and Tuna, 2017a: 171-172).

Although this framework has gained widespread use in the evaluation of translations across diverse literary genres, spanning the spectrum from novels²⁸, short stories²⁹, poems³⁰, theater texts³¹, tales³², sonnets³³ to children's literature³⁴, it has also been used

²⁸ See Can Rençberler (2021); Çelik and Yanya (2018); Gülmüş Sırkıntı (2021); Kuleli and Uysal (2021); Kuleli and Altuntaş (2022); Öztürk Kasar and Tuna (2015); Öztürk Kasar and Tuna (2017b); Öztürk Kasar (2020); Öztürk Kasar and Güzel (2022); Tuna and Kuleli (2017); Tuna and Çelik (2021); Yaman (2021).

²⁹ See Çelik, K. (2023); Kuleli (2018a); Kuleli (2018b), Kuleli (2018c); Öztürk Kasar and Batu (2017); Tuna (2016a), Tuna (2020), Çetin Uysal (2022).

³⁰ See Tuna (2016b), Tuna (2016c), Tuna (2017); Öztürk Kasar and Tuna, (2017a).

³¹ See Kuleli and Ural (2015); Kuleli (2017); Kuleli (2018d); Kuleli (2018e); Kuleli (2018f); Kuleli (2019); Kuleli (2021b); Öztürk Kasar and Kuleli (2016); Tuna and Kuleli (2017).

³² See Tuna and Avaz (2019).

³³ See Öztürk Kasar and Tuna (2017a).

³⁴ See Çetin Uysal and Kuleli (2022).

to evaluate literary translations that have been studied in the relevant literature from a feminist perspective (Çelik, C., 2020; Çelik, K., 2022; Kuleli, 2020; Kuleli and Uysal, 2021).

As a whole, these nine tendencies are namely over-interpretation of the meaning, darkening of the meaning, under-interpretation of the meaning, sliding of the meaning, alteration of the meaning, opposition of the meaning, perversion of the meaning, destruction of the meaning, and wiping out of the meaning (Öztürk Kasar, 2021: 28).

As stated by Öztürk Kasar (2021), when an implicit sign within the original text is overtly expressed or explicated in the translated text, this emerges from over-interpretation of the meaning. Darkening of the meaning takes place when a sign that is explicitly evident in the source text is rendered in a translation that is ambiguous or obscure. The occurrence of under-interpretation of the meaning could be thought when there is an insufficiency of information or meaning during the process of translation of a specific sign. Conversely, in situations where a connotation of a sign from the source text is chosen for the target text, even though it does not comply with the contextual essence of the source text, this could be stated to result from sliding of the meaning. The term "alteration of the meaning" pertains to a translation that retains a certain connection in meaning to the expression used in the source text, yet produces a false meaning as compared to the source sign. The opposition of the meaning results in a target sign that holds a directly opposing meaning as compared to the source sign. If the sign in the source text is reproduced with an irrelevant sign in the target text, this is categorized perversion of the meaning. On the other hand, when a sign or a range of signs devoid of meaning is produced in the target text, but still carrying some traces of the source sign(s), this tendency is recognized as destruction of the meaning. Lastly, if a significant unit in the source text is omitted or excluded in the target text, resulting in a void of translation, this tendency is termed as wiping out of the meaning (Öztürk Kasar, 2021: 29-35).

CHAPTER 4. FINDINGS

This part of the thesis deals with the findings of the analysis in the source text and the target texts in relation to (anti)feminist categories namely "women as the object", "women as the passive recipients", "location with masculine names", "patriarchal language use", "male as the owner", "women confined to households", "social attributes for females", "social attributes for males", "otherized origins", and "feminist signs".

4.1. WOMEN AS THE OBJECT

In the source text, quite a few contexts are found with anti-feminist signs portraying women as the objects to the patriarchy. These contexts are compared to those in the target texts with a view to evaluating the translations in portraying women as the objects. The examples given in the tables 4.1-4.15 are discussed with a focus on the object status of women in the source and target texts.

Table 4.1 Translation Evaluation for Example 1 of Contexts Portraying Women as the Object

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Yirmi beş yaşındayken köyünden bir kız kaçırdı (p. 15).	When he was twenty-five, he returned to the province of his birth, where he eloped with a village girl (p. 3).	À vingt-cinq ans, il enleva une fille de son village (p. 17).

Table 4.1 presents the sentence "köyünden bir kız kaçırdı" (He abducted a girl from his village) as a context showing women as the object to men. The Turkish sign "kız kaçırmak" (abducting a girl) signifies that the boy forcibly takes the girl away from her home for marriage with or without her consent. Rather than the consent of the girl, what runs counter to the concept of equality in this sign is that the boy is the active agent of the incident while the girl is the object to be taken away from her home. Although the girl in this context in the source text is willing to elope with the boy, the sentence is constructed

in a way to allow for feminist criticism in that the girl becomes only an object in this incident, which serves to the patriarchal mindset showing the man as the natural decision-maker and the active agent of the action. This sentence is translated as "he eloped with a village girl" in TT1. The sign "elope with" in English implies a reciprocal incident undertaken by two people, not favoring one over the other. However, the source sign "kız kaçırmak" is an explicit manifestation of object status of the woman. Therefore, the meaning transformation in translation of "kız kaçırmak" as "eloping with" in TT1 can be thought as under-interpretation of the meaning concerning the objectification of women. While the source reader can explicitly feel the object position of women with the sign "kız kaçırmak", TT1 reader could end up believing that the two people eloping will get married under fair circumstances for either gender, resulting in insufficient meaning for objectification of women. Regarding the translation of the sign in question in TT2, the sign "enleva" in the sentence "il enleva une fille de son village" (he abducted a girl from his village) comes from the verb "enlever" (to abduct) in French. In contrast to TT1, the status of women as the objects to men's actions is preserved in TT2, reproducing the long-established patriarchal merit.

Table 4.2 Translation Evaluation for Example 2 of Contexts Portraying Women as the Object

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Altı yedi katlı büyük apartman binalarının bütün cephelerini kaplayan dev reklamlardan (Tamek domates ketçap, Lux sabunları) okul kitaplarındaki gibi başörtüsüz ve güzel kadınlar Mevlut'a gülümserken babası meydandan sağa sapıp, gölgeli bir sokağa girer, "Yoğurtçu" diye bağırdı (p. 64)	There were enormous billboards that look up one whole side of a six- or seven-story building with images of beautiful women using Tamek tomato ketchup or Lux soap; the women, like those in European movies or in Mevlut's schoolbooks, did not wear headscarves , and they would smile down at him until his father turned away from the square and into a shaded lane on the right, calling, "Yogurt sellerrr." (p. 78).	Alors que Mevlut regardait les jolies femmes, sans foulard comme dans ses manuels scolaires , lui adresser un sourire depuis les immenses affiches publicitaires couvrant toute une façade sur les immeubles de six ou sept étages (tomato ketchup Tamek, savon Lux), son père bifurquait à droite de la place, il s'engageait dans une rue ombreuse et criait « Yaourtier ! » (p. 97).

The signs "okul kitaplarındaki gibi başörtüsüz ve güzel kadınlar" (pretty women without headscarves as in school books) in the source text in Table 4.2 can also be taken

as an example to objectification of women and show various forms of women's objectification and potential discrimination within societies. This example indicates how women are seen as an object to men's ideals based on their headscarves and physical appearance in school materials. The distinction between women with and without headscarves is evident in this sentence, favoring the women without headscarves as the ideal woman to serve to the desires of men in the social sphere. The social concept of beauty is limited to the physical attributes as described in these signs, excluding other characteristics of women from the realm of beauty. The meaning in the source context reflects a discriminatory perspective towards women in terms of their preferences for wearing or not wearing headscarves. This manifestation of women as the object to men is also analyzed in the target texts in order to see to what extent the anti-feminist sign is preserved or transformed for the target reader. In TT1, the sign "like those in European movies" in the sentence "beautiful women, [...], the women, like those in European movies or in Mevlut's schoolbooks, did not wear headscarves" introduces an extraneous element not present in the source context, extending the objectification of women beyond its intended scope. This leads to an over-interpretation of the meaning in TT1. While the object position of the women is somehow limited to their preferences for headscarves in the source text, the beauty standards for women are expanded to ideological and cross-cultural aspects, resulting in the TT1 readers believing the beauty standards for women are linked to their resemblance to the movie stars in European productions, reduplicating the object status of women even differentiating between the ordinary women and movie stars in European countries. On the other hand, the TT2 translation of the sentence goes as "les jolies femmes, sans foulard comme dans ses manuels scolaires" (pretty women, without a headscarf as in his schoolbooks) which preserves the meaning of object status of women for TT2 readers. As a result, while the object status of women for men is preserved in TT2 relating the beauty standards of women to wearing or not wearing a headscarf as in the ST, this object position is over-interpreted with an excessive comment of the translator in TT1.

Table 4.3. Translation Evaluation for Example 3 of Contexts Portraying Women as the Object

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Mustafa Efendi, çocuğu öksüz bırakma, annesi de gelsin de köyden baksın size (p. 65).	Mustafa Efendi, don't let this boy grow up like an orphan. Bring his mother over from the village to look after you both (p. 80).	Mustafa Éfendi, ne prive pas cet enfant de sa mère, tu n'as qu'à la faire venir du village, qu'elle s'occupe de vous (p. 99).

As can be seen in Table 4.3, the sentence "annesi de gelsin de köyden baksın size" (let his mother come from the village and look after you) can be presented as an example of women as the objects to the patriarchy. In the source text, the context denotes an imperative grammatical structure in Turkish. The decision-maker in this sentence as to whether or not the mother should come from the village is a man, therefore, the mother is the one decided on behalf. In other words, the mother could only come from the village if the man agrees. The patriarchy's search for complete and constant dominance is explicitly given in this sentence. It is not clear whether the mother wants to come to the city or not; however, if the man decides on her coming, she seems to have no other option but accept. This imperative sentence is translated as "[b]ring his mother over from the village to look after you both" in TT1. In this translation, an imperative structure is used in the target language, and the meaning of the sentence attributes the decision-making power regarding the mother's coming to the city to Mustafa Efendi, a male character. However, the sign "bring" in TT1 clearly means that the mother does not want to come; therefore, the man has to force her to come to the city, which could be considered an over-interpretation of the meaning. While it is not clear in the source text whether it is also the mother's decision to come to the city or not, TT1 reader will directly recognize the man as the sole decision-maker. Even if the man as the decision-maker is also applicable in the source text, it is not known if that decision by the man is accompanied or opposed by the woman. Therefore, TT1 portrays the subject status of woman in a more extreme manner than the case in the source text, resulting in excessive commentary. In TT2, this sentence is translated as "tu n'as qu'à la faire venir du village, qu'elle s'occupe de vous" (you just have to bring her from the village, let her take care of you). In this sentence, the decision-maker is still identified as Mustafa Efendi, the male character. However, while the source sentence does not clearly state whether the mother is willing to come or not, the part of the sentence "qu'elle s'occupe de vous" (let her take care of you) explicitly

states the mother wants to come, but she only waits for the man's permission. The meaning transformation in TT2 can also be thought as over-interpretation of the meaning. Therefore, translation of an ambiguous sign with a clear meaning as to the mother's reluctance or willingness to come as in TT1 and TT2 respectively results in a meaning transformation as a result of excessive commentary by the translator.

Table 4.4 Translation Evaluation for Example 4 of Contexts Portraying Women as the Object

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Ağzını açık bırakan edepsiz şeyleri yapan, göğsü, kıcı açık kadınların konulu filmdeki aynı kadınlar olduğunu bir an düşünmek Mevlut'u daha da kışkırtır, pantolonunun önündeki kabarıklıktan daha da utanarak kamburunu çıkarırdı (p. 89).	But his mind would still make connections between the sex scenes and the rest of the film, and if he allowed himself to believe for a second that the naked women whose lewd acts had just left him openmouthed were the same women in the house or at the office during the rest of the film, everything was somehow even more arousing, and as the front of his pants bulged (p. 118-119).	Cela était encore plus excitant de penser que les femmes à la bouche mi-ouverte, aux seins et aux fesses dénudés qui se livraient à des obscénités étaient les mêmes que celles qu'il voyait dans le film avec une histoire, et, honteux du renflement qui gonflait son pantalon, il se renfonçait encore plus sur son siège (p. 140).

Table 4.4 demonstrates the sentence "edepsiz şeyleri yapan, göğsü, kıcı açık kadınların konulu filmdeki" (in the themed movies [...] women with bare breasts and asses who do nasty things) showing women as the sexual objects to men. The sign "konulu film" pertains to thematic films containing erotic scenes with sexual content, which serve to the sexual desires of men. In such films, women are often viewed as the objects to satisfy men's sexual desires. According to Aylin (2015), the bodily experiences of individuals within societies have been perceived differently influenced by social and cultural phenomena. Consequently, the socio-cultural dynamism has given rise to social ideals and the conceptualization of gender. Giddens argues that all social systems manifest and are reflected in everyday life through the mediation of physical and emotional characteristics of the human body (1999: 82). In societies where patriarchal ideologies prevail, the female body has been objectified and reduced to a mere "male" possession, leading to an imbalanced power dynamic between the genders. This perspective has engendered differentiated expectations and treatment for women within traditional

societies. Various discourses, as exemplified by Bilgin (2016), have emerged propagating labels such as "good woman" or "bad woman". In patriarchal societies, the female body has become synonymous with the "honor" of the male, perpetuating the double standards in sexual behavior. Pre-marital sex, for instance, stigmatizes women as "bad," while it may be deemed acceptable for men (Bilgin, 2016: 224). According to Lupton (2002), throughout history, women have often been unjustly portrayed as "evil" beings, and the notion of original sin has been attributed to them. Women have been perceived as indecisive, driven by their emotions, and possessing inferior thinking abilities (lack of reason), thereby considered morally weaker than men (Lupton, 2002: 164). In TT1, the signs "the naked woman", "between the sex scenes and the rest of the film", and "was somehow even more arousing" are used in translation of the source signs "edepsiz şeyleri yapan, göğsü, kıcı açık kadınların", "konulu film" and "Mevlut'u daha da kışkırtır" respectively. The phrase "edepsiz şeyleri yapan, göğsü, kıcı açık kadınların konulu filmdeki" in the source text (ST) exemplifies how women are frequently objectified and reduced to the status of sexual objects for men. In the translation of TT1, phrases "the naked woman," "between the sex scenes and the rest of the film," and "was somehow even more arousing" are analyzed for translation evaluation. In TT1, the sign "the naked woman" is seen as a translation of the ST sign "edepsiz şeyleri yapan, göğsü, kıcı açık kadınların konulu filmdeki". However, the the sign "the naked woman" introduces a pejorative tone and obscures the original meaning, which targets the objectification of women. The sign "between the sex scenes and the rest of the movie" given in TT1 is the translation of the sign "konulu filmdeki" in ST. The ST sign "konulu filmdeki" carries a meaning of a movie in which the sexual subject is "woman". However, in TT1, the objectification of women with the sign "sex scenes" in the expression "between the sex scenes and the rest of the film" is under-interpreted, creating an insufficient meaning for the target audience and its culture due to the fact that the sign "sex" is synonymous with both genders. In TT2, the signs "Cela était encore plus excitant de penser" (It was even more exciting to think) and "dans le film avec une histoire, et, honteux" (in the film with a story, and, ashamed) are used. The sign "excitant" is used in translation of the sign "kışkırtır" in the ST. Although "kışkırtmak" (to provoke) can be defined as "sexual arousal" in English, it is translated as "excitant" (exciting) in TT2. Therefore, although the sign used in the TT2 carries one of the potential meanings of the sign in the ST, the

meaning that does not occur in the source text is used, which can be labeled as sliding of the meaning as a designification. Nevertheless, the sign "konulu filmdeki" (in the themed movies) in the ST is translated as "dans le film avec une histoire, et, honteux" (in the film with a story, and, ashamed) in TT2, preserving the meaning for the target audience and culture.

Table 4.5 Translation Evaluation for Example 5 of Contexts Portraying Women as the Object

Source Text (2021)	Target Text (2015)	Target Text (2017)
Osmanbey'de kaldırımında iki adam Neriman'a önce laf attılar (p. 99).	Two men standing on the pavement in Osmanbey called out to her (p. 135).	Sur le trottoir, deux hommes se mirent à interpeller Neriman et à l'entreprendre (p. 159).

In Table 4.5, the sentence "iki adam Neriman'a önce laf attılar" (two men first catcalled Neriman) can be taken as an example of object status of women. Societies have historically experienced gender inequality, resulting in troubling situations arising from disparities between genders. One such problem is the objectification of women, where they are treated as commodities in society. Instances of this issue include whistling at women on the streets, engaging in verbal abuse, or portraying women as mere objects in social media platforms. In TT1, the sentence in ST is translated as "two men [...] called out to her." In Cambridge Dictionary, "call out" is defined as "to say something in a loud voice"³⁵. In addition, in Oxford Dictionary, "call out" is defined as "to ask somebody to come, especially to an emergency"³⁶. As the act of "calling out" is used for the source sign "laf atmak" (catcalling) in TT1, the pejorative meaning of harassment perceived in the source text is lost here. It conveys one of the potential meanings of "laf atmak" (catcalling) not realized in the source context, which can be thought as sliding of the meaning. In TT2, the sign in ST is translated as "deux hommes se mirent à interpeller Neriman et à l'entreprendre" (two men started to call out and undertake Neriman). The sign "entreprendre" is defined as "avoir un entretien serré et parfois importun avec quelqu'un pour essayer de connaître son avis, sa position sur un sujet quelconque ou pour

³⁵ Cambridge Dictionary. <https://dictionary.cambridge.org/tr/s%C3%B6zl%C3%BCk/ingilizce-t%C3%BCrk%C3%A7e/call?q=call+out>. Accessed on 05.08.2023

³⁶ Oxford Dictionary. https://www.oxfordlearnersdictionaries.com/definition/english/call-out_1?q=call+out. Accessed on 05.08.2023

essayer de le convaincre"³⁷ (having a close and sometimes importunate conversation with someone to try to find out their opinion, their position on any subject or to try to convince them) in Larousse Dictionary. The sign "entreprendre" (undertake) in the translation adds an excessive comment, resulting in an over-interpretation of the meaning. However, the original sign "laf atmak" in the source text is translated as "interpeller" (call out) in the TT2. In Larousse Dictionary, the sign "interpeller" is defined as "adresser vivement ou soudainement la parole à quelqu'un pour lui demander ou lui dire quelque chose"³⁸ (to speak quickly or suddenly to someone to ask or say something). It can be asserted that it conveys one of the potential meanings of "laf atmak" (catcalling) not realized in the source context, which can be thought as sliding of the meaning.

Table 4.6 Translation Evaluation for Example 6 of Contexts Portraying Women as the Object

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
"Bizim oradan, Gümüşdere'den!" dedi. "Melek gibi, değil mi? Sana alayım mı onu? " (p.124).	"Isn't she an angel? Shall I arrange a match for you two? " (p. 177).	Elle est de chez nous, de Gümüşdere! On dirait un ange, n'est-ce pas? Je la demande pour toi? (p. 205).

Table 4.6 presents the question "Sana alayım mı onu?" (Shall I take her for you) as an example of objectification of women. This sign also uses the sign "almak" (to take) for women constructed as the object of this verb, indicating the objectification of women due to the prevailing patriarchal mindset in the collective mindset. Within the source culture, discourses concerning the objectification of women exist, and this sign in ST presents an example within the frame of portraying women as the object. In Turkish, there exists a colloquial saying "kız almak," which traditionally denotes the act of a man and a woman entering into marriage. However, due to the prevailing influence of patriarchal mentality, women are reduced to objects that can be "taken" in this context, showing the man as the subject and the women as the passive agent to be possessed by a man. In patriarchal mindset, the act of marriage involves the transfer of a girl from one family to another household. The man's place in society remains fixed, and it leads to the use of the phrase

³⁷ Larousse Dictionary. <https://www.larousse.fr/dictionnaires/francais/entreprendre/30065>. Accessed on 05.08.2023

³⁸ Larousse Dictionary. <https://www.larousse.fr/dictionnaires/francais/interpeller/43792>. Accessed on 05.08.2023

"kız almak" (to take a girl) in source language. In order to achieve equality between genders, women must be taken as proactive subjects not confined to traditional roles during marriage. ST uses the sign "almak" (to take), indicating the objectification of women due to the prevailing patriarchal mentality in the social collective mindset. In TT1, this question in ST is translated as "Shall I arrange a match for you two?". In this translation, the sign "a match" is used in reference to a "woman," which is not entirely irrelevant to the meaning in the source text. However, it presents a different meaning from the source sign, leading to alteration of the meaning. In TT2, this question in ST is translated as "Je la demande pour toi?" (Shall I ask her for you?). In the source text (ST), the sign "almak" (to take), which objectifies the woman, is translated as "demande" in TT2. The French verb "demander" (to ask for) used in this context implies seeking the opinion of the person on the other side. In Larousse Dictionary, the verb "demander" is defined as "interroger, questionner quelqu'un à propos de quelque chose, solliciter de sa part une réponse"³⁹ (to interrogate, question someone about something, solicit an answer from them). Consequently, it can be inferred that the woman's opinion is also consulted in the sign used in TT2, it is generally the opinion of the father or the oldest male of the family that is asked, though. It is seen that the objectivity of women continues in TT2, but the extremity of the objectification of women has been alleviated resulting from the under-interpretation of the meaning.

Table 4.7 Translation Evaluation for Example 7 of Contexts Portraying Women as the Object

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Endamı, boyu posu, uzun kolları da yerindeydi, Cenabı Allah'a şükrettim (p.125).	Her straight back, her slender arms were all so perfect?, and I thanked the Lord for that (Pamuk, 2015: 180).	Sa silhouette, sa stature, ses longs bras avaient d'harmonieuses proportions, j'ai rendu grâce au Très-Haut (p. 208).

In Table 4.7, the signs "endamı, boyu posu, uzun kolları da yerindeydi" (her stature, height, and long arms were in good shape) can be given as another example of the object status assigned to women. In the source culture, the sign "endam," as defined in the TDK dictionary, refers to someone with an appealing physical appearance, particularly individuals who possess a large size and exhibit beauty in their physique⁴⁰. Although this

³⁹ Larousse Dictionary. <https://www.larousse.fr/dictionnaires/francais/demander/23193>. Accessed on 05.08.2023

⁴⁰ Turkish Language Association. <https://sozluk.gov.tr/>. Accessed on 25.07.2023

sign is applicable to both genders, it has become predominantly associated with women in the social mindset. For instance, men can use these signs when describing a woman, particularly in the context of dating or marriage, leading to a situation where the man assumes the role of designing the woman's physical attributes. Consequently, the woman is once again objectified in this context. In TT1, this sentence is translated as "her straight back, her slender arms were all so perfect?". The sign "straight back" denotes "having a straight, usually high, back"⁴¹ according to the Merriam-Webster Dictionary. "Slender" is defined as "slim"⁴² in the Oxford Dictionary. In this translation, the word "endamlar" can be translated as "stature" while "uzun" can be translated as "long." Therefore, the sign "slender arms" in TT1 is an excessive commentary of the source sign, leading to excessive meaning for the target audience and cultural context. In the TT2 translation of the sign, the phrase "[...] d'harmonieuses proportions" ([...] in harmonious proportions) is presented. The sign "harmonieuses" in TT2 is defined as "dont les parties, qui s'accordent bien, forment un ensemble agréable"⁴³ in the Larousse Dictionary, which can be translated into English as "whose parts, which go together well, form a pleasant whole." In this context, it becomes evident that the phrase used in the TT2 portrays the female character in the novel as being perceived through the lens of the male character, who assesses her solely based on her physical appearance. It is discernible that the objectification of women in TT2 is subject to an over-interpretation of the meaning for the target audience and culture.

Table 4.8 Translation Evaluation for Example 8 of Contexts Portraying Women as the Object

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Yaşıtlı kızlarla rahat rahat konuşabilen genç erkekleri yabancı filmlerde görmüştü, onlar gibi olmak isterdi (p. 130).	He had seen men his age in the movies who had no trouble at all talking to girls , and he would have liked to be more like them (p. 188).	Il avait vu dans des films étrangers des jeunes gens sachant parler librement avec des filles de leur âge , il aurait aimé être comme eux (p. 217).

⁴¹ Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/straight-backed>. Accessed on 25.07.2023

⁴² Oxford Dictionary. <https://www.oxfordlearnersdictionaries.com/definition/english/slender?q=slender>. Accessed on 25.07.2023

⁴³ Larousse Dictionary. <https://www.larousse.fr/dictionnaires/francais/harmonieux/39114>. Accessed on 05.08.2023

In Table 4.8, the sign "yaşıtlı kızlarla rahat rahat konuşabilen genç erkekleri" (young men who can talk comfortably with girls of their age) is presented as an example. The prevalence of patriarchal ideology remains evident in numerous societies across the globe. Within these societies, men tend to perceive themselves as superior to women, reducing women to the status of "possessions" owned by men. Such objectification of women is manifest through men's expectations regarding women, their focus on women's physical attributes, and the relegation of women to submissive roles or secondary positions compared to men, effectively treating them as mere objects. Consequently, women find themselves in challenging circumstances due to this objectification in societies. In the ST, the male character aspires to be a man as depicted in foreign films who can effortlessly engage in open conversations with girls of his age. Despite the possibility of men in certain societies being reticent when communicating with women of their own age, the ease with which men interact with women in the ST presents yet another instance of objectifying women. This disregard for women's individuality, or treating them as mere objects, is evident in the way men converse with women, almost as if the women's preferences or feelings are inconsequential. The pivotal element to consider here is the sign "yaşıtlı kızlarla" in ST. In the ST sign, people who are the age of the male character are shown as "girls", but in the TT1 translation, with the sign "men his age", they are shown as "men" who are the same age of the male character. Therefore, the sign in TT1 is irrelevant in the context of the objectification of women. At this point, it is seen that the meaning of the original sign in questions is transferred to the target audience and culture through perversion of the meaning. The phrase "avec des filles de leur âge" (with girls of their age) is seen in the French translation of the sign in the ST. In TT2, the phrase "avec des filles de leur âge" signifies that young men engage in conversations with individuals identified as "girls" belonging to their own age group. As a result, the TT2 translation conveys the meaning of the ST sign to the target audience and culture preserving the meaning.

Table 4.9 Translation Evaluation for Example 9 of Contexts Portraying Women as the Object

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Otuz bir çekerken yabancı filmlerde, yerli dergilerde gördüğü yabancı kadınları hayal ediyordu daha çok (p. 130).	But whenever he touched himself , he still mostly fantasized about the foreign women from the movies and the Turkish magazines (p. 188).	Lorsqu'il se masturbait , c'est surtout l'image des femmes étrangères vues au cinéma et dans des revues locales qui occupait son imagination (p. 217).

As can be seen in Table 4.9, the sign "otuz bir çekerken" (while he was masturbating) can be presented as another example of women as objects particularly when the phrase "yabancı kadınları hayal ediyordu" (he fantasized about foreign women) follows that sign. The sign "otuz bir çekerken" as used in the source context refers to male self-gratification of a sexual nature imagining women as the objects to their self-satisfaction. According to Kulaklı (2022), during the Ottoman era, the phrase "el çekmek" was used to signify the act of masturbation. However, such conduct was a taboo word to talk about publicly during that period. As a result, alternative expressions such as "el çekmek" were used to allude to the practice discreetly. While grappling with how to discuss the matter surreptitiously, the concept of "abjad calculation" emerged. Abjad calculation involves encoding words using numerical values assigned to the letters in a word. The proponents of abjad calculations decided to compute the numerical equivalent of the sign "hand" (for "el") in the phrase "el çekmek" (masturbate). Specifically, the letter "E" was represented by the numerical value of 1 ("Elif" in this context), and the letter "L" was represented by 30 (signified by "Lam" with an additional value of 30). The sum of these numerical representations amounted to 31. Consequently, the phrase "otuz bir (31) çekmek" came into use as a euphemism for masturbation.⁴⁴ In the Merriam-Webster Dictionary, "masturbation" is defined as "erotic stimulation especially of one's own genital organs commonly resulting in orgasm and achieved by manual"⁴⁵. It is evident that the sign "touched himself" is used in TT1 for the sign under consideration. The use of the sign "touch himself" in this context pertains to "the act of placing one's hand or another body

⁴⁴ WebTekno. <https://www.webtekno.com/masturbasyon-31-cekme-deyimi-nereden-geliyor-h119757.html>. Accessed on 25.07.2023

⁴⁵ Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/masturbation>. Accessed on 25.07.2017

part upon an individual or object"⁴⁶ as specified in the Oxford Dictionary. Similarly, according to the Merriam-Webster Dictionary, it denotes "bringing a bodily part into contact with, particularly to perceive through the tactile sense: handling or gently feeling, often with the intent to comprehend or appreciate"⁴⁷. However, it is noteworthy that the sign used in the source text refers to "masturbation". Consequently, it becomes apparent that the intended meaning in the source text is conveyed to the target audience and culture in a manner that is obscure and ambiguous in TT1, which can be thought as darkening of the meaning. On the other hand, the TT2 translation of the sign contains the phrase "il se masturbait" (he was masturbating) in French. In French, certain verbs are accompanied by the reflexive pronoun "se," which loads reflexivity and coherence to the action. The verb immediately follows "se" in the sentence, ensuring that the reflexive pronoun always corresponds to the subject of the verb. In this instance, the sign in question is translated in TT2 in a manner that preserves the meaning of the source sign for the target audience and its readers.

Table 4.10 Translation Evaluation for Example 10 of Contexts Portraying Women as the Object

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
"Başlık parası ne verdin? Ayrılırsan ne vereceksin?" diye sordu hurdacı... " Boşarsan ne vereceksin?" (p.183).	"What bride price?" said Ferhat. "How much will you pay her if you divorce her?" (p. 273)	Quelle dot lui as-tu versée ? Que lui donneras-tu en cas de séparation? (p. 307)

Table 4.10 presents an example of the discriminative signs "ayrılırsan [...] ?" (if you leave her) and "boşarsan [...] ?" (if you divorce her). In the source culture, the verbs "ayrılmak" (to leave) and "boşamak" (to divorce) are the actions that can be initiated by the wife as well as the husband. However, in this instance, the sign portrays the action being performed by a man, thereby portraying the woman involved as a passive object to the decisions by a man. The sentence with the sign "boşamak" (divorce) in the source text is translated as "how much will you pay her if you divorce her?" in TT1. The sign "boşamak" (divorce) in this context is used as a one-party decision as in the source text.

⁴⁶ Oxford Dictionary. https://www.oxfordlearnersdictionaries.com/definition/english/touch_1?q=touch. Accessed on 25.07.2023

⁴⁷ Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/touch>. Accessed on 25.07.2017

While the sign "get divorced" could be used as a reciprocal verb with the participation of both parties, "divorce someone" refers to the decision of the subject with the object passively accepting it, the woman in this context, as can be understood from the object pronoun "her" that follows the verb "divorce". However, the sign "ayrılmak" (to leave) is wiped out from the target context, resulting in the absence of a significant sign for the object status of women. On the other hand, the sign "ayrılmak" is translated in TT2 as "[...] en cas de séparation" ([...] in case of separation). In this translation, the sign "séparation" (separation) is a reciprocal act. In the case of separation between the couples, either party takes responsibility for the act. However, the source sign "ayrılmak" is used to refer to a one-party decision in the source context. Therefore, translation of a source sign referring to a one-party decision as a sign of reciprocity can be thought as opposition of the meaning. Moreover, the source sign "divorce" is wiped out in the target text, resulting in the TT2 reader not realizing the object status of women constructed with explicit signs in the ST.

Table 4.11 Translation Evaluation for Example 11 of Contexts Portraying Women as the Object

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Çok geçmeden kız iyi kıyafetlerini giymiş , bazısı en güzel başörtüsünü takmış olarak gelir, dikkat çekmemeye çalışarak utana sıkıla kalabalığın içinde bir kenara otururdu (p. 249).	It wasn't too long before the girl herself appeared, in her best clothes and perhaps even wearing her nicest headscarf, feeling mortified and trying to act nonchalant as she found somewhere to sit at the edge of the crowded room (p. 382).	Bientôt arrivait la jeune fille, vêtue de ses plus beaux vêtements et portant pour certaines leur plus joli foulard. Tâchant de ne pas attirer l'attention et de se faire le plus discrète possible, toute gênée, elle filait s'asseoir dans un coin de la pièce au milieu des autres (p. 425).

Table 4.11 presents the phrase "kız iyi kıyafetlerini giymiş" (the girl wore her good clothes) as an example of object status of women. The subject matter addressed in this sentence pertains to an "arranged marriage," in which the selection process is predominantly undertaken by the man or his family who visits the woman's home to assess her suitability as a potential match. Every aspect of the woman is scrutinized, from her behavior to clothing. With this sign, the fact that the girl is dressed in "good clothes" when the man's family comes to see and assess her suitability as a match to their son

introduces an element that objectifies the woman. It portrays the woman as an object to be considered for a potential match, as though she were an item available for purchase. The phrases "in her best clothes" in TT1 and "ses plus beaux vêtements" (her best clothes) in TT2 are used as the translation of the source sign "iyi kıyafetlerini giymiş" (she wore her good clothes). While the source sign presents the adjective "good", both target texts are constructed with the superlative adjectives for "good" as in "best" or "plus beaux" in TT1 and TT2 respectively. With the over-interpretation tendency in either TT1 or TT2, the object position of the woman is over-emphasized. This results in portrayal of the woman desperately seeking approval from the man's family to be considered for suitability as a prospective wife to their son, which shows the objectification of women as a more severe conduct. The increased emphasis on her appearance as a strictly defining factor in an arranged marriage perpetuates the notion of women being objects to men besides implying the approval of the woman of this misconduct.

Table 4.12 Translation Evaluation for Example 12 of Contexts Portraying Women as the Object

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Anlatılan hikâyeler doğruysa bazı vahşi kenar mahallelerde kimi kadınlar en sonunda kapısına dayanıp elektriğini kesecek olan tahsildarla yatarlarmış. (p.325).	I've heard people say that when an inspector goes to one of the rougher neighborhoods and threatens to turn off the power, women sometimes offer to have sex with him. (p. 502).	Si ce qu'on raconte est vrai, il paraît que dans certaines banlieues défavorisées des femmes couchaient avec les receveurs qui venaient taper à leur porte pour leur couper l'électricité. (p. 556).

As can be seen in Table 4.12, the sentence "kimi kadınlar en sonunda kapısına dayanıp elektriğini kesecek olan tahsildarla yatarlarmış" (some women would ultimately sleep with the debt collector who would come to their door to cut off their electricity) can also be taken as an example of the object status of women. Within this sentence, the phrase "women sleeping with debt collectors" is an explicit sign of objectification of women. However, even if the women are presented as the subject, the active agent of this sentence, it is not explicitly stated in the source text who initiates the proposition to engage in sexual affairs. Moreover, it is not clear if the women are the subjects or the objects of this sexual affair. However, the sign "en sonunda" (ultimately) implies that women are left with no choice but to sleep with the debt collectors, it is still not evident who initiates the proposal, though. The only implication to be gathered from this sign is that women reluctantly get

involved in this affair since it is only in the final stage that they agree or offer to have a sexual affair in order to prevent the collectors from cutting off their electricity. In either case, women are portrayed as the sexual objects to men since it can be inferred from the sign "en sonunda" (ultimately) that the collectors have no objection to this, what is more, they might willingly get involved in sexual affair with those women. The sentence "when an inspector goes to one of the rougher neighborhoods and threatens to turn off the power, women sometimes offer to have sex with him" in TT1 explicitly states that the women offer to have sex with the collectors. Thus, the meaning in the source sign is over-interpreted to show women as the acceptants of their own object status. This meaning transformation resulting from over-interpretation results in the TT1 reader concluding that women agree to use their bodies as a payment method for their overdue debts accepting their object status and giving into the patriarchal desires. Moreover, the significant sign "en sonunda" (ultimately) implying the reluctance of women in getting involved in sexual affairs in return for their overdue debts is wiped out in TT1. This absence of a significant sign also leads to a comparable meaning transformation for TT1 readers who cannot recognize the reluctance of women in this act. This sentence is translated in TT2 as "des femmes couchaient avec les receveurs qui venaient taper à leur porte pour leur couper l'électricité" (women slept with the collectors who came knocking on their door to cut off their electricity). In this translation, it remains unclear who initiates the proposition to engage in the sexual affair, preserving not only the object status of women but also the ambiguity as to the initiator of the act for the TT2 reader. However, the sign "en sonunda" (ultimately) is also wiped out in TT2, which prevents the TT2 reader from realizing the reluctance of women for this act.

Table 4.13 Translation Evaluation for Example 13 of Contexts Portraying Women as the Object

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
"Ne kızı be ağbi... Daha evlenmediler bile... Sürmeneli'nin bir de köyde karısı, ondan yetişkin oğulları var. Oğullar da biliyorlar Hanımefendi'yi ama ses etmiyorlar. " (p.331)	"What daughter? They're not even married... This Sürmene man's got a wife back in the village, grown children, too. His sons know about Madam, but they don't say anything. " (p. 512).	Ils ne sont même pas encore mariés. En plus, l'homme de Sürmene a une femme au village, et des fils déjà adultes. Ses fils sont au courant pour Madame, mais ils ne disent rien (p. 567).

Table 4.13 indicates the sentence "Sürmeneli'nin bir de köyde karısı, ondan yetişkin oğulları var" (Sürmeneli also has a wife in the village and adult sons from her). As one man can be married to only one woman, it is not possible to have two wives at the same time. Therefore, the woman in the village as presented here cannot be an official wife, but can only be a mistress. With the woman depicted here as a second wife to the man and his official children knowing but keeping silent about this, the woman is presented as an object having no objection to be possessed as a peripheral item by man. Additionally, the expression "ses etmiyorlar" (they don't say anything) implies the lack of objection by the children in the text, which shows that this misconduct is a widely accepted norm. In TT1, the sentence is translated as "this Sürmene man's got a wife back in the village, grown children, too. [...] but they don't say anything". The sign "too" here creates ambiguity as it is unclear whether it refers to the "wife" back in the village or the "sons". Therefore, it is not clear to TT1 reader if having a mistress or having children from that woman is more shocking. This meaning transformation can be labeled as darkening of the meaning for the target reader. In the TT2 translation of the sign, the following expression is analyzed for translation evaluation: "En plus, l'homme de Sürmene a une femme au village, et des fils déjà adultes. [...] mais ils ne disent rien." (In addition, the man from Sürmene has a wife in the village, and already adult sons. [...], but they don't say anything). The sign "en plus" (additionally) here shows that some unexpected events are to follow the shocking news in the preceding sentence "daha evlenmediler bile" (they aren't married yet). Therefore, the object status of woman is given as an unacceptable notion in TT2 as in TT1, preserving the intended meaning.

Table 4.14 Translation Evaluation for Example 14 of Contexts Portraying Women as the Object

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Anlarsa bittin. Bir de, sana söylemeye gerek yok ama kadın kısmına sataşma, bakma, en ufak bir şikâyet bile istemiyorum. Şirketin namusudur , gözünün yaşına bakmazlar (p.361).	The other thing-though I'm sure I don't need to tell you of all people-is that we can't even have a hint of harassing or ogling the women or anything like that. The company's got its reputation to protect ; they wouldn't think twice about what to do... (p. 562).	Si on le découvre, tu es fichu. Et puis, c'est superflu de te le préciser, mais envers la gent féminine, je ne tolérerai pas la moindre remarque, le moindre regard ou la moindre parole déplacée. Il y va de l'honneur de l'entreprise , et il sera trop tard pour pleurer (p. 620-621).

The phrase "şirketin namusudur" (It is the honor of the company) is provided as an example of the object status of women in Table 4.14. The sign "namus" (honor), which is commonly used in societal collective mindset, has developed into a phenomenon that is mostly connected with women because of the pervasive patriarchal mentality in the source culture. Language and culture contribute to the emergence of such social phenomena. According to Hamzaoglu and Konuralp, one of the most important aspects influencing women's human rights and the fight against gender inequality is the idea of "honor". Feminist scholars and philosophers today reject any biological reductionist explanation of gender and the idea that sex differences are merely a result of nature, focusing instead on the historical and social facets of gender and women (Hamzaoglu and Konuralp, 2019: 51). Nonetheless, the notion of women's "honor" remains pervasive in most segments of society and the institutions relate their honor to protection of the honor of their female workers, which portrays women as feeble objects to be protected by the patriarchal standards for the merit of any institution, be this a family or a corporation. This sentence is translated as "the company's got its reputation to protect [its female workers] in TT1. This sign "reputation" here generates a meaning entirely irrelevant to the source sign in objectifying women. This meaning transformation in TT1 emerges from perversion of the meaning since the object status of women to be protected by men is presented as a source of reputation for a company rather than a patriarchal construction of "honor" reserved for women. In the TT2 translation of the source sentence, the relevant signs in the sentence "Il y va de l'honneur de l'entreprise " (The honor of the company is at stake) are analyzed for translation evaluation. In this translation, the sign "namus" in the source text can be translated as "honneur (honor)." Moreover, this honor of the company is also tied to the honor of its female workers as in the ST. Consequently, the sign and its meaning are preserved and conveyed to the target audience and culture.

Table 4.15 Translation Evaluation for Example 15 of Contexts Portraying Women as the Object

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Aralarında para, kadın, kız meselesi var mıydı? (p. 383).	Had they ever had any disagreements over money or women? (p. 599).	Y avait-il entre eux un problème d'argent, de femme, ou de fille? (p. 660).

Table 4.15 presents the question "Aralarında para, kadın, kız meselesi var mıydı?" (Was there any money, woman, or girl issue between them?). This sentence exemplifies

the social dynamics influenced by a patriarchal mentality, wherein a hierarchical structure grants dominance to men, leading to situations where women can become subjects of contention between them. In the source culture, such occurrences are expressed as "karı (kadın) kız meselesi" (women and girl issue), signifying women becoming objects due to men's sense of ownership and the societal concept of honor. Consequently, this situation further objectifies women as men perceive themselves as possessors who must safeguard women by emphasizing their masculinity. This issue may also be referred to as "kadın, kız meselesi" for problems arising from romantic relationships in the source culture. This sentence is translated as "Had they ever had any disagreements over money or women?" in TT1. Here, the sign "kadın, kız meselesi" (women or girl issue) in the ST is partially translated by reducing it to "women". In the source culture, the sign "kadın" (woman) refers to a grown and married female person while "kız" (girl) refers to an underage and unmarried female. Incorporating them under one idiom-like expression implies that the patriarchy is in an endeavour to possess all females regardless of their age or marital status. However, there is no specific discourse in English colloquial language to directly correspond to "kadın, kız meselesi" (women or girl issue). Therefore, this patriarchal mindset objectifying the women is under-interpreted without any reference to the underage and single females. On the other hand, this sentence is translated as "un problème d'argent, de femme, ou de fille?" (a problem of money, woman, or girl?) in TT2. The TT2 translation preserves the patriarchal signs and meaning as presented in the ST, conveying the intended message to the target reader that all females are the objects to men.

4.2. WOMEN AS THE PASSIVE RECIPIENTS

Tables 4.16-4.25 show examples of women portrayed as the passive recipients of the patriarchal mindset. The contexts in the relevant tables are first discussed for the relevance of the source context to the passive recipients status of women, and then the contexts in either target text are evaluated for preservation or transformation of the meaning in the signification of women as the patriarchy driven passive recipients.

Table 4.16 Translation Evaluation for Example 1 of Contexts Portraying Women as the Passive Recipients

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
"Köye gidip gizlice onu görmeden evvel babasıyla konuşayım." (p. 124).	"I'll go back to the village to watch her in secret and speak to her father." (p. 178).	Avant d'aller au village et de la voir en secret, j'aimerais parler avec son pere (p. 206).

Table 4.16 presents the sentence "Köye gidip gizlice onu görmeden evvel babasıyla konuşayım" (Let me talk to her father before I go to the village and see her secretly) as an example of women as the passive recipients of men's decision. Since the inception of human history, a prevailing trend has been observed wherein men have held dominion within societies, exhibiting more robust attributes than women across the political, social, and economic domains. This male influence has precipitated the emergence of the notion of patriarchy. The evolution of humankind extends beyond mere biological dimensions, encompassing the evolution of cognitive and ideological frameworks. Consequently, women have historically assumed a subordinate role vis-à-vis men, as male dominance pervades all spheres of existence. Consequently, in societies characterized by a predominant patriarchal mindset, women have been relegated to passive recipients. The instances such as a man's decision-making on behalf of a woman, a woman's need for male consent to go outside, or a man's authorization pertaining to employment serve as paradigmatic exemplifications. The historical suppression, subjugation, and otherizing of women exemplify a manifest gender discrimination. The advent of the Industrial Revolution and the concomitant rise of capitalist structures facilitated women's burgeoning involvement in the workforce, affording them newfound autonomy beyond domestic confines. Nonetheless, notwithstanding the burgeoning participation of women within political, economic, and social arenas, they continue to be ascribed the conventional role of being relegated to domestic settings. Evidently, patriarchal inclinations persist to our day, entrapping women in a paradigm where decisions and impositions are perpetuated by their male counterparts, thereby engaging women in a passive recipient role. The example in Table 17 serves to underscore the portrayal of women as passive recipients within social frameworks. In the source culture, when a man expresses interest in a woman or when a man's family deems a woman suitable for their son, customary practice dictates that the woman's family be approached and consulted before taking any steps. Consequently, the woman, in anticipation of matrimony, relinquishes her autonomy, turning into a passive recipient, bereft of her independence.

The ST depicts a male character conversing with the father of a girl prior to clandestinely observing her in the village. Conversely, TT1 translates this interaction as "I'll go back to the village to watch her in secret and speak to her father". It is understood from the sentence in TT1 that the character in the novel will first go to the village and talk to the girl's father after seeing her secretly while the sequence of the two events is just the opposite in the ST, with the male character willing to speak to her father even before he sees the girl in secret. In the ST, the woman emerges as a passive recipient, with paternal discretion supplanting feminine autonomy. While the male character cannot dare to see the girl before seeking the permission of her father, in TT1 the girl is seen first, followed by consultation with the father. In this way, the passive recipient description of the woman is under-interpreted in that the girl can at least be seen without the permission of father, the final decision as to marriage is still reserved for the father, though. This sentence is translated as "[a]vant d'aller au village et de la voir en secret, j'aimerais parler avec son père" (before going to the village and seeing her in secret, I would like to talk to her father) in TT2. The phrase "before going to the village" in the TT2 bears an opposite meaning as compared to the ST, in which the first act is to go to the village, the second act is to talk to her father, and the final act is to see the girl in secret. However, the first and second acts are opposed in sequence in TT2 as a result of opposition of the meaning.

Table 4.17 Translation Evaluation for Example 2 of Contexts Portraying Women as the Passive Recipients

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Evlenmek isteyeceği güzel, başörtülü ve temiz ahlaklı bir kız evlenmeden önce kendisiyle yatmazdı. Zaten kendisi de, evlenmeden önce yatan bir kızla evlenmek istemezdi (p.132).	A pretty girl with a headscarf and good morals, the kind he would like for a wife, would never sleep with him before they got married; and he would never want to marry a woman willing to have sex with him before the wedding (p. 192).	Une jolie fille à la tête couverte, de bonne moralité et qu'il souhaiterait épouser ne coucherait jamais avec lui avant le mariage. D'ailleurs, lui même ne voudrait pas épouser une fille qui couche avant le mariage (p. 221).

The sentence "[z]aten kendisi de, evlenmeden önce yatan bir kızla evlenmek istemezdi" (He wouldn't want to marry a girl who would have sex before getting married) can be demonstrated as another example of women as the passive recipients in Table 4.17. According to Sakallı, Karakurt, and Uğurlu (2012), sexuality is an aspect of human existence that transcends cultural boundaries throughout the annals of history. Yet, within

the social domain, it assumes a role fraught with divergent judgments and attitudes. Sexual matters have evolved into a taboo subject of social concern, giving rise to a complex framework interwoven with norms, pressures, and marital considerations. Once a matter of personal jurisdiction, sexuality has evolved into a realm subject to social regulations through the gradual emergence of norms and values. Over time, matrimony and sexuality have been interwoven, engendering the term "premarital relationships." Engaging in sexual activity prior to marriage leads individuals to being perceived immoral in the society, thereby instigating disparities in opinions and outlooks among communities and individuals. In the source culture, premarital sexual activity stands as a socially unexpected act for females. Sexuality, for the most part, remains ensconced within a taboo, thereby confining individuals within the constraints of their respective societies. The enduring presence of the concept of "sexuality" precipitates social and individual constraints (Sakallı, Karakurt, and Uğurlu, 2012: 16-19). In line with Kayır's (1995) assertions, women within the source culture find themselves subjected to the label of "dishonor" and "immorality" upon engaging in premarital sexual activity, whereas men enjoy a relatively freer standing in this realm. Evidently, social norms and regulations exert a greater oppression upon women, a phenomenon potentially attributed to traditional and patriarchal influences. The criterion of virginity is disproportionately ascribed to women before marriage, whereas its applicability to men remains largely inconsequential. Notably, even familial support tends to favor men within this context, thereby relegating women to decisions made on their behalf, even in matters of their sexual lives (Kayır, 1995: 253-268). The sentence in the ST exemplifies the male protagonist's refusal to espouse a woman who has been involved in premarital sexual activity with "any person." This serves to underscore the prevailing disparity wherein male sexual encounters are tolerated, if not normalized, prior to matrimony, whereas such permissiveness remains conspicuously absent for women. Therefore, a woman's sexual activity prior to the marriage is cast as indicative of her moral standing, relegating her to an unfavorable position and deeming her unsuitable for marriage. The source sign serves as a poignant manifestation of this phenomenon. This sentence is translated as "he would never want to marry a woman willing to have sex with him before the wedding" in TT1. In the ST, the sign "evlenmeden önce yatan" (having sex with someone before marriage) applies to sleeping with any man, not restricted to the man she will get married to, while the phrase

"have sex with him before the wedding" makes excessive comments on the incidence of sexual affair with the addition of the sign "with him". Therefore, the meaning has been made more extreme and over-interpreted in TT1 not even allowing a sexual affair with the girl's prospective husband. This sentence is translated as "d'ailleurs, lui même ne voudrait pas épouser une fille qui couche avant le mariage ([b]esides, he himself would not want to marry a girl who sleeps before marriage) in TT2. With the use of the phrase "une fille qui couche avant le mariage" (a girl who has had sex before the marriage), it can be noted that the meaning of the sentence in the source text is preserved for the target reader in TT2.

Table 4.18 Translation Evaluation for Example 3 of Contexts Portraying Women as the Passive Recipients

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
"Rayiha bana cevap verecek mi?" "Yazmak ister, ama yazmaz... Babası çok kızar böyle bir şeye " (p. 165).	"Is Rayiha going to reply to me?" "She'd like to, but she won't... Her father wouldn't tolerate it " (p. 245).	Elle aimerait écrire, mais elle ne le fait pas... Son père ne le tolérerait pas (p. 279).

As can be seen in Table 4.18, the sentence "[b]abası çok kızar böyle bir şeye" (His father would be very angry about such a thing) can be presented as example of women as the passive recipients to the patriarchy. Within the narrative, the male protagonist, Mevlut, is in regular correspondence with Rayiha, an expression of his profound fondness of her. Within the context of the phrase "[h]er father would be very angry about such a thing", it is implied that the female character, Rayiha, is confronted with a decision regarding whether to respond to Mevlut's letters or not. However, Rayiha's father's fury with this correspondence prevents her from responding to those letters. This serves to underscore the overarching influence of the "male" figure in societies where patriarchal constructs dominate, consequently reaffirming the male prerogative to decide on behalf of women. The omnipresent social structures and the attendant cognitive dispositions towards women, diverse as they may be, converge to position women in the role of passive recipients within the communal milieu. The sign "wouldn't tolerate" in the sentence "her father wouldn't tolerate it" in TT1 brings forth a milder reaction of the father in comparison to the source text. Even though the passive recipient role of the women is still portrayed in TT1, the milder oppression produced in the target text with the sign "wouldn't tolerate" plays down the severity of this oppression on women. This meaning

transformation can be thought to have resulted from under-interpretation of the meaning. This sentence is translated as "[s]on père ne le tolérerait pas" ([h]is father wouldn't tolerate it) in TT2. The sign "tolérer" (tolerate) in TT2 could also prevent TT2 reader from capturing the extreme patriarchal conditions rendering women as passive recipients, resulting from under-interpretation of the meaning.

Table 4.19 Translation Evaluation for Example 4 of Contexts Portraying Women as the Passive Recipients

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Kızla zorla birlikte olan bu alçaklar, kızın biçare ailesini ikna edip sonunda evlenirler de...(p. 180).	"The world's full of philanderers who like to kidnap girls and rape them , claiming all the while that it's love. These villains sometimes even manage to persuade the girls' helpless families to let them marry their daughters." (p. 268-269).	Et une fois qu'ils l'ont forcée à coucher avec eux , ces infâmes convainquent même la famille de la malheureuse à consentir à leur mariage (p. 303).

Table 4.19 presents the sentence "kızla zorla birlikte olan bu alçaklar, kızın biçare ailesini ikna edip sonunda evlenirler de" (these rascals, forcing the girl for a sexual intercourse, would persuade the girl's desperate family to eventually marry her) showing women as the passive recipients of male violence and desire. The establishment of premarital relationships can often be perceived as a disfavorable circumstance for women in the social mindset. This phenomenon, notably, engenders a more pronounced impact upon women, thereby generating an exigent pressure upon a female to get married to that man she has had premarital sexual intercourse with. Contrastingly, men tend to navigate this terrain with a greater sense of latitude, a privilege underpinned by prevailing social norms and entrenched patriarchal ideologies. Instances wherein women engage in sexual affairs, either by volition or coercion, prior to formal nuptials, concomitantly predispose them to potentially distressing situations. Social coercion, in this context, might force both women and men into marital unions consequent to such encounters. In the source context, while the woman is exposed to a sexual affair against her will, this oppression is made worse by forcing her to get married to the raper. The sign "rape" in TT1 bears an excessive violence on women as compared to the source sign. Even if the sign "rape" can preserve the passive recipient status of women in the patriarchal mindset, it can be associated with a more extreme oppression in relation to the source sign "kızla zorla

birlikte olmak" (forcing the girl for a sexual intercourse). Another sign "kızın biçare ailesi" is translated as "the girls' helpless families" in TT1. The sign "biçare" can be translated as "wretched" or "helpless". Therefore, it can be stated that TT1 sign preserves the sign for the target reader without meaning transformation. On the other hand, the sign "kızla zorla birlikte olan" is translated as "[q]u'ils l'ont forcée à coucher avec eux" (they have forced her to sleep with them) in TT2. It is plausible to claim that TT2 preserves the sign for the reader without meaning transformation. However, the sign "kızın biçare ailesini" is translated as "la famille de la malheureuse" (the family of the unfortunate woman) in TT2. " Notably, TT2 casts the unfortunate/desperate characterization upon the daughter, rather than encompassing the family unit as a whole. Consequently, it can be noted that TT2 contains an alteration of the meaning for the target reader.

Table 4.20 Translation Evaluation for Example 5 of Contexts Portraying Women as the Passive Recipients

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Kız kaçıran kötü adamlar ona kanan aptal kız olduğumuz için mi? (p.189)	Was it because he was the villain who'd seduced a woman , and I was the stupid girl who'd fallen for his tricks? (p. 284)	Parce que nous passions lui pour le sale type qui enlève une fille et moi pour l'idiote qui y croit? (p. 318)

In Table 4.20, "kız kaçıran kötü adam" (the bad guy who abducted a girl) can be taken as an example within the frame of women as the passive recipients. Marital practices across diverse global societies exhibit a wide spectrum of variation, encompassing instances of "kız kaçırmak" (abducting a girl) that culminate in marriage. This scenario is marked by the woman's passivity, with her consent often disregarded. The Turkish Language Association (TDK) defines "kız kaçırmak" (abducting a girl) as the act of taking a girl away without her or her family's consent⁴⁸. These marriages can arise from diverse origins, including economic incentives, familial dynamics, or preexisting relationships. The source phrase "kız kaçıran kötü adam" (the bad guy who abducted a girl) is translated as "the villain who'd seduced a woman" in TT1. The sign "seduce" is used in this translation for the translation of the verb "kız kaçırmak" in the ST. The sign "seduce" is defined as "to carry out the physical seduction of: entice to sexual

⁴⁸ Turkish Language Association. <https://sozluk.gov.tr/>. Accessed on 11.08.2023

intercourse"⁴⁹ according to the Merriam-Webster Dictionary. The Oxford Dictionary further expounds that "seduce" conveys the act of "persuading somebody to have sex with you, especially somebody who is younger or who has less experience than you".⁵⁰ Therefore, it can be noted that the verb "seduce" in TT1 is irrelevant to the source verb "kız kaçırmak" (abducting a girl), which could arise from perversion of the meaning. In contrast, TT2 presents the phrase "[l]e sale type qui enlève une fille" (the bad guy who abducts a girl). The verb "enlèver" used in French can be translated as "abduct someone" in English. Thus, it can be said that TT2 preserves both the sign and meaning as conveyed to the target reader.

Table 4.21 Translation Evaluation for Example 6 of Contexts Portraying Women as the Passive Recipients

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Daha sonra ben elimde tepsi içeri girdim ve görücü gelmiş misafirlere hevesle gülümseyen, evde kalmış kız gibi kahve sundum (p. 192).	Afterward, I walked in with a tray and served the coffee, smiling charmingly at everyone, as if they were guests come to look at a potential match for their son, and I was the girl who hadn't managed to find a husband yet (p. 289).	Ensuite, je suis entrée avec un plateau dans les mains et, telle une fille encore en quête d'un mari offrant son plus beau sourire aux visiteurs venus faire leur demande en mariage, j'ai servi le café (p. 324).

As can be seen in Table 4.21, the sentence "evde kalmış kız gibi kahve sundum" (I served coffee like a spinster) can be taken as example of women as passive recipients of patriarchal mindset. One form of matrimonial coupledness is epitomized by the arranged marriage. An arranged marriage, alternatively referred to as a consorted or conjugal alliance, is characterized by the selection of marital partners, the bride and groom, undertaken primarily by entities other than the prospective couple themselves, with family members, especially parents, often assuming pivotal roles in this process. Within such unions, the assessment of compatibility centers on the favorability of the woman by the groom's family, prompting visits to the woman's family for a prospective meeting between the individuals involved. Subsequent to this rendezvous, the prospects for the ensuing marriage could bring either favorable or unfavorable outcomes. During this

⁴⁹ Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/seduce>. Accessed on 11.08.2023

⁵⁰ Oxford Dictionary. <https://www.oxfordlearnersdictionaries.com/definition/english/seduce?q=seduce>. Accessed on 11.08.2023

phase, the woman's personal inclinations may be rendered inconsequential, effectively relegating her to a passive recipient status. It is during this juncture that the prerogative of naming the woman, ascertaining her identity within this familial arrangement, is vested within the purview of the family. This form of matrimony is most frequently observed amongst individuals who have attained a certain age and who are encumbered by social expectations of espousal. Within the source culture, the idiom "evde kalmış kişi" (spinster) conveys the notion of individuals well beyond the age yet remaining unmarried, a characterization applicable to both genders. In TT1, the sentence is translated as "I was the girl who hadn't managed to find a husband yet". In this instance, the translation implies that the female character has encountered difficulties in securing a marital partner. However, the idiom "evde kalmış kız" (spinster) in ST does not possess this precise connotation. Rather, it conveys a colloquialism denoting individuals of advanced age who have yet to secure marital unions. Notably, TT1 transforms the passive recipient role inherent in ST into an active seeker status. TT1 thus leads to a meaning transformation arising from opposition of the meaning. Similarly, in TT2, the phrase is translated as "[t]elle une fille encore en quête d'un mari" (like a girl still looking for a husband). Herein, the sign "encore" conveys the notion that the character within the narrative is "still" seeking a marital partner as the active agent in this pursuit. Therefore, the context in TT2 presents a meaning transformation resulting from opposition of the meaning for the target reader.

Table 4.22 Translation Evaluation for Example 7 of Contexts Portraying Women as the Passive Recipients

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
"E zaten hiç izin vermiyorsun mahalleden dışarıya çıkmama, evden de çıkmam olur biter," dedi. "Bahçeye çıkabilir miyim?" (p.210)	"It's fine, you never let me go outside the neighborhood anyway, so now I just won't even bother leaving the house," she said. "Can I at least go out in the garden?" (p. 320)	Elle a dit : « Eh, de toute façon, tu ne m'autorises jamais à sortir du quartier, du coup je ne sortirai plus de la maison, c'est tout. Je peux sortir dans le jardin ? » (p. 357)

In table 4.22, the question "Bahçeye çıkabilir miyim?" (Can I go out to the garden?) can be given as an example within the frame of women as passive recipients. Distinctively different social roles are attributed to women and men by the patriarchy. Over the course of history, men have conventionally occupied roles outside the domestic sphere, characterized by employment, economic provision, and decision-making

authority within political, economic, and social fields. In contrast, women have predominantly been cast in roles tethered to maternal duties and domestic responsibilities, thereby positioning them in a subordinate capacity relative to men. What is worse, it is the patriarchal system that ascribes these domestic roles to women. Consequently, within such sociocultural contexts, men could assume decision-making roles even in matters pertaining to women, further reinforcing women's portrayal as passive recipients of authority. The permission request "Bahçeye çıkabilir miyim?" (Can I go out to the garden?) can be given as an example of the women confined to the households as a result of the decision of the men in the ST. The character Vediha is the projected instance of this context, beseeching permission from her husband Korkut to go out to the garden. Vediha's persona, cognizant of the challenges encountered by women within the narrative, uses a tone of irony while delivering this question. Rather than a genuine permission request, this sentence indeed serves as an irony for the position of women in asking to leave the house for the garden, which is indeed something quite ordinary for people in a house. This implicit irony portrays women as passive recipients even in such ordinary matters. Notwithstanding the pivotal role women occupy within familial dynamics, social configurations governed by a patriarchal orientation relegate them to a subservient echelon, substantiating the disparity vis-à-vis men. TT1 presents the question "[c]an I at least go out in the garden?" for translation of the request in the ST. The sign "at least" in English serves as a device of irony. TT1 attempts to express the covert sarcasm contained in the ST by making the irony "explicit", potentially enhancing the meaning beyond its initial conception. In essence, the meaning transformation in TT1 results from an over-interpretation of the meaning by including an explicit connotation lacking in the original context, thereby clearly presenting the irony to the target reader. On the other hand, TT2 goes as "[j]e peux sortir dans le jardin?" (Can I go out in the garden?). In this way, the request for permission to go out to the garden is presented to the TT2 reader without any meaning transformation.

Table 4.23 Translation Evaluation for Example 8 of Contexts Portraying Women as the Passive Recipients

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Samiha "Artık ben giderim, sen televizyondaki üniversite dersini çalış!" dediği için onun işe yalnız gitmesine izin verdim (p. 234).	When Samiha told me, "I can get there by myself you stay at home and keep up with your college courses on TV!" I decided to let her (p. 360).	Vu que Samiha me dit : « Je sais me débrouiller maintenant. Toi, travaille ton cours de fac à la télévision ! », je lui ai donné la permission de se rendre toute seule au travail (p. 399).

In Table 4.23, the sentence "([o]nun işe yalnız gitmesine izin verdim]" (I let her go to work on her own) is presented as another example of the passive recipient status of women in the society. Propelled by prevailing patriarchal, and supposedly social norms and values, men have historically assumed an influential role within the public sphere, securing superiority and excellence in matters of governance. Men have undertaken the role of breadwinners in the household with the help of patriarchal merits. Conversely, women have largely been ascribed the role of homemakers, laden with domestic responsibilities and child-rearing tasks. The advent of the Industrial Revolution and the establishment of capitalist economies precipitated a transformation wherein women found their way outside the confines of the home, venturing into the workforce and pursuing higher education. Despite this, the vestiges of traditional marital dynamics persisted, with men often continuing to wield the authority to decide for women. In this context, the male character Ferhat, the spouse of the female character Samiha, occupies a role of decision-making authority, specifically plotting the times when his wife ought to engage in work. This character exercises dominion over whether his wife can undertake her professional pursuits "on her own". This portrayal situates the woman in a passive, subordinate stance, emphasizing the prevailing power dynamics. In TT1, the sentence is translated as "[I] decided to let her". Concomitant with the use of "decide" in TT1, the male character emerges as an authoritative figure wielding pronounced decision-making prerogatives. With the use of the sign "decide" in TT1 context, the severity of the passive status of women is made worse, potentially arising from over-interpretation of the meaning. In TT2, the sentence is translated as "[j]e lui ai donné la permission de se rendre toute seule au travail" (I gave her permission to go to work by herself). The sign "donner la permission" (to allow/to let) preserves the passive role of women in the translated context in TT2 without meaning transformation. Therefore, the sentence in question is

translated in a way that TT2 reader can signify women portrayed as passive recipients without any meaning transformation.

Table 4.24 Translation Evaluation for Example 9 of Contexts Portraying Women as the Passive Recipients

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
On beş yaşındayken babası kimseye sormadan bir günde onu bir keçe tüccarına vermiş, elinde bohça onunla Malatya'ya yerleşmiş, annesiyle babasını, ailesini bir daha görmemiş (p. 256).	When she was fifteen, Reyhan's father decided- without consulting anyone-to give her away to a felt merchant, so she had to go and live in Malatya with nothing but a small bundle of her possessions, never to see her parents or the rest of her family again (p. 393).	L'année de ses quinze ans, sans consulter qui que ce soit, son père l'avait donnée en mariage à un fabricant de feutre, elle était partie avec son baluchon et s'était installée avec cet homme à Malatya, et depuis elle n'avait plus jamais revu ses parents ni le reste de sa famille (p. 437-438).

Table 4.24 presents an example of women as passive recipients with the sentence "on beş yaşındayken babası kimseye sormadan bir günde onu bir keçe tüccarına vermiş" (when she was fifteen, her father gave her to a felt merchant in one day without asking anyone). In historical contexts, and albeit to a lesser extent in the contemporary era, the practice of "bestowing" young women as "spouses" onto others without their volition, as prevalent in the source culture, has been discernible. This practice involves deciding on the marriage of the daughters on behalf of them by the elder members of the family, showing the limited agency afforded to girls or women in these arrangements. Decision-making authority, primarily vested in the girl's family or her paternal figure, is a conspicuous practice in societies. This dynamic perpetuates the paradigm where men assume the privilege of making designations on behalf of women. The source sign "onu [...] vermiş" (gave her to[...]) highlights this dynamic since the father of the female character within the narrative promptly "bestows" her upon a felt merchant, an action that will determine the rest of the life of the daughter but decided by the father "in one day". This swift imposition leaves the woman with negligible latitude for consideration or agency within a time frame as brief as a single day, as a result of which the daughter turns out to be the passive recipient of the father's authority in deciding on behalf of her. In TT1, the sentence is translated as "[w]hen she was fifteen, Reyhan's father decided- without consulting anyone-to give her away to a felt merchant". In this sentence, the

source sign "bir günde" (in one day) in the source text is wiped-out. As a result of this tendency, the position of women as passive recipients is preserved; however, the severity of this malpractice is played down in TT1, omitting the complete silence mode of women in relation to men's decision on their behalf. This sentence is translated as "[s]on père l'avait donnée en mariage à un fabricant de feutre" (her father had given her to a felt merchant for marriage) in TT2. The source sign "bir günde" (in one day) is also wiped out in TT2. While the passive recipient position of the woman is expressed dramatically in the ST with the use of this short notice, this severity is wiped out for TT2 reader.

Table 4.25 Translation Evaluation for Example 10 of Contexts Portraying Women as the Passive Recipients

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Korkut'un, sırf bizimle birlikte yaşıyor diye Samiha'ya da karısıymış gibi yasaklar koyması, emirler vermesi doğru mu? (p. 376).	Is it right for Korkut to tell Samiha what she can and can't do and order her around like his wife, just because she's living with us now? (p. 587).	Est-ce juste que Korkut impose des interdictions et donne des ordres à Samiha comme si c'était sa femme, pour la simple raison qu'elle vit avec nous? (p. 649).

As can be seen in Table 4.25, the question "Samiha'ya da karısıymış gibi yasaklar koyması, emirler vermesi doğru mu?" (Is it right that Korkut places bans and gives orders to Samiha as if she were his wife?) can also be taken as another example of women as the passive recipients of men's decisions regarding their own lives. This sentence underscores the proclivity of men to perceive themselves as vested with the rights to make decisions on behalf of women. The sentence in the source text corroborates this assertion, revealing the male character Korkut as the sole decision-maker. However, this practice of deciding on behalf of women goes out of the ordinary in this instance, wherein Korkut's dominion extends beyond his own wife to exert his influence on his wife's sister, Samiha. It is evident from the context that Korkut's conducts entail the imposition of prohibitions and the issuance of directives upon the women under his control, the privileges the patriarchal mindset grants to him. This hierarchical schema mirrors the patriarchal underpinning entrenched in societies wherein such dynamics predominate. In such contexts, women are relegated to a position as passive recipients, acquiescing to the mandates already well-established by the patriarchy. TT1 goes as "[i]s it right for Korkut to tell Samiha what she can and can't do and order her around like his wife?". The signs "what she can and can't do" preserve the patriarchal ideology explicitly stated with the sign "yasaklar koymak"

(place bans) in the ST, yet this translation in TT1 is home to excessive comments on the bans placed. While bans are all about what a person is not allowed to do, the phrase "what she can and can't do" in TT1 introduces further explicit commands over the things the woman is allowed to besides what she is not allowed to. This excessive comment over the passive recipient role of women results from over-interpretation of the meaning, thereby pushing up the extent of this oppression to the target reader. However, TT2 presents the question "[e]st-ce juste que Korkut impose des interdictions et donne des ordres à Samiha comme si c'était sa femme?" (Is it fair that Korkut imposes bans and orders on Samiha as if she were his wife?). It can be noted that TT2 preserves the passive recipient role of the women through the signs "impose des interdictions" (impose bans) and "donne des ordres" (impose orders).

4.3. LOCATIONS WITH MASCULINE NAMES

The setting of the source text varies across different parts of Istanbul and some parts of Anatolia, Istanbul is taken as the predominant setting though. As a metropolitan city, Istanbul is home to quite some districts. As a result of the analysis of the location names in the source text, it is seen that location naming rituals also favor males. These location names in the source text together with their translations in the target texts are given in Table 4.26.

Table 4.26 Translation Evaluation for Examples of Contexts Regarding Locations with Masculine Names

Source Text (2021)	Target Text 1 (2015)	Target Text (2017)
[...Beyoğlu'ndaki...] (p.16)	[...in Beyoğlu...] (p. 5)	[...de Beyoğlu...] (p. 19)
[...Kasımpaşa'daki Piyalepaşa okulunda...] (p.33)	[...the Piyale Paşa school in Kasımpaşa...] (p. 28)	[...à l'école Piyale Paşa de Kasımpaşa...] (p. 45)
[...Beyşehir'den...] (p.49)	[...from Beyşehir...] (p. 52)	[...de Beyşehir...] (p. 68)
[...Haydarpaşa'ya...] (p. 51)	[...in Istanbul's Haydarpaşa station...] (p. 56)	[...jusqu'à Haydarpaşa...] (p. 72)
[...Mahmutpaşa'ya...] (p. 89)	[...to Mahmutpaşa...] (p. 119)	[...à Mahmutpaşa...] (p. 141)
[...Veliefendi Hipodromu'na...] (p. 93)	[...to the Veliefendi Race Course...] (p. 125)	[...à l'hippodrome Veliefendi...] (p. 147-148)
[...Osmanbey'in...] (p. 97)	[...of Osmanbey...] (p. 132)	[...d'Osmanbey...] (p. 155)
[...Ömer Hayyam durağından...] (p. 99)	[...at the Ömer Hayyam stop...] (p. 136)	[...à l'arrêt Ömer Hayyam...] (p. 159)

Table 4.26 Continued

[...Fatih Emlak...] (p. 111)	[...The Fatih Real Estate Agency...] (p. 155)	[...L'agence immobilière Fatih...] (p. 182)
[...Eşrefoğlu Camii'nin karşısındaki...] (p. 129)	[...across from the Eşrefoğlu Mosque...] (p. 187)	[...en face de la mosquée Eşrefoğlu...] (p. 216)
[...Gaziosmanpaşa'ya...] (p. 131)	[...to get to Gaziosmanpaşa...] (p. 189)	[...jusqu'à Gaziosmanpaşa...] (p. 219)
[...Ağa Camii'nin köşesindeki...] (p. 144)	[...next to the Ağa Mosque...] (p. 212)	[...à l'angle de la mosquée Ağa...] (p. 243)
[...Civan Apartmanı'ndakilerle...] (p. 234)	[...the doorman at the Civan Apartment...] (p. 359)	[...avec ceux de l'immeuble Civan...] (p. 399)
[...Kasımpaşa'da Piyale Paşa Camii'ne...] (p. 247)	[...across from the Piyale Paşa Mosque in Kasımpaşa...] (p. 379)	[...sur la mosquée Piyale Paşa...] (p. 422)
[...İmam Adnan Sokak'ta...] (p. 312)	[...on İmam Adnan Street...] (p. 483)	[...de la rue Imam-Adnan...] (p. 535)
Firuzaga'daki (p. 320)	in Firuzaga (p. 495)	à Firuzaga (p. 548)
Gedikpaşa Yokuşu'ndaki (p. 402)	on Gedikpaşa Hill (p. 632)	chez un cordonnier arménien à Gedikpaşa (p. 694)

Table 4.26 presents an inventory of geographical names within the novel featuring masculine signs and names. The practice of naming places, streets, or other geographical features after masculine names is often a result of historical, cultural, and linguistic factors. While it may seem arbitrary or biased, the naming of places is deeply rooted in the history and traditions of a region. In this context, several factors contribute to the manifestation of this phenomenon, engendering multifarious considerations. Primarily, the historical backdrop assumes significance, particularly in relation to the preponderance of patriarchal societies, wherein male figures occupied pivotal roles encompassing governance, exploration, and other pivotal pursuits. Consequently, the customary practice entailed endowing geographic features with nomenclature reflective of eminent male personages such as sovereigns, commanders, explorers, or military luminaries. Illustratively, thoroughfares and landmarks often bear designations paying homage to monarchs, generals, or other indelible male luminaries whose endeavours significantly shaped the annals of a particular locale. A prominent contributing factor emerges from these historical gender relations. Linguistic and grammatical structures within languages

equally stand out as a determinant. The prevailing existence of gendered nouns and adjectives in numerous languages substantiates this assertion. Consequentially, the adoption of toponyms adheres to these lingual conventions, exemplified by instances in languages wherein gendered nouns dictate the gender of a toponym. Akin to this factor, the linguistic structure and grammatical configuration of languages engender a marked influence in enshrining the masculine nomenclature of geographical features. Furthermore, the exploratory and colonial epochs of human history accentuate another facet in the masculinization of toponyms. During periods characterized by extensive exploration and colonization, toponymic imprints were often crafted by intrepid explorers or colonizers who conferred appellations, including their own or those of male counterparts integral to their ventures, thereby affirming a sense of proprietorship and dominion over newly ascertained territories. Lastly, cultural and social biases imprinted within the collective consciousness serve as an additional substratum shaping the prevalence of masculine toponyms. Historic gender biases and social norms cast their shadow on the act of naming, as designations laden with prestige, potency, or authority frequently gravitate towards male associations. This predisposition fosters a milieu wherein masculine nomenclature predominates within esteemed locales. It is crucial to acknowledge that while the historical corpus of place appellations has been overwhelmingly imbued with masculine overtones, the burgeoning recognition of the necessity for inclusive nomenclature is increasingly taking root. Contemporary endeavors are underway in various locales to honor and commemorate the contributions of women and otherized groups, evidenced through the naming of streets, parks, and landmarks, this is too few in number presently, though. This dominance of masculine names for geographical features or places is shown in Table 27 with their translations in TT1 and TT2. A discernible pattern emerges wherein the majority of toponyms within the literary work adopt masculine grammatical forms. An exemplification of this pertains to the sign "Haydarpaşa'ya" (to Haydarpaşa) within the source text, which is translated in TT1 as "in Istanbul's Haydarpaşa station." The addition of "Istanbul" as a contextual explication of Haydarpaşa's locale leads to an excessive meaning caused by over-interpretation of the meaning. By contrast, in TT2, the phrase is encapsulated as "jusqu'à Haydarpaşa" (to Haydarpaşa), demonstrating a more direct, context-preserving transference. A parallel exemplification of meaning transformation can be seen in the phrase "Civan

Apartmanı'ndakilerle" (with those at the Civan Apartment). In TT1, this sign is translated as "the doorman at the Civan Apartment" with the addition of the sign "the doorman" that does not exist in the source text, which can also be thought as over-interpretation of the meaning ascribing a job at an apartment to a male. Conversely, the phrase "avec ceux de l'immeuble Civan" (with those at the Civan Apartment) in TT2 preserves the source sign and meaning. In conclusion, the novel's frequent use of masculine names with locations results from a complex web of historical conventions, language paradigms, colonial requirements, and cultural preferences.

4.4. PATRIARCHAL LANGUAGE USE

The patriarchy has extended its dominion to every single human activity or phenomenon, and the use of language is not an exception to this norm. In order for the patriarchy to sustain its dominance, language is one of the ideal media to pass down its merits and values to the next generations. With a reciprocal modulative relationship between language and thought, neither assuming a priority over the other, next generations can easily welcome the socially constructed superiority of the patriarchy with their mindset shaped and reshaped by the patriarchal language use. Tables 4.27-4.44 present the contexts with patriarchal language use in the source and target texts.

Table 4.27 Translation Evaluation for Example 1 of Contexts with Patriarchal Language Use

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

Table 4.27 highlights an example of sexist language, specifically the use of the phrase "amcaoğlu (male cousin)," which is a common addressing in Turkish especially in spoken discourse. Sexist language is widespread in various domains such as proverbs, everyday speech, media, and literature. Even when these words with sexist denotations or connotations are used to refer to a generic name like "a human being", they are intrinsically linked to males, making "women" less visible. Unlike some other languages like German or French, Turkish lacks grammatically sexist structures like gender-specific pronouns or articles but does contain expressions with patriarchal undertones. An analysis

of the translations of the sign "amcaoğlu" in Table 1 into English and French reveals that in TT1, it is translated as "his cousin", while it is translated as "son cousin" (his male cousin) in TT2. The transformation in meaning in target texts results in a more ambiguous sign (cousin) in both TT1 and TT2. In English, "cousin" can refer to a son or daughter of an uncle or aunt, whereas the French sign "son" clearly indicates a male cousin, as can be understood from the possessive adjective "son" that precedes a masculine noun, although it still gives the likelihood that this male cousin could refer to the aunt's son as well as that of the uncle's. Consequently, the patriarchal values embedded in the functional use of language in the source culture are obscured in TT1 and TT2, resulting from darkening of the meaning leading to a degree of ambiguity or obscurity for the target readers.

Table 4.28 Translation Evaluation for Example 2 of Contexts with Patriarchal Language Use

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

Table 4.28 provides another example of patriarchal language use with the sign "adam" frequently used in Turkish. In the patriarchal context of Turkish society, "adam" is used to signify both "a man" and "a human being". When used in Turkish, "adam" (a man or a human being) can refer to any individual, regardless of their gender. Nevertheless, it is recognized that this expression, when used to describe a "human" from a social standpoint, is sexist and disregards women. In TT1, the source sign "görünmez adam" is translated as "without being seen" omitting the sexist language and eliminating patriarchal language for the target reader. Therefore, it can be stated that TT1 the patriarchal sign in the relevant context is reproduced through wiping out of the meaning for the target reader. In contrast, the sign in question is rendered as "un homme qui voit tout et un homme qu'on ne voit pas" (a man who sees everything and a man who cannot be seen) in TT2. While the sign "un homme" used in TT2 can be compared to the sign "adam" in the source text, an excess of meaning is seen in the French translation with the phrase "un homme qui voit tout" (a man who sees everything), resulting from over-interpretation of the meaning for the TT2 reader, who would be able to signify the use of patriarchal language compared to the ST reader.

Table 4.29 Translation Evaluation for Example 3 of Contexts with Patriarchal Language Use

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

As presented in Table 4.29, the sign "bilim adamı" (scientist) can also be taken as an example of patriarchal language use as it confines scientific pursuits to males through the use of the word "adam" (man) in construction of the compound noun. The use of the word "adam" in the ST bestows a sexist undertone upon this sign. Throughout history, male-dominated cultures have emerged due in part to the inception of communities and their subsequent progress. Over time, the social roles associated with different genders have been adopted as social norms. The sign "bilim adamı" (a male scientist) is used under the assumption that individuals with a taste for scientific endeavors are primarily males in the society despite the appearance of notable female figures who have developed liking for and shown interest in science with success in various fields. It is important to note that science inherently does not favor any particular gender, as is the case with the attribute of "reason" not confined to one gender. From a sociocultural perspective, science has historically been portrayed as a creation of "men". In recent years, the word "bilim adamı" has come under attack in Turkish society. It would not be inaccurate to assert that this presumed norm is rooted in a patriarchal social paradigm. In contemporary society, the word "bilim insanı" (scientist) has become more commonly used, without discriminating the genders of those interested in science. The sign "bilim adamı" is translated as "scientist" in TT1, which clears the context of sexist language, wiping out the patriarchal language for TT1 readers and eliminating the patriarchal connotation in the target text. In contrast, the sign is translated as "un homme de science" (a male scientist) in TT2, thus it

can be stated that the sign and the patriarchal language use are preserved for the target reader with no meaning transformation in TT2.

Table 4.30 Translation Evaluation for Example 4 of Contexts with Patriarchal Language Use

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

The phrase "tecrübeli ve babacan Milli Eğitim Müdürü" (experienced and fatherly Director of National Education) in Table 4.30 showcases another patriarchal language use, particularly with the sign "babacan" (fatherly) in Turkish. Feminists challenge the concept of linguistic sexism because languages often reflect male dominance, which in turn keeps women in a secondary position in relation to men. In this context, feminists emphasize the need to replace patriarchal language with gender-neutral expressions that are embedded in social linguistic norms. In TT1, the absence of the patriarchal connotations due to omission of the sign "babacan" in the translated context "the easygoing president of the board" results in a transformation of meaning, emerging out of wiping out of the meaning. In contrast, the sign is translated as "l'expérimenté et débonnaire directeur académique" (the experienced and good-natured academic director) in TT2. In French, the assigned gender of the noun determines the suffix to be inflicted

to the descriptive adjective, which is an inherent characteristic of this language. For instance, the phrase "l'expérimenté et débonnaire directeur académique" could be reconstructed as "l'expérimentée et débonnaire directrice académique" when referring to a woman. Although the sign "babacan" is somewhat darkened with "débonnaire" in TT2, with the adjective referring to either gender, the patriarchal language use is still preserved with the sign "directeur" for the TT2 reader since this sign presupposes a masculine trait in its construction.

Table 4.31 Translation Evaluation for Example 5 of Contexts with Patriarchal Language Use

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

Table 4.31 provides an example of the patriarchally driven sign "[k]ütüphane müdiresi Aysel" (library manager Aysel). The emergence of feminist consciousness and attitudes, coupled with industrialization and modernization, marked the beginning of women's socioeconomic independence in both social and economic spheres. As a result, women became more empowered in their social and economic lives, standing up for their rights and becoming increasingly aware of gender discrimination. The titles of professions used in Turkish language imply social bias against women. Various gender-specific signs are used when referring to certain occupational titles. For instance, in Turkish, the word "müdür" (manager) is considered the norm based on binary oppositions, while the word "müdire (female manager)" is perceived as contrary to the norm. Moreover, its construction with a suffix "e" besides the change of the phoneme "ü" into "i" could justify the suspicion that it was coined later than its male version, featuring a gender-specific suffix. Even though the contemporary use of "müdür" does not inherently specify gender, it has become associated with men and is often used as a title for male directors in professional and social contexts. It is believed that women entered the commercial and professional world later than men, which led to the creation of gender-specific occupational titles by adding suffixes to the normative words. The second words in these

binary oppositions are seen as less conventional. For instance, "müdür" is used for males, while "müdire" is associated with females. Such binary oppositions are products of patriarchal language use in societies. In TT1, the phrase "the librarian, Aysel" for "Kütüphane Müdiresi Aysel" in the ST prevents the use of an overt patriarchal language for TT1 readers. In English, "librarian" can refer to individuals of any gender, so the translation of the source sign "müdire" in TT1 is less specific, resulting from darkening of meaning. However, in TT2, it becomes evident that the phrase "Aysel, la bibliothécaire" (Aysel, the librarian) maintains the binary opposition favoring males due to the inherent structure of the French language, which uses the article "la" to denote feminine nouns. Consequently, it can be concluded that patriarchal language use is preserved for French readers without any meaning transformation.

Table 4.32 Translation Evaluation for Example 6 of Contexts with Patriarchal Language Use

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

Table 4.32 presents a further example of patriarchal language use with the source sign "adam" (human being or man). In the context provided, the Turkish word "adam" is used to refer to "a human being". According to the Turkish Language Association (TDK), the primary definition for the word "adam" is "human being"⁵¹ followed by "a male person" as the secondary meaning, and someone conducting a job for another person as the third meaning. In the source context, it can be stated that the sign "adam" is being used with the third meaning among the provided definitions. Despite not inherently specifying a gender when referring to an entity, the sign carries a social connotation that leans towards a male reference. The use of the sign "adam" with patriarchal undertones in the source text is rooted in the social belief that working or holding a job outside the home is traditionally seen as a role reserved for men. The use of the sign "adam" in a social context largely disregards the presence of women in the public sphere. In TT1, the phrase "adam

⁵¹ Turkish Language Association. <https://sozluk.gov.tr/>. Accessed on 29.06.2023.

çok idi" (there were a lot of men) is translated as "there was plenty of labor". Since "labor" is a word devoid of a gender reference, TT1 removes any patriarchal language that comes with darkening of the meaning. Here, a specific word referring to a particular gender is replaced with a more general and gender-neutral sign, wiping out the patriarchal language use. On the other hand, in TT2, the sign is translated as "la main-d'oeuvre" (workforce). As a sign reflective of the fundamental structure and the sexist characteristics of the French language, the use of patriarchal language is wiped out. "La main-d'oeuvre" is used in TT2 without any aim or hint of gender discrimination, even though the feminine article "la" is used in the expression due to the linguistic structure of the language. The TT2 reader may not perceive the patriarchal language use of the source sign. However, considering language as a reflection of society, the use of the feminine article in TT2 contrasts with the patriarchal nature of the source sign. While the source sign implies male dominance in tasks conducted outside the home, the sign in TT2 presents non-domestic duties with a feminine allusion, emerging out of opposition of the meaning.

Table 4.33 Translation Evaluation for Example 7 of Contexts with Patriarchal Language Use

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

Table 4.33 presents another example of patriarchal language use with the sign "Vurallar'ın beslediği adamlar" (the men fed by Vurals). Throughout history, the word "adam" has been adapted into a sexist expression with the social mindset that neglects the role of women in the social sphere. It is not unreasonable to suggest that this sign reflects a male-centric viewpoint, even though it does not specify the gender of the addressee in the context. In TT1, the sign "Vurallar'ın beslediği adamlar" is translated as "one of Vural's thugs". According to Merriam-Webster's Dictionary, a "thug" is defined as "a violent or brutal criminal or bully"⁵² while the Oxford Dictionary describes it as "a violent

⁵² Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/thug>. Accessed on 29.06.2023.

person, especially a criminal"⁵³. While "thug" is a gender-neutral sign with no inherent gender bias, as indicated by these definitions, it has evolved in English to predominantly refer to "male individuals" due to the common association of aggressiveness with men in the collective consciousness. In TT1, a specific sign in the source text is rendered as a more general sign with the use of "thug". In this case, for the TT1 reader, the original meaning is obscured, resulting in a darkening of the meaning. In TT2, the source sign is translated as "un des hommes nourris par Vural et son clan" (one of the men fed by Vural and his clan). The phrase "nourris par Vural" in French translates to "fed by Vural" in English. Since the patriarchal language is reproduced with the use of the signs "un des hommes", it is reasonable to assert that patriarchal language use is preserved in TT2 for the target reader without any meaning transformation.

Table 4.34 Translation Evaluation for Example 8 of Contexts with Patriarchal Language Use

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

The phrases "evini adam edebildi" can be cited as an example of patriarchal language use, as presented in Table 4.34. The expression "adam etmek" (whip into shape) is just one of the many idiomatic expressions in Turkish that use the generic sign "adam" to refer to an appropriate condition in the source culture. Similar idiomatic expressions include "adam gibi adam" (an upright person), "adam olmak" (change your ways), "adam gibi" (properly or decently), "adam yerine koymak" (to hold in esteem), or adverbs like "adamakıllı" (thoroughly). Even though the task in the source context is a straightforward one that should not be inflicted any gender connotations, the verb "adam etmek" represents a sexist discourse. In the translations in TT1 and TT2, the phrases "to sort out their house" and "pour améliorer leur maison" (to improve or ameliorate their home) are

⁵³ Oxford Dictionary. <https://www.oxfordlearnersdictionaries.com/definition/english/thug?q=thug>. Accessed on 29.06.2023.

used, respectively. In both TT1 and TT2, the patriarchal language use in the source text is wiped out because these expressions, reproduced through a paraphrase strategy in the translation of idioms, do not convey any gender connotations in English or French. Even if readers of TT1 and TT2 can deduce that the actant in the context is a male, based on the subject, the patriarchal expression is not presented through wiping out of the meaning.

Table 4.35 Translation Evaluation for Example 9 of Contexts with Patriarchal Language Use

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

The phrase "Hacı Hamit Vural'ın adamlarından biri" (One of Hacı Hamit Vural's men) in Table 4.35 is presented as another example of patriarchal language use in the source text. Language plays a crucial role in shaping how individuals perceive each other. Verbal communication typically corresponds to or mirrors the fundamental cognitive processes, with occasional examples where communication either temporarily or permanently lacks refined judgment. Gender discrimination is also perpetuated, in part, through the language to which individuals are exposed from a young age. Furthermore, within the expression in the source text in Table 4.35, the sign "adam" (one who works for another person) can also be taken as a product of sexist discourse. This sign has come to predominantly signify men as a consequence of gendered thinking, while reinforcing the secondary status of women. In TT1, the entire context from the source text is wiped out, erasing the patriarchal language use for TT1 readers. However, in TT2, due to the inherent linguistic dynamics of French, the sign "affidé (accomplice)" is used to refer to men, whereas "affidée (accomplice)" would apply to a woman. Through the use of this sign in TT2, the

target language reader can also discern the presence of patriarchal language use. Consequently, the use of this sign in TT2, guided by the inherent traits of the French language, preserves patriarchal language use in TT2.

Table 4.36 Translation Evaluation for Example 10 of Contexts with Patriarchal Language Use

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

Table 4.36 presents the signs "ibne binbaşı" (the faggot major) and "anasından doğduğu yer" (the part of his mother he was born through) as examples within the frame of patriarchal language use. In Turkish, there are numerous slang expressions that come with sexist connotations. For instance, consider idiomatic phrases like "anasından doğduğu yere sokmak" (to put someone back where they were born through) and "anasından doğduğuna pişman olmak" (to regret being born from one's mother). These expressions metaphorically convey the notions of "applying physical or mental aggression in response to someone's wrongdoings" and "experiencing a physical or mental breakdown" respectively. In both cases, these idioms involve the mother as part of the metaphor. These expressions are rooted in the historical context of societies with patriarchal norms, where women have often been viewed as bearing a gender that brings them suffering and oppression. As a result, women are perceived as holding a lower status in society, making them targets of insult through such slang expressions. For example, in the target text (TT1), the source sign "anasından doğduğu yer" is translated as "the hole he crawled out of", with the word "hole" explicitly referring to a woman's reproductive organ. This over-interpretation in the target text highlights and emphasizes the metaphor for the reader, but it also amplifies the patriarchal language use. Another sign, "ibne" is translated as "asshole" in TT1, darkening its meaning. Upon analyzing TT2, this metaphor is translated as "et je lui ferai regretter d'être venu au monde" (I will make him regret having come to this world). In this translation, it can be stated that over-interpretation makes the metaphor more explicit compared to the source text. However, this over-

interpretation also wipes out the patriarchal language use inherent in this context. Thus, this example stands out because the over-interpretation of a specific cluster of signs results in wiping out of patriarchal language use for the target reader.

Table 4.37 Translation Evaluation for Example 11 of Contexts with Patriarchal Language Use

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

In Table 4.37, the sign "adam öldürmek" (to kill a man) is given as an example of patriarchal language use. This expression, within the context of this source sign, is translated as "he could have killed someone" in TT1. In TT1, the gender of the potential victim is left ambiguous for the readers, as the sign "someone" is gender-neutral in English. Consequently, this results in the darkening of the meaning through wiping out of patriarchal language use by obscuring the specific gender connotation carried by the source sign. Although the meaning transformation in the sign can be considered as darkening of the meaning, with a specific sign translated as a more generic sign, the major category of patriarchal language use is wiped out in this way. Conversely, in TT2, the patriarchal language use is preserved without any meaning transformation of the specific sign. French articles in TT2 differ based on the gender (masculine or feminine) of the nouns they modify, in addition to the use of indefinite pronouns. In TT2, readers might infer that the potential victim is a male due to the use of the sign "quelqu'un" (someone male) in the translation. While "quelqu'une" would serve as an indefinite pronoun referring to a female, "quelqu'un," as used in this translation, points specifically to a male. Therefore, it can be argued that TT2 preserves the patriarchal language use for the target reader.

Table 4.38 Translation Evaluation for Example 12 of Contexts with Patriarchal Language Use

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

Table 4.38 presents the sign "ana avrat küfretmek" (to swear a blue streak) as another example within the major category of patriarchal language use. Throughout history, women have been consistently characterized as "the other" or, in a sense, as non-male, primarily because they lack the phallus or masculinity that determines their identity. Additionally, women are seen as lacking the masculine personality traits believed to be the driving forces behind significant inventions and cultural achievements from a patriarchal perspective. This thesis underscores that linguistic elements in any language can serve as signs of how language contributes to the stigmatization of female sexuality, often referred to as the "honor" of men. According to Tüzin, language can also reflect subconscious biases and cater to those seeking to rationalize violence against women. Insults directed at women are more frequent and prevalent compared to those aimed at men, with many taboo words relating to the female body. Even the few phrases that allude to the male reproductive system often carry feminine connotations. Women are the primary targets and subjects of this slang (Tüzin, 2006: 105-106). In the source sign "ana avrat küfretmek," "ana" means "mother," while "avrat" signifies "wife". Hence, it's accurate to conclude that this Turkish expression contains sexist and violent undertones towards women. In TT1, the patriarchal language use is wiped out as the phrase "a torrent of obscenities he felt like spewing on them all" is used, translating the original signs from the source text into a more generic sign resulting from darkening of the meaning. On the other hand, in TT2, the phrase "Il se retenait avec peine de les traiter de tous les noms et de jurer comme un soldat" (he could hardly restrain himself from calling them all names and swearing like a soldier) is used. A comparison of the source and target signs in TT2 reveals the elimination of patriarchal language use in the target text. Consequently, the reader's understanding of the meaning containing patriarchal language is also wiped out in TT2, which signifies the wiping out of the meaning in terms of patriarchal language use.

Table 4.39 Translation Evaluation for Example 13 of Contexts with Patriarchal Language Use

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Ferhat'a yakıştıramadı, üzüldü onun için, ama Ferhat'ın babasının anasının evine de gidip geldiğini öğrenince rahatladı (p. 182).	Mevlut didn't think this stinking, stuffy place was good enough for Ferhat and felt sorry for him, so he was relieved when he learned that Ferhat still spent plenty of time at his parents' house (p. 271).	Mevlut avait de la peine de voir son ami loger dans ce lieu malodorant où régnait un air vicié et qu'il jugeait inadéquat pour lui, mais en apprenant qu'il allait et venait entre ici et chez ses parents , il fut rassuré (p. 306).

Table 4.39 presents the example of the phrase "Ferhat'ın babasının anasının evi" (Ferhat's father's and mother's house) which holds significance in analysis due to its role in a binary opposition in Turkish. In binary oppositions, the former element is typically considered the norm, while the latter depends on the existence of the former and is of lesser importance. In this context, the house is portrayed as jointly owned by both parents, with "father" (baba) being the former element and "mother" (anne) presented as the second component in this binary opposition. Much like other binary oppositions such as white and black, beautiful and ugly, or masculinity and femininity, this phrase can also be seen within the framework of binary oppositions. Understanding any pair of ideas within a binary opposition requires recognizing their interdependence as complementary elements. However, such expressions suggest that the former element used in the collective memory is considered desirable or expected, while the latter refers to a supposedly abnormal or unnatural situation. Due to the influence of patriarchal discourse, it is clear that the phrase "babasının anasının evine" prioritizes the masculine, giving men a higher status than women. In TT1, this phrase is translated as "at his parents' house". The use of the sign "parents" in TT1 does not favor one gender over the other, wiping out the binary opposition embedded in patriarchal language use. On the other hand, in TT2, the expression "chez ses parents" (at his parents' house) in French is also gender-neutral, much like in English. Therefore, in TT2, the binary opposition regarding patriarchal language use is wiped out. Consequently, readers of both TT1 and TT2 are unable to discern any binary opposition in this context, which would otherwise result in patriarchal language use.

Table 4.40 Translation Evaluation for Example 14 of Contexts with Patriarchal Language Use

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

Table 4.40 is given as another example of patriarchal language use within the phrase "kendi seçtiklerine varıyorlar" (they get married to someone they pick for themselves). While the primary meaning of the sign "varmak" is "to arrive", one of the connotations that it holds is "to marry someone" in the source culture. In this context, when a woman willingly marries a man, the sign implies that it is the woman who is "arriving" at the place where the man lives. In other words, it suggests that it is the woman who is expected to leave her own place to marry a man, who would become the owner of the house they would share. Consequently, this situation can also be viewed as an example of patriarchal language use. In TT1, the phrase is translated as "go with the men they choose for themselves" which indeed under-interprets the patriarchal language use by using the sign "go with". While the woman still leaves her place as she "goes with" a man, it remains unclear whether the man also leaves his place or not. This way, the man is not portrayed as the sole owner of the place where they will live together. Thus, the transformation in meaning through the sign "go with" can be seen as an under-interpretation of the meaning within the major category of the patriarchal language use. On the other hand, in TT2, the sign in question is translated using the verb "épousent" (to marry). The implication of the woman leaving her place is wiped out for the target reader with a neutral sign for either gender. While the source sign "varmak" pertains to getting married to someone, the patriarchal language is wiped out in TT2 for the target reader through under-interpretation of the meaning for the extent of the woman's role in a marriage.

Table 4.41 Translation Evaluation for Example 15 of Contexts with Patriarchal Language Use

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

As demonstrated in Table 4.41, the sign "ev sahibesi hanım" is provided as an example of patriarchal language use. Professional titles for women are constructed by adding a suffix, a practice believed to reflect their relatively later entry into the workforce compared to men. Although "sahip" (owner) is a gender-neutral word in Turkish, a specific title for women has been created due to the prevailing discriminatory social attitude. Consequently, the sign "sahibe" (female owner) is used to refer to women who possess valuable assets. While "sahip" (owner) could serve as a gender-neutral sign in this context, it has increasingly become associated with men in the collective consciousness. Thus, "sahip" is regarded as the standard sign under patriarchal social norms, while "sahibe" is a derivative of this male-specific word. This stems from the perception that men owning things is considered normal, while women have only recently started to assert ownership over items. In TT1, this context is translated as "the lady I worked for". The reference to ownership is eliminated in this translation, along with the connotation of it being unusual for a woman to possess something. Consequently, target readers may not discern the patriarchal language use in this context, resulting from wiping out of the meaning. However, in TT2, the expression "la maîtresse de maison" (landlady) is exclusively applied to women due to the linguistic characteristics of the French language. This includes the use of the feminine article "la" and a feminine sign derived from the masculine "maître de maison". Consequently, the source sign in question is translated in a manner that allows target readers to still perceive the patriarchal language use without any meaning transformation.

Table 4.42 Translation Evaluation for Example 16 of Contexts with Patriarchal Language Use

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

In Table 4.42, the phrase "...babanın kızıyım" (I am the daughter to a... father) represents another example of patriarchal language use. During the socialization process, girls typically identify with their mothers. However, the descriptive adjectives used in this context (dürüst [honest], çalışkan [hardworking], and öfkeli [hot-tempered]) are generally linked to masculine attributes. Therefore, by using these descriptive adjectives, the speaker aligns herself with her father. Additionally, the phrase "...annenın kızıyım" (I'm the daughter to a... mother) is usually associated with cleanliness, resourcefulness, and skills related to homemaking or craftwork in the collective consciousness. In contrast, drawing a comparison to the father, as seen in the source context, generally suggests power or aggression. In TT1, it can be stated that the translation "[m]y father was a humble government clerk, an honest, hardworking, but hot-tempered man" preserves the patriarchal language use by using adjectives typically associated with masculinity to describe the father. Similarly, the expression "Je suis la fille d'un modeste fonctionnaire, un homme honnête, travailleur mais colérique" (I am the daughter of a modest civil servant, an honest, hard-working but quick-tempered father) in TT2 also preserves the patriarchal language use. Therefore, both TT1 and TT2 readers can recognize the connection between males and the traits traditionally assigned to them in society.

Table 4.43 Translation Evaluation for Example 17 of Contexts with Patriarchal Language Use

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

The expression "adam yerine koymamak" (to treat someone [a man] like dirt) in Table 4.43 is yet another example of an idiom stemming from the sign "adam" (man for human being), which is one of the most common examples of patriarchal language use in Turkish. While the sign "adam" is known to refer to a "human being" in a general sense, the patriarchal nature of the source culture often presents it as specifically a male

individual. In Turkish, the phrase "adam yerine koymamak" means "to treat someone [a man] like dirt" or "not to hold [a man] in esteem". The expression is translated as "never giving him the respect he deserved" in TT1. In this context, the source idiomatic expression is rephrased for translation, making it more explicit for the target reader, but at the same time, it wipes out the patriarchal language use. In contrast, the sign "un être humain" (a human being) is used in TT2 within the expression "ne le traitent pas comme un être humain" (do not treat him like a human being). TT2 includes the generic meaning of the source sign "adam" to refer to a human being. It is known that the sign "adam" in the source text can be used to denote both "a male person" and "a human being". In TT2, one of the potential meanings of "adam" is represented by the sign "être humain" (human being), which can be considered a sliding of the meaning. However, the presence of the masculine article "un" as in "un être humain" indicates that the human being referred to in TT2 is a male. As a result, the meaning transformation in this case does not entirely lead to a total loss of the patriarchal language, primarily due to the very nature of the French language.

Table 4.44 Translation Evaluation for Example 18 of Contexts with Patriarchal Language Use

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

The phrase "topuklu ayakkabılar giyen sarı saçlı bir memure" (a blonde-haired female civil servant wearing high-heeled shoes) in Table 4.44 is presented as another example within the major category of patriarchal language use. The sign "memure" can be translated into English as "a female civil servant" or "an officer". The former choice introduces gender discrimination in job titles, whereas the latter is a gender-neutral sign.

The word "memure" is derived from the root word "memur" which in Turkish refers to individuals of any gender but is often associated with male officers. This derivation suggests that "memur" is considered the norm in the target culture, with civil servant positions traditionally held by males. When women began to take up roles in state institutions, a new title was created for them to differentiate between genders, favoring males over females. In other words, although "memur" (officer) can now be used without specifying a gender, it still carries connotations associated with men in society. "Memur" is perceived as normal and natural, while "memure" is seen as a later addition, and consequently, as abnormal or unnatural. With the phrase "a blonde woman always in high heels" in TT1, the sign "memure" (female civil servant) and its connotations are wiped out. Consequently, the major category of patriarchal language use for job titles is wiped out in TT1. However, the specific sign "memure" is translated as "woman", signifying that the wiping out of the meaning occurs not on the specific sign but within the major category of the patriarchal language use. On the other hand, the translation of "memure" as "woman" can be viewed as a darkening of the meaning, with a more general sign used in TT2, resulting in ambiguity regarding the specific sign "woman" in question. This leads to the wiping out of the general category of patriarchal language use. In TT2, the phrase "l'employée blonde juchée sur de hauts talons (the blonde female employee in high heels)" presents another meaning transformation. Unlike English, where the sign "employee" or "officer" is gender-neutral, this is not the case in French. When referring to a male civil servant or employee in French, the sign "l'employé" is used, whereas a female civil servant or employee is referred to as "l'employée." Consequently, the specific sign "memure" is preserved in TT2 along with the major category of patriarchal language use.

4.5. MALE AS THE OWNER

In Tables 4.45-4.51, the contexts showing males as the owner of any property are discussed from a feminist point of view. The contexts in the target texts are compared to the source text in order to find out the degree of preservation or transformation of the meaning in males' characteristics to owe everything, thereby excluding any potential of women to be the owners of their own destiny.

Table 4.45 Translation Evaluation for Example 1 of Contexts Portraying Male as the Owner

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Ellerini kendi diktiği önlüğünün ceplerine koydu ve sabırsız askerlerine hücum ve yağma emrini veren bir Osmanlı paşası gibi son sözünü söyledi (p. 84).	[...] like an Ottoman general ordering his impatient troops to attack and pillage, she pronounced her immortal last line (p. 110-111).	Elle enfonça les mains dans les poches de son tablier fait maison et, tel un pacha ottoman donnant l'ordre d'attaquer et de piller à ses soldats impatients, elle conclut par ces mots (p. 132).

Table 4.45 presents the sign "Osmanlı Paşası" (Ottoman Pasha) as an example within the scope of male as the owner. Feminism, as a socio-political movement, seeks to challenge and deconstruct traditional gender roles and power dynamics that have perpetuated inequality between women and men. One pervasive aspect of these dynamics is the perception of male ownership or entitlement over various aspects of society. It can be noted that there are numerous aspects of society in which males have historically been perceived as the owners of various domains such as historical, social, and psychological factors that have contributed to this perception. Through the history, patriarchal civilizations have maintained a hierarchical framework in which men have held positions of authority and domination, resulting in the supposed norm of male ownership. Men are often portrayed as the primary breadwinners, leaders, and decision-makers in societies, perpetuating the belief that they are the "owners" of economic, political, and social systems. Women, on the other hand, have been relegated to secondary roles, reinforcing the notion of male ownership. In many societies, inheritance laws favor male heirs, allowing wealth and property to be passed down from father to son. This approach has promoted the notion that men are the rightful owners of economic goods, while women are not. Furthermore, media and cultural narratives have played a crucial impact in creating male ownership perceptions. Historically, men have been portrayed as protagonists, leaders, and heroes in the media, while women have been consigned to ornamental and peripheral positions. This biased portrayal has reinforced the assumption that men are the rightful proprietors of key social roles and achievements, marginalizing women's contributions and supporting gender stereotypes. Furthermore, traditionally, women's access to education and knowledge creation has been limited, perpetuating the image of male ownership over intellectual areas. Women's absence from educational

opportunities and underrepresentation in academia have resulted in lopsided knowledge transmission, with male perspectives dominating many sectors. This has solidified the idea that men are the true "owners" of intellectual achievements. Furthermore, socialization processes have been critical in maintaining the perception of masculine ownership. Children are exposed to gendered norms and expectations that promote traditional roles from an early age. Boys are frequently socialized to be assertive, competitive, and dominant, whereas girls are pushed to be loving, submissive, and accommodating. These gendered expectations contribute to the impression that men are born as owners and leaders, whereas women are born submissive and subordinate. Psychological biases play a role in the impression of masculine ownership as well. Confirmation bias, for example, causes people to interpret information in ways that confirm their prior opinions. Confirmation bias can promote the perception that males are the true owners of many domains in patriarchal society, because male ownership is deeply engrained, while women's contributions are neglected or minimized. There is an example where men are seen as owners in the source sign "Osmanlı Paşası" (an Ottoman Pasha). The sign "paşa" in Turkish is traditionally attributed to men. It can be translated as "pasha" in English. In the Merriam-Webster Dictionary, the word "pasha" is defined as "a man of high rank or office (as in Turkey or northern Africa)"⁵⁴. At this point, it is possible to say that the power holder in the ST is a male. Therefore, the males are portrayed as the owners of authority and power with the attribution of this high-ranking military position to men in the collective mindset. As can be seen in Table 46, the source sign "Osmanlı Paşası" is translated as "an Ottoman general" in TT1. The word "general" is defined in Merriam-Webster Dictionary as "a commissioned officer in the army, air force, or marine corps who ranks above a lieutenant general and whose insignia is four stars"⁵⁵. In an army context, the sign "general" refers to a high-ranking officer who leads and commands a substantial part of an army or military force. This position is not gender specific in nature and is a suitable title for both genders to hold this position. It is possible to say that the sign used in TT1 is of a more inclusive rank than the source sign. "General" is a widely recognized military rank used in many armed forces around the world, typically denoting

⁵⁴ Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/pasha>. Accessed on 18.08.2023

⁵⁵ Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/general>. Accessed on 18.08.2023

an officer who holds a high-ranking position and is responsible for commanding and overseeing a significant portion of a military force. "Pasha" is an honorary title with historical origins in the Ottoman Empire. It was used to denote senior officials and commanders, similar to the role of generals in other military systems. The title "Pasha" was traditionally associated with the political and military leadership in the Ottoman Empire, and was used to address people with significant authority. In short, "general" is a widely recognized military rank in modern times, while "Pasha" is an honorary title with historical ties to the Ottoman Empire. Therefore, the "Ottoman general" expression used in TT1 has darkened the ST sign within the scope of male as the owner. However, the sign "un pacha ottoman" (an Ottoman pasha) in TT2 confirms that the power holder is a male due to the article "un" (a) that refers to masculinity of the noun in the sentence. The position in which the man possesses power is preserved in TT2.

Table 4.46 Translation Evaluation for Example 2 of Contexts Portraying Male as the Owner

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Benim kızım, mahremim, demedim, anlamaz bunlar, elleri biraz para görmüş İstanbul'da, şıarmışlar (p. 124).	Vediha is my daughter, my treasure, my bouquet of flowers, these people would never understand, they've scrounged up a little money here in Istanbul and now they're getting above themselves (p. 178).	C'est ma fille, ma part secrète... Ces mots, je ne les lui ai pas dits, les gens comme lui ne peuvent pas comprendre (p. 206).

Table 4.46 demonstrates the sign "[b]enim kızım, mahremim" (my daughter, my privacy) as another example of male as the owner. One recurring issue in the field of feminism is the notion of male ownership over women, which is typically founded in historical, cultural, and institutional issues. Due to power dynamics, social constructions, and psychological effects, men have historically been viewed as "owners" of women. Patriarchal civilizations have sustained power disparities that have reinforced male ownership over women throughout history. These societies created legal and social structures that gave men power over women's lives, limiting the autonomy and agency of the latter. Marriage, for example, was traditionally viewed as a transfer of ownership from a woman's father to her husband, reflecting the transfer of power from one masculine figure to another. Because of this historical framework, women are viewed as possessions

rather than equals. Economic and social issues have also influenced male ownership perceptions. Women's economic reliance on men has frequently been translated into social reliance, maintaining the notion that women are "owned" by men. Women's autonomy has further been demarcated by limited access to education and employment possibilities, increasing the perception of male ownership. Cultural conventions have also played important roles in establishing notions of male dominance over women. Men have traditionally been expected to be the protectors and providers, while women are expected to be meek and obedient. These roles have occasionally been reinforced by cultural narratives and social teachings, which have positioned men as authority and women as subordinates. These forces have helped to normalize male dominance and ownership. Furthermore, language and representation have contributed to the impression of masculine ownership. Possessive language, such as referring to a woman as someone's "wife" or "daughter," has led to the perception of women as property or extensions of males throughout history. The source sign "benim kızım, mahremim" (my daughter, my privacy) demonstrates men viewing themselves as "owners" of women. The sign "mahrem" (privacy) in the ST refers to someone who should not be heard, seen or learned by others. At this point, it is perceived that men have control over women. These signs are translated as "my daughter, my treasure" in TT1. The sign "treasure" here refers to all belongings of one, generally kept secret and hidden from others lest the valuable items should be stolen. With the use of this sign in TT1, the portrayal of women as the belongings to men is over-interpreted. While the TT1 reader can also signify the male as the owner with the use of the sign "treasure", the ownership of the male turns out to be more dramatic and in extreme levels. However, the source sign in question is translated as "ma part secrète" (my secret part) in TT2. With the sign "secrète" (secret) in TT2, the possessive sign showing that men have the possessive power is preserved for the target reader with no meaning transformation.

Table 4.47 Translation Evaluation for Example 3 of Contexts Portraying Male as the Owner

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
İki kere Hacca gitmiş, bu kadar arazisi, mülkü ve adamı olan ve camimizin kurucusu bu nurlu adamın beyaz sakalına baktıkça, ona bu kadar yakın olduğum için talihli hissediyordum kendimi (p.126).	The venerable gentleman had been to Mecca two times-twice a hadji!-he had huge holdings of land and property, many men at his command, and he had founded our mosque, so that every time I looked at his white beard, I felt lucky to be sitting so close to him (p. 181).	À regarder la barbe blanche de cet homme lumineux , qui est le fondateur de notre mosquée, qui a fait par deux fois le pèlerinage à La Mecque, qui a tant de terrains, de propriétés et d'hommes à son service, je me sentais chanceux d'être si près de lui (p. 209).

As can be seen in Table 4.47, the sign "nurlu" (venerable) can also be taken as an example within the frame of male as the owner. The sign "nurlu" in the source culture carries a predominantly religious connotation and finds more prevalent usage in reference to elderly individuals besides individuals of untarnished demeanor and esteem. Although this sign is technically applicable to both genders, it is used for a rich and elderly man with white beard who has paid pilgrimage to Mecca. As pilgrimage requires quite some money, only those with accumulation of wealth can perform this duty. As in everything else, it is still a man in the possession of wealth who pays the pilgrimage. Moreover, the religious connotation here is also ascribed to the physical features of man. Those elderly and religious men with white beard are generally attributed this feature of venerability. As a result, the owner of wealth and manly physical features in this world is also seen as the owner of religious merits in the social mindset. It is at this juncture that even the designation of "possessor" of abstract attributes becomes exclusively associated with males. Translation of the source sign "nurlu" as "venerable" in TT1 preserves the religious connotation of this sign for the target reader with no meaning transformation since "venerable" is defined as "made sacred especially by religious or historical association" besides "conveying an impression of aged goodness and benevolence"⁵⁶. Likewise, the sign "[c]et homme lumineux" (this venerable man) in TT2 also implies that men inherently "possess" metaphysical attributes, which also preserves the religious connotation of the sign for men.

⁵⁶ Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/venerable>. Accessed on 18.08.2023

Table 4.48 Translation Evaluation for Example 4 of Contexts Portraying Male as the Owner

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Yakında askeri darbe olacak ve Birinci Ordu Komutanı Tayyar Paşa cumhurbaşkanı ilan edilecekti (p. 145).	There was going to be a military coup soon and General Tayyar Pasha would be declared president of the Republic (p. 212).	Il se tramait un coup d'État militaire en Turquie, et le commandant de l'armée turque Tayyar Pacha serait proclamé président de la République (p. 243).

As can be seen in Table 4.48, the signs "Birinci Ordu Komutanı Tayyar Paşa" (First Army Commander Tayyar Pasha) can be taken as another example within the scope of male as the owner. Male ownership of everything, including professions, is founded in deeply ingrained patriarchal norms and structures that have influenced countries for ages. Throughout history, communities have been divided along lines of gender, with men holding positions of power and authority. This historical precedent has helped to foster the notion that men are the natural owners in many areas, including professions. Women have frequently been restricted to household tasks, supporting the perception that particular industries or professions are just for men. Gender stereotypes and social expectations have influenced the impression of male ownership in many professions. Men are frequently portrayed as rational, forceful, and competent, characteristics linked with leadership and professional success. Women, on the other hand, are classified as being more emotional, nurturing, and suited to domestic responsibilities. These preconceptions have contributed to the perception that men are more suited to owning and thriving in professions. Due to systematic restrictions and prejudice, women have historically had restricted opportunity to professional pursuits. The deprivation of women from professions requiring physical and mental power has contributed to the notion that these fields are dominated by men. Due to a lack of representation, young females have had fewer role models to motivate and steer them toward such professions. Institutional and systemic prejudices, on the other side, have favored men in employment, promotions, and opportunities. As a result, men have had a disproportionate representation in leadership roles across all occupations. Language may reflect as well as enforce social norms. Male-centered terminology and job titles have historically been the norm, reinforcing the idea that men own professions. Terms such as "businessman", "policeman", or "chairman" exclude and devalue the contributions of women. It has been discovered that the

characters in the novel who are believed to be the owners of "profession" are frequently male characters. Women are stereotyped as stay-at-home mothers who are responsible for housework and child rearing. The job title "Birinci Ordu Komutanı Tayyar Paşa" (First Army Commander Tayyar Pasha) in the ST is also an example for men to dominate military professions. In the source culture, the First Army is one of the four armies of the Turkish Army Forces. "General" is the job title given to high-ranking officers who come after the colonel and up to the marshal in the ground and air forces. Although they are called "general", officers with the rank of brigadier general and major general are directly addressed with these ranks. "First army commander" seems to refer to a particular leadership position within a military force, possibly denoting the commander of a particular army unit or formation. The sign "general" in TT1, on the other hand, is a standardized military rank that represents a high level of command and authority, with generals at different levels having varying responsibilities and roles within a military hierarchy. Therefore, by using the sign "general" in TT1, the sign for men to have a profession is darkened for the target reader since a specific sign is translated with a more generic and broader meaning. The source sign goes as "le commandant de l'armée turque Tayyar Pacha" (Turkish army commander Tayyar Pasha) in TT2. With the knowledge that there are four armies in the Turkish military system, the power of the male is over-interpreted showing Tayyar Pasha as the commander of the whole army, while he is depicted as the commander of only one of the four legs of Turkish army.

Table 4.49 Translation Evaluation for Example 5 of Contexts Portraying Male as the Owner

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Erkekler âşık oldukları kıza neden kötü davranır? Süleyman'ın o kibirli erkek hallerini , cebinde parası var diye ikide bir hava atıp akıl vermesini kaldıramadı Samiha. Sevemediği adama teslim etmedi kendini, aferin benim kız kardeşime, ama bakalım kaçtığı erkek aklı başında biri mi? (p. 208).	Why are men mean to the women they fall in love with? Samiha can't stand the way he struts around, trying to be macho , and he's such a show-off, he thinks everyone wants his advice just because he happens to have some money in his pocket. I say to my little sister good for you, not giving yourself to a man you can't love, but then I wonder if this other guy she's run off with can be trusted (p. 316).	Pourquoi les hommes amoureux d'une fille se comportent-ils mal avec elle ? Samiha ne supportait pas chez Süleyman ces airs de mec arrogant , sa façon de frimer et de sans cesse assener des conseils parce qu'il a de l'argent plein les poches. Elle n'a pas pu s'abandonner à un homme qu'elle n'aime pas, bravo ma petite sœur, mais l'homme avec qui elle s'est sauvée aura-t-il la tête sur les épaules ? (p. 353).

Table 4.49 presents the signs "kibirli erkek halleri" (his arrogant male manners) as an example within the frame of male as the owner. The perception of some males in society as "arrogant" is based on a complex set of interconnected factors influenced by historical, cultural, and social gender dynamics. These characteristics are frequently associated with traditional masculinity norms. Many societies have historically held a binary view of gender, with certain qualities and behaviors associated with masculinity and others with femininity. Masculinity has long been associated with traits such as assertiveness, dominance, and emotional suppression. These standards have established expectations for males to exhibit certain behaviors, such as creating an image of strength, toughness, and self-assurance. These qualities can give the impression of arrogance. Boys and young men are frequently trained to adopt stereotypical masculine traits. This socialization occurs in childhood and is perpetuated by peer interactions, media portrayals, and social expectations. Boys who display vulnerability or sensitivity might be faced with mocking or isolation, prompting them to develop a more "tough" appearance as a protective technique. Male characteristics such as dominance, risk-taking, and physical strength are typically emphasized in media portrayals of masculinity. Male characters who represent these attributes are frequently depicted in films, television shows, advertising, and other forms of media. These depictions impact cultural conceptions of what it is to be a man, promoting the notion that arrogance is inherent in masculinity. Arrogance can be interpreted as an attempt to assert power and support patriarchal values. Arrogance may be used by some males in this setting to maintain control and protect their perceived position of authority. The need to conform to male ideals might lead some men to adopt an appearance of arrogance or superiority in order to conceal their vulnerabilities and insecurities. This practice could be a coping tactic to avoid appearing weak or fragile, as these characteristics are frequently stigmatized in traditional ideals of masculinity. These signs in the ST are translated as "trying to be macho" in TT1. There is a distinction between the source sign "kibirli" (arrogant) and the sign "macho" used in TT1. According to Merriam-Webster Dictionary, "arrogant" is defined as "exaggerating or disposed to exaggerate one's own worth or importance, often in an overbearing manner"⁵⁷, but

⁵⁷ Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/arrogant>. Accessed on 18.08.2023

"macho" is defined as "characterized by machismo: aggressively virile"⁵⁸. Since the sign "macho" in TT1 is irrelevant to the source sign "kibirli" (arrogant), the meaning transformation regarding the ownership of manly features in TT1 could result from the perversion of the meaning. As a result of this meaning transformation, TT1 reader could signify manly traits quite different from those in the ST. However, these signs are translated as "ces airs de mec arrogant" (those arrogant guy ways) in TT2. The sign "arrogant" (arrogant) in TT2 preserves the meaning in the ST for the target reader, which strengthens the comparable norms of masculinity.

Table 4.50 Translation Evaluation for Example 6 of Contexts Portraying Male as the Owner

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Ferhat, karısının evi bırakıp Duttepe'ye Aktaşlar'ın evine , Vediha'nın yanına gittiğini, eve dönmediğini söyledi (p. 375).	Ferhat told him that his wife had left their house and gone to stay with Vediha and the Aktaş family , refusing to come home (p. 585).	Ferhat expliqua que sa femme était partie, qu'elle était allée rejoindre Vediha, chez les Aktaş à Duttepe, et qu'elle n'était pas revenue (p. 646).

Table 4.50 presents the signs "Aktaşlar'ın evi" (Aktaş's house) as another example of male as the owner. Property ownership has historically been linked to conceptions of power and control. In many communities, legal systems and inheritance laws favored male heirs, allowing property to be passed down from fathers to sons. This historical setting has fostered the assumption that males are the legal owners of properties, whereas women frequently confront limited property rights and access. Patriarchal family structures have been critical in sustaining the image of male house ownership. Because men are expected to furnish and protect the family's shelter, this domination of labor has established the assumption that men are the principal owners of the property. Because men have taken the control of the resources required for property acquisition, this economic domination has led to the assumption that men are the natural owners of dwellings. In this way, social norms and traditional gender roles have reinforced the notion of male home ownership. Historically, unequal property laws and limited rights for women have maintained the notion of male ownership. Therefore, it is possible to discuss how males are also regarded to be the "owners" of family names. Many societies

⁵⁸ Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/macho>. Accessed on 18.08.2023

have retained patrilineal naming conventions throughout history, in which family names are passed down through the male lineage. As family identity and heritage are frequently traced through the males in a family, this practice has led to the view that males are the natural proprietors of surnames. Because of this historical footing, many people believe that surnames are automatically male-owned. Patriarchal power dynamics have played a critical role in maintaining the notion of male surname ownership. As a result, surnames have frequently reflected and reinforced the unfair distribution of power across genders, representing male authority in the family and community. Surnames have traditionally been used to represent marital and familial relationships, frequently at the expense of women's identities. Many societies legally bind women to take their husband's surname when they get married. Property ownership and inheritance are also historically tightly linked to surnames, particularly in patrilineal civilizations. Land, assets, and titles are frequently passed down through male family members, strengthening the notion that males are the natural proprietors of surnames. This link between property and ancestry aids in the perception of masculine ownership. The sign "Aktaş" in the ST is the surname of the family. In this case, in the light of the reasons explained above, it is plausible to claim that men have a right to maintain and also impose their surnames as well as own property. The sign in the ST is translated as "the Aktaş family" in TT1. This expression refers directly to the family. In this case, it is possible to say that in TT1, while the surname determiner role of the men is preserved in referring to the whole family with the surname of the male lineage, the power of the man for property ownership is wiped out. However, the source sign is translated as "chez les Aktaş" (at Aktaş's home) in TT2. The expression "chez" used in French means "at home". The sign "Aktaşlar" as the family name is translated as "les Aktaş" in TT2. The article "les" used in French comes before plural nouns. In this case, it is possible to state that TT2 preserves the surname and property ownership of men.

Table 4.51 Translation Evaluation for Example 7 of Contexts Portraying Male as the Owner

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
[Ortaokul-lise yıllarında tanıdığı Dutteveli Külteveli birkaç aşına yüzle, D Blok'ta komşuluk ettiği dükkân ve araba sahibi birkaç erkekle göz göze gelip selamlaşmıştı...] (p. 450).	He spotted some faces of Duttepe and Kültepe folk he recognized from his middle- and high-school years, as well as some of the shopkeepers and car owners who were his neighbors in Block D, but while he managed to catch their eye in greeting, the crowd was so pushy, rude, and impatient that he felt as if he'd come to pray in someone else's neighborhood (p. 709).	Il avait échangé des salutations avec des gens dont le visage lui était familier depuis le collège ou le lycée, des têtes connues de Duttepe et Kültepe, des voisins du bloc D patrons d'un magasin ou propriétaires d'une voiture , mais cette foule hâtive, brusque et impatiente, éveilla en lui le sentiment de prier dans un quartier auquel il n'appartenait pas (p. 779).

Table 4.51 presents the signs "dükkân ve araba sahibi birkaç erkekle" (with a few men as shopkeepers and car owners) as an example within the frame of male as the owner. Historically, men and women have had different responsibilities in society. Men have frequently been connected with economic activities such as trade and business, while women are restricted to domestic areas. Because males are portrayed to be more skilled at business and financial problems, this misteaching has contributed to the impression that males should be the ones to be engaged in trade. Patriarchal power structures have played a crucial role in sustaining the idea of male ownership of shops and cars. As a result, males have dominated business and trade, promoting the belief that they are the natural owners of stores and cars. Stereotypes and social expectations have helped to solidify masculine ownership. Men are frequently portrayed in cultural narratives as forceful, independent, and well-suited to leadership roles, including company ownership. Women, on the other hand, have been consigned to roles that emphasize nurturing and assistance, adding to their marginalization in business and car ownership. Women's economic empowerment and autonomy have traditionally been constrained, limiting their capacity to operate businesses or own cars. Women's engagement in these fields has been hampered by social hurdles, discriminatory policies, and unequal access to financial resources. It is obvious from the signs "dükkân ve araba sahibi birkaç erkekle" (with a few men as shopkeepers and car owners) in ST that the power holders are males. The

signs in the ST are translated as "as well as some of the shopkeepers and car owners" in TT1. Since the sign "some" used in TT1 is a gender-neutral quantifier in English, the ownership of the man is wiped out since it is not clear whether the shopkeeper is male or female. In TT2, the signs in question are translated as "des voisins [...] patrons d'un magasin ou propriétaires d'une voiture" (the neighbors [...] shop owners or car owners). It can be elucidated that this particular phrasing constitutes a linguistic convention inherent in the French language. In French, certain suffixes are inflected to the words in order to signify whether an adjective or noun pertains to the masculine or feminine gender. By appending the suffix "e" to the words, those words in question pertain to the feminine gender. The word "voisin", which is also used in TT2, would be changed to "voisine" if it were attributed to women. However, since the word "voisin" is used in TT2, it can be stated that it is a sign attributed to men. Since the sign "propriétaire" is gender-neutral, this word is used without any change to refer to either gender. For this reason, the man's ownership of a shop and a car is preserved in TT2.

4.6. WOMEN CONFINED TO HOUSEHOLDS

With the males acquiring the ownership of all properties, even going to extremes in perceiving the women as their property, and also finding the opportunity to be decision-makers on behalf of the women with patriarchal mindset, women are required to comply with the choices of males as their settings. Tables 4.52-4.60 present the contexts portraying women as confined to households. The source context is discussed in relation to the social paradigm within the society concerning this confinement, to be followed by a discussion on the evaluation of translations in the target texts.

Table 4.52 Translation Evaluation for Example 1 of Contexts Portraying Women Confined to Households

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Mevlut'un babasıyla satıcılığa başladığı ilk günlerde, 1969'da yalnız boza için değil, gün boyunca yoğurt almak, hatta bakkalın çırağından alışveriş etmek isteyen ve sokağa inmekten hoşlanmayan ev hanımları [...] (p. 28).	Back in 1969, when Mevlut first started working with his father, housewives who preferred to stay indoors would use the basket for purchasing not just boza but their daily yogurt, too, and even various items from the grocer's boy (p. 21).	En 1969, quand Mevlut faisait ses premiers pas comme marchand ambulant auprès de son père, les femmes au foyer, qui n'aimaient pas descendre de chez elles et qui désiraient acheter de la boza mais aussi du yaourt tout au long de la journée, et même passer leurs commandes au commis de l'épicerie , [...] (p. 37).

Table 4.52 presents the signs "bakkalın çırağından" (from the grocer's apprentice) and "sokağa inmekten hoşlanmayan ev kadınları" (housewives who do not like to go out) as the examples within the context portraying women confined to households. In societies characterized by a prevailing patriarchal mindset, there exists a perception wherein males are ascribed the role of primary breadwinners, engaging in labor outside the domestic sphere, while females are tasked with domestic duties and nurturing the children. Throughout historical epochs and into contemporary times, women have been confined within domestic environs within patriarchal societies, owing to entrenched cultural, religious convictions, and cyclic differentiations. Certain societies primarily assign roles centered around domestic activities to women. In the context of conventional and patriarchal social constructs, the individuals occupying the "public" domains have predominantly been the males. This underlying premise consequently underscores the prevalence of male representation across a diverse spectrum of professions. Conversely, women have found themselves constrained to tasks within the domestic realm, encompassing culinary responsibilities and childcare, a phenomenon stemming from their limited economic and educational autonomy. The evolving global labor landscape has, however, instigated transformations within gender-based role allocations and norms. The advent of the Industrial Revolution and the rise of the capitalist framework precipitated a demand for female participation within the workforce, thereby prompting a paradigm change whereby women got engaged in labor beyond the confines of their households. This fact is well-described in the example in Table 4.52. The signs in ST are translated as "housewives who preferred to stay indoors" and "grocery's boy" in TT1. In the source culture, it can be understood that the apprentice is male, implicitly, from the sign of "grocer's apprentice". The reason for this is that individuals with the title of "apprentice" in the social mindset are usually men or men are seen as suitable for the apprenticeship profession. Therefore, the assignment of a gender to the apprentice is only possible through socially constructed implications in the source text. However, in TT1, the sign is translated as "grocery's boy", the gender of the apprentice explicitly given with the sign "boy". Therefore, the excessive commentary on the gender of the apprentice in TT1 potentially results from over-interpretation of the meaning. Another expression seen in TT1 is "housewives who preferred to stay indoors". While it is seen in the source text that women do not "like to go out", in TT1 women are shown as individuals who "prefer" to

stay in the house. Therefore, while not completely irrelevant to the source sign, the sign for female household confinement in TT1 is not free of meaning transformation. As the sign "prefer" is a false meaning as compared to the source sign "do not like to go out", the meaning transformation here results from alteration of the meaning. The signs discussed in Table 4.52 are translated as "[l]es femmes au foyer, qui n'aimaient pas descendre de chez elles" (housewives, who did not like to come down from their homes) and "[a]u commis de l'épicier" (to the grocer's apprentice) in TT2. Since it is understood from the expression in TT2 that there are women who "do not like" to go out of their homes, there is no meaning transformation in this context. Therefore, the sign confining women to household is preserved for TT2 reader. Due to the nature of French, "commis" and "epicier" are used as masculine words to refer to males. In the source text, the grocer's apprentice is thought to be male in social mindset, but this is not clearly stated. However, the masculinity assigned to the apprentice resulting from the grammatical and pragmatic structure of French renders an implicit sign as an explicit one for the target readers. Thus, the meaning transformation here can be tied to over-interpretation of the meaning.

Table 4.53 Translation Evaluation for Example 2 of Contexts Portraying Women Confined to Households

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Duttepe'de evde börek yapan Safiye Yengemi de beklettik böylece (p. 95).	We ended up keeping Safiye Yenge waiting, back home in Duttepe, where she was busy making us filled pastries (p. 128).	Du coup, nous avons aussi fait attendre ma belle-sœur Safiye, qui avait préparé du börek dans la maison de Duttepe (p. 150).

Table 4.53 presents the phrase "evde börek yapan Safiye Yenge" (Aunt Safiye who made pastries at home) as an example of a context portraying women confined to households. Within numerous conventional societies, the allocation of labor has frequently been predicated upon physical attributes and perceived gender-based skills. The culinary domain, encompassing the meticulousness, forbearance, and nutritive discernment attributed to femininity, has customarily been designated to women. In contrast, tasks demanding physical vigor and related to a more "outdoor" or communal sphere have often fallen within the purview of men. The primal requisites of sustenance, libation, and lodging stand as quintessential human necessities. In the context of enduring patriarchal frameworks spanning historical epochs to the present, men have undertaken

vocations necessitating physical power, starting work at dawn and finishing the work in the late hours, thereby bearing the mantle of domiciliary provisioning. Yet, the fundamental obligations germane to sustenance and refreshment—a bedrock of human needs—have been relegated to the sphere of women. Configuring gender roles within the household has been profoundly influenced by cultural conventions and social expectations. Cultural convictions and time-honored practices can sustain the notion that women possess an inherent proclivity for household duties, notably culinary pursuits, while men are naturally predisposed to outdoor professions. In contexts marked by restrained or absent female labor force engagement, the domestic arena has historically constituted the chief sphere of women's involvement. The culinary works, including meal preparation, have been pivotal for maintaining familial well-being, thereby becoming the domain of women. Indoctrination into conventional gender roles typically starts as of early childhood within familial settings. Girls frequently observe their maternal and distaff kin engaged in culinary and domestic tasks, a process that potentially reinforces the conventional association of these activities with women. Simultaneously, women have been ascribed the role of catering to the needs of spouses and guests within the household. Media outlets, encompassing advertising, cinema, and television, have historically depicted women ensconced within domestic roles, prominently including culinary endeavors. These depictions can influence social perceptions and expectations, the case that can also be seen in the context in Table 4.53. The phrase "evde börek yapan" is translated as "busy making us filled pastries" in TT1. The expression "busy" used in TT1 describes the woman as if she is doing that job all the time, but there is no sign in the source text that the female character is constantly doing this task. As a result, women are described as the ones constantly staying indoors with the sign "busy". Therefore, the sign is over-interpreted for TT1 readers. The sign in the ST goes as "[q]ui avait préparé du börek" (who had prepared börek) in TT2. In TT2, it can be understood that the female character has already made börek. Since there is no meaning transformation in TT2, the sign is transferred to TT2 reader preserving the meaning of women confined to households.

Table 4.54 Translation Evaluation for Example 3 of Contexts Portraying Women Confined to Households

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Bakkala iadesi, depozito parası yok, cam kap bir yıkarsın bardaktır, ev kadınlarına hediye dir dediler (p. 121).	With this kind, there was no deposit for the grocer to refund, and they said, Just give them a rinse and use them as tumblers , and they even make nice gifts for housewives (p. 172-173).	Il n'y avait pas de système de consigne auprès de l'épiciier; lavé, le pot devenait un verre , qu'on présentait comme un cadeau offert aux maîtresses de maison (p. 200).

As can be seen in Table 4.54, the sentence "cam kap [...] ev kadınlarına hediye" (a glass receptacle [...] is a gift for housewives) can be taken as another example showing women confined to households. Established gender norms have frequently designated women with the obligation of overseeing and tending to domestic duties. Consequently, the presentation of domestic articles as gifts may be construed as pragmatic and suitable for women, congruent with their perceived social function. In contexts where a culture attributes considerable significance to women's domestic roles and their contributive roles within the familial sustenance, the act of presenting domestic items can emerge as a mechanism for acknowledging and reinforcing these roles. Moreover, domestic tools commonly qualify as utilitarian gifts endowed with everyday efficacy. The act of offering items tailored to facilitate culinary endeavors, household cleansing, or domestic order can be interpreted as a deliberative gesture that augments the recipient's comfort and convenience. In specific cultural milieu, certain domestic items may encompass traditional emblematic connotations when presented as gifts. For instance, gifts such as utensils or textiles might be imbued with cultural significances intertwined with family, upbringing, or the ethos of hospitality. The domain of advertising and marketing wields the capacity to influence the contours of gift-bestowing practices through the propagation of designated products as fitting for particular demographic strata. Gift-givers might embrace the belief that domestic commodities are well received by women based on preconceived suppositions regarding their predilections or roles. However, the act of bestowing domestic items upon women as gifts could potentially engender perceptions of them as individuals inexorably bound to domestic spaces. It could even foment introspective queries along the lines of "Am I the housekeeper?". Consequently, women often exhibit greater preference for gifts of a personal nature. The sign in the ST is translated as "tumblers [...] they even make nice gifts for housewives" in TT1. The

tumbler in question is given to housewives as a gift according to the source text. The tumbler would make a nice gift for women, as indicated by the sign "nice" in TT1. In other words, it can be understood from TT1 that products other than the tumbler in question cannot be good gifts for women. Therefore, the confinement of women is transferred to the TT1 reader, resulting from an over-interpretation of the meaning. The sign in ST goes as "[l]e pot devenait un verre [...] comme un cadeau offert aux maîtresses de maison" (as a gift offered to housewives) in TT2 with no meaning transformation, preserving the confinement of women to household.

Table 4.55 Translation Evaluation for Example 4 of Contexts Portraying Women Confined to Households

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
İstanbul'a gitseydim bu yıl liseyi bitirecektim ama bizim köyde ortaokul da, ortayı bitiren kız da daha yoktur (p. 125).	If I'd gone to Istanbul, I would have graduated from high school by now, but there's no middle school in our village, so no girl has ever gone that far (p. 178).	Si j'étais allée à Istanbul, je serais au lycée cette année; mais dans notre village il n'y a pas de collège, ni aucune fille qui soit allée jusqu'au secondaire (p. 207).

As can be seen in Table 4.55, the sentence "bizim köyde ortaokul da, ortayı bitiren kız da daha yoktur" (in our village, there is no middle school nor a girl who has finished the middle school yet) can be taken as another example within the scope of women confined to households. Education constitutes an elemental human entitlement that confers the capacity for individuals to actualize their potential, irrespective of their genders. Over the course of history, societies have grappled with deeply entrenched gender paradigms and preconceptions that prescribe gender-dependent roles and obligations. Among these preconceptions, one notable stereotype postulates that women are inherently predisposed to domestic functions, preventing their engagement with educational pursuits and professional trajectories. In numerous social contexts, women find themselves demarcated within domestic milieu, a consequence of prevailing normative frameworks that assert their paramount obligation is to oversee household affairs and nurture the children. This phenomenon, which constrains women within the confines of the private domain, has historically been fortified by constrained avenues of educational attainment and gainful employment. While vestiges of educated women exist in historical records, their numbers remain limited. On the other hand, men have enjoyed a greater share of

educational and vocational opportunities. The deterrence of girls from receiving education can be traced to a compendium of factors encompassing economic constraints, familial dynamics, religious convictions, patriarchal cognitions, and social predilections favoring male progeny. The malpractice of not allowing the girls to attend to schools is well-exemplified in Table 4.55. The sentence is translated as "but there's no middle school in our village, so no girl has ever gone that far" in TT1. From the sentence in the source text, it is understood that there is no secondary school nor a girl in the village who has graduated from secondary school. However, the fact that no girl from the village has been able to graduate from a secondary school yet is linked to the lack of a secondary school in the village in TT1 with the use of the cause-effect transition "so". The meaning transformation in TT1, thus, results from over-interpretation of the meaning with the context in TT1 producing a cause-effect relationship. On the other hand, the sentence goes as "[i]l n'y a pas de collège, ni aucune fille qui soit allée jusqu'au secondaire" (there is no school, nor any girl who has gone until a secondary school) in TT2. The meaning in the ST is preserved with this translation in TT2, limiting the women from the educational environments based on the dominant social mindset.

Table 4.56 Translation Evaluation for Example 5 of Contexts Portraying Women Confined to Households

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Mevlut eve dönmeden çilekleri ayıkladım , reçel kaynattım (p. 181).	[...] and before Mevlut got back, I'd washed the strawberries and started making jam (p. 270).	J'ai acheté deux kilos de fraises, un peu molles mais bon marché, à un vendeur ambulant croisé en chemin et du sucre en poudre à l'épicerie, j'ai nettoyé les fraises et fait de la confiture (p. 304).

Table 4.56 presents the phrase "çilekleri ayıkladım" (I cleaned the strawberries) to show women confined to households. Within patriarchal social frameworks, there exists a demarcation wherein men predominantly shoulder tasks classified as "external to the domicile" while women's roles are predominantly circumscribed to the precinct of "domestic" activities. The realm of household obligations, encompassing culinary endeavors, laundry, dishwashing, domiciliary sanitation, and child-rearing, are traditionally ascribed to women. More pointedly, instances such as the preparation of meals for the man's return home from work might underscore the historical

contextualization of women's responsibility for the chores in the house. The source text presents an example, reflecting the norm wherein women assume the culinary works within the domestic sphere. The phrase is translated as "I'd washed the strawberries" in TT1. The action of "ayıklamak" in the source text starts with washing the strawberries first, and then the strawberries are stripped off their stems and discarded if there are rotten parts in those strawberries. This process is the strawberry sorting process. The sign "wash" in TT1 only covers the first stage of this process. Therefore, although TT1 does not create an unrelated meaning with respect to the ST sign, TT1 produces an insufficient meaning of the household chores. A strenuous task is translated with only the first phase of the action. This meaning transformation stems from under-interpretation of the meaning. With this meaning transformation, a formidable task for women is shown as an easy one in TT1. The phrase goes as "[j]'ai nettoyé les fraises" (I cleaned the strawberries) in TT2, using the verb "nettoyer" (clean) to show the arduousness of the task as in the ST. Therefore, TT2 preserves the sign and the meaning for TT2 reader without any meaning transformation.

Table 4.57 Translation Evaluation for Example 6 of Contexts Portraying Women Confined to Households

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Ama etrafta tek bir kadın yoktu , kamyonun önündeki yerimde kıpırdamadan bekledim (p. 203).	"Do not get out of the van!" Naturally, this made me really want to get out of the van. But there wasn't a single woman around, so I stayed where I was , waiting in the front passenger seat (p. 308).	Mais il n'y avait pas une seule femme dans les environs , alors j'ai sagement attendu, sans bouger de mon siège à l'avant du véhicule (p. 344).

Table 4.57 takes the sentences "etrafta tek bir kadın yoktu" (there was not a single woman around) and "kıpırdamadan bekledim" (I waited without moving) as examples within the frame of women confined to households. Men have traditionally been viewed in patriarchal settings as individuals who can leave the home and have the freedom to hang around freely. Women, on the other hand, are viewed as persons who are restricted to household duties and are not expected to be outside. This is mainly due to the patriarchal mindset willing to sustain its supremacy, starting from the smallest social unit, that is from the family. It could be rooted in ideas of male supremacy inside the home,

where the husband's decisions are considered as definitive and unarguable. Women have historically been relegated to domestic settings in societies with established traditional gender roles, where their major duty has been considered as running the family and caring for children. These traditional beliefs can give the impression that the woman's role is at home, while the husband is supposed to work outside to support the family. Women may be discouraged from going out in some societies due to safety concerns. This viewpoint is rationalized by the patriarchy suggesting that the aim of this confinement is indeed to protect women from potential risks or dangers in public places. This strategy, however, inevitably promotes the notion that women are vulnerable and require continual protection. The notion that women are normally in the house is reproduced in the source context in Table 4.57 because there is not a single woman around. The fact that the character waits without moving indicates that the man is protective of the woman and is the decision-maker for woman. It can be understood from the source text that the female character in question does not know how to behave and follows the male character's instructions. The sentence "etrafta tek bir kadın yoktu" in the ST is translated as "there wasn't a single woman around" in TT1, preserving the prevention of women from going outside with no meaning transformation. However, the sentence "kıpırdamadan bekledim" in the ST is translated as "so I stayed where I was" in TT1. In the source text, while the character waits without moving, in TT1 it is understood that the woman stands where she is. It can be said in TT1 that the woman is not even used to leaving the house. Again, the male character makes the decision that the female character should remain still because there is not a single woman in sight. Therefore, the meaning transformation in TT1 can be tied to over-interpretation of the meaning, limiting the women from going outside based on the confinement of women. On the other hand, the sentence "etrafta tek bir kadın yoktu" in the ST is translated as "il n'y avait pas une seule femme dans les environs" (there was not a single woman around) in TT2. It is possible to state that TT2 preserves the confinement of women to households for the target readers with no meaning transformation. The sentence "kıpırdamadan bekledim" in the ST is translated as "[a]lors j'ai sagement attendu, sans bouger de mon siège" (so I waited quietly, without moving from my seat) in TT2. The phrase "sagement" can be translated as "quietly" in English, but it is indeed a sign which does not exist in the source text. It is possible to claim that TT2 leads the female character to think that it is an uncomfortable situation to be outside

and to wait without even making any sound. Thus, the addition of the sign "sagement" (quietly) leads to an excessive meaning for TT2 readers, which could be linked to over-interpretation of the meaning.

Table 4.58 Translation Evaluation for Example 7 of Contexts Portraying Women Confined to Households

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
[...] "Bozayı hazırladın mı? Bari şu bezleri kaldır." "İki çocukla bozaya, pilava, tavuğa, bulaşığa, çamaşıra, her şeye yetişemiyorum, kusura bakma. " (p. 217)	Is the boza ready? At least put these dishcloths away." " Sorry, but when you've got two babies to look after, it's a little hard to keep up with the boza, the rice, the chicken, the dishes, the laundry, and everything else that needs doing" (p. 331).	[...] Tu as préparé la boza? Enlève au moins ces langes. Boza, pilaf, poulet, vaisselle, lessive... Avec deux enfants, je n'arrive pas à tout faire, excuse-moi (p. 368).

As can be seen in Table 4.58, the signs "her şeye yetişemiyorum" (I cannot keep up with everything) and "kusura bakma" (pardon me!) can be taken as other examples within the frame of women confined to households. In the framework of feminism, women's complaints about house chores arise from a desire for gender equality and understanding of the systematic inequities that continue in many countries. Housework and caregiving have historically been disproportionately placed on the shoulders of women in many countries. Women's capacity to seek education, a job, and economic independence might be hampered by the unequal load of domestic chores. It also conveys the assumption that women will work outside the home and then return home to do the majority of the housework. Women may experience burnout as a result of this imbalance. Women are becoming vocal about their dissatisfaction with the current situation. As awareness of this issue increases, women who express their worries about home responsibilities fight for a more egalitarian and just society. The phrase "I can't keep up with everything", portraying women as slaves in the household, is translated as "it's a little hard to keep up with " in TT1. The character in the source text clearly complains about not being able to keep up with the tasks, but with the sign "a little" in the expression "it's a little hard" in TT1, it can be understood that this situation would not cause much trouble for the woman. Therefore, TT1 presents an under-interpretation of the meaning with the production of insufficient load of house chores of women for target reader. The sign "kusura bakma" (pardon me) is translated as "sorry" in TT1. Although the sign "kusura bakma" (pardon me) is used to

express a real apology in Turkish, it is used to express a hidden irony in the source text. In English, the sign "sorry" is an expression used to apologize in real situations. However, the sign used in the source text does not indicate a real apology. Since the irony in this sign is lost in TT1, with one of the denotative meanings of the sign used though not the case in the ST indeed, the meaning transformation here results from sliding of the meaning. On the other hand, the sentence "her şeye yetişemiyorum" is translated as "[j]e n'arrive pas à tout faire" (I cannot keep up with doing everything) in TT2. Since there is no meaning transformation, it preserves the sign for TT2 reader. In contrast, the sign "kusura bakma" is translated as "[e]xcuse-moi" in TT2. The phrase "excuse-moi" is a French expression used to apologize in the real sense. However, the sign used in the source text does not indicate a real apology. The meaning transformation in translation of this irony in TT2 also results from sliding of the meaning, with the denotative meaning of this small talk reproduced in TT2 while it is an irony in the ST.

Table 4.59 Translation Evaluation for Example 8 of Contexts Portraying Women Confined to Households

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Hep birlikte televizyon seyredirken ikide bir, yüzüme bile bakmadan "Anne, çay!" demeleri doğru mu? Her türlü hizmetlerini gören annelerine bir teşekkür etmemeleri doğru mu? (p. 377).	When we're watching TV together, is it right for them to say " A snack, Mom! " every five minutes without even turning to look at me? After all that their mother does for them , is it right that they never even bother to say thanks? (p. 588).	Lorsqu'on regarde ensemble la télévision, est-ce juste que toutes les deux secondes, sans même m'adresser un regard, ils demandent « Maman, du thé » ? Est-ce juste qu'ils ne disent jamais un merci à leur mère qui les sert et se charge de tout pour eux? (p. 650).

Table 4.59 presents the phrases "Anne, çay!" (Mom, tea!) and "her türlü hizmetlerini gören annelerine" (to their mother who serves for all their needs) as the examples within the contexts portraying women confined to households. In the source text, the female character voices her dissatisfaction with her circumstances, which emanates from the overwhelming nature of her obligations, encompassing household maintenance, culinary endeavors, and childcare. While women presently work outdoors in greater numbers as compared to the past, this has not reduced their burden in their house chores. On the contrary, they continue to bear a predominant share of domestic and household duties, only to be doubled with their responsibilities expanding to the workplaces. Meanwhile,

within patriarchal social constructs, women are subjected to additional mandates beyond these roles. This encompasses the imperative to tend to childcare, spousal obligations, and even extends hospitality to the visiting guests, thereby entailing a comprehensive servitude in manifold capacities. This oppression on women is exemplified in Table 4.59. The phrase "Anne, çay!" goes as "A snack, Mom!" in TT1. The word "snack" is a light meal between regular meals", but the sign in the source text is not a "snack" but only tea. While preparing the tea is also seen as the responsibility of women in the source text, this responsibility is expanded to prepare some light meal in TT1. Therefore, the additional burden on women as produced in TT1 adds to the confinement of women to households. This meaning transformation potentially stems from over-interpretation of the meaning in translation, with excessive burden put on women. The phrase "her türlü hizmetlerini gören annelerine" is translated as "after all that their mother does for them" in TT1. "Her türlü hizmetlerini görmek" refers to serving for all the needs of the people in the household. However, "all that their mother does for them" is an expansion of the burden on woman in the context. The phrase "all that their mother does for them" goes beyond serving for the needs of the people around. When someone "does all" for someone else, it means that this person is also engaged in the tasks that she/he deems necessary even when the other people around do not feel the need for the things done for them. Therefore, with the woman's burden expanded in the context in TT1, the meaning transformation here can be tied to over-interpretation of the meaning. In contrast, these phrases are translated as "[m]aman, du thé" (Mom, tea) and "[l]eur mère qui les sert et se charge de tout pour eux" (their mother who serves them and takes care of everything for them) in TT2. It can be said that TT2 preserves the signs and the meaning of women's confinement to households without meaning translation.

Table 4.60 Translation Evaluation for Example 9 of Contexts Portraying Women Confined to Households

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
[...] bunalıma girip doktorluk olan ev kadınlarını (p. 452).	[..] the housewives who got depressed and ended up in the hospital (p. 712-713).	[...] elle parla des femmes au foyer tombées en sévère dépression et sous médicaments (p. 783).

As can be seen in Table 4.60, the phrase "doktorluk olan ev kadınları" (the housewives who get sick) can be taken as another example of a context portraying women confined

to households. Notably, women have often been relegated to the domain of domestic responsibilities, a phenomenon inherently linked to prevailing notions encompassing child-rearing, caregiving, and household management. On the other hand, men have been historically related to pursuits manifesting beyond the domestic realm, deemed as conforming to extramural or publicly endorsed endeavors. Within cultural contexts women may find themselves confined to domestic spheres due to their economic reliance on males. This particular circumstance emerges as a salient driver of gender-based inequalities. From the sentence in the source text, it can be understood that women are so much limited to the house that they get depressed in the very course of time. Women who become sick because of the fact that they stay at home are emphasized in the source text. The source phrase is translated as "the housewives who got depressed and ended up in the hospital" in TT1. In the sign in the source text, it is understood that the women get depressed due to staying at home and get sick as a result, but it is not clear whether the women in question go to the hospital as a result of this situation. In Turkish, "doktorluk olmak" is a metaphorical sign for people not feeling physically or mentally well. Those people not feeling well might or might not end up in a doctor visit since this idiomatic expression refers to the process of physical or mental pain rather than ending up in a doctor visit. However, since the expression in TT1 directly refers to the result of ending up in a hospital, it is understood that women go to the hospital after they get depressed. Therefore, the sign is more explicit and refers to a more excessive form of mental problem in TT1 as a result of over-interpretation of the meaning. On the other hand, the phrase in question goes as "[d]es femmes au foyer tombées en sévère dépression et sous médicaments" (housewives who fell into severe depression and were under medication) in TT2. The phrase "be on medication" is defined as "taking medicine for a current medical problem" in The Free Dictionary by Farlex. "To be on medication" typically refers to taking prescription medications for medical treatment or the management of a health condition⁵⁹. It can be said that stay-at-home women with severe depression use medication as part of their treatment to manage their condition. Therefore, with the condition of women rendered much more severe in TT2, the source phrase regarding the mental imbalance of women due to staying at home for prolonged periods is over-

⁵⁹ The Free Dictionary by Farlex. <https://idioms.thefreedictionary.com/on+medication>. Accessed on 22.08.2023

interpreted in TT2. As a result, it can safely be said that the women not feeling mentally well due to lockdown at homes are portrayed as suffering from this isolation more severely in TT1 and TT2.

4.7. SOCIAL ATTRIBUTES FOR FEMALES

Besides taking the authority of women's destiny, patriarchy also assigns certain roles and characteristics to women which it deems appropriate for its sustainability. By showing these assigned attributes for women as their biological and natural features, the patriarchy perceives and also imposes its superiority based on the premise that women are the sole bearers of these qualities, and such traits do not apply to males either biologically or socially. These attributes in question can be seen in contexts in Tables 4.61-4.80 together with their translations in either target text.

Table 4.61 Translation Evaluation for Example 1 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Eski güzel zamanlarda, sokakta bir şeye üzüldüğünde, aşağılandığı, kalbi kırıldığında evde Rayiha çok güzel teselli ederdi Mevlut'u (p. 41).	Back in the good old days, when something happened on the streets to upset him, whenever he felt humiliated and heartbroken, he could count on Rayiha to cheer him up when he got back home (p. 40).	Dans le bon vieux temps, quand quelque chose le chagrinait dans la rue, quand il était en butte au mépris ou à une vexation, Rayiha savait très bien le consoler à la maison (p. 58).

In Table 4.61, the sentence "Rayiha çok güzel teselli ederdi Mevlut'u" (Rayiha would console Mevlut very well) can serve as an example of contexts with social attributes for females. Most gender research primarily employs a comparative framework, focusing on women in relation to men. The notion of gender is encompassed in the sense of cultural expectations, assigned social roles or spiritual-internal definition of the person. While men are commonly perceived as stronger in society, women are often thought as weak, fragile or sensitive in social mindset. From past to present, women have generally been associated with domesticity, being responsible for household duties, and child-rearing. Due to social expectations of women as weak and sensitive beings, they are supposed to be more emotional, responsive, and compassionate. Consequently, when someone from the immediate surroundings encounters problems, including marital or family issues, women

typically turn out to be the ones to console or show mercy to those in need. In the source text, female figures are portrayed as more compassionate characters than their male counterparts. However, upon analyzing the translation of the signs "çok güzel teselli ederdi" (would console very well) in TT1, it becomes apparent that the rendered expression "Rayiha to cheer him up" is reproduced through a meaning transformation. Rayiha is a character who waits at home to "console" her husband when he faces a problem or feels unhappy. The sign "teselli etmek" in the ST is rendered with the verb "cheer up" in the TT1. According to the definition in Merriam-Webster, "cheer up" means "to become happier"⁶⁰ while in the Oxford Dictionary this verb is defined as "to become more cheerful; to make somebody/something more cheerful"⁶¹. Therefore, the meaning transformation in TT1 can be thought as perversion of the meaning as the target sign "cheer up", to make someone happy, is not relevant to the source sign "teselli etmek" (to console someone), which means alleviating the grief of someone rather than making them happy. Conversely, considering the translation in TT2, the expression "Rayiha savait très bien le consoler à la maison" (Rayiha knew very well how to console him at home) reproduces the meaning of the source sign "teselli etmek" without a meaning transformation through the French sign "consoler ". As a result, it can be noted that the TT2 translation preserves the source sign and its meaning regarding the social attributes for women.

Table 4.62 Translation Evaluation for Example 2 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Bizim buraların insanı güçlü kuvvetli, sağlam kemikli, geniş omuzlu olur. Bendeniz, bir gün inşallah karşılaşırsak kendi gözünüzle de göreceksiniz, ince narinceyimdir (p. 47).	Our people here tend to be tough and strong, big boned and with wide shoulders. But me, I'm a bit on the skinny side , as you will see for yourself should we ever meet one day, God willing (p. 48).	Les gens par chez nous sont robustes et costauds, avec une forte ossature et une carrure large. Moi, j'étais mince et d'une frêle constitution , vous pourrez le constater de vos propres yeux si un jour nous étions amenés à nous rencontrer (p. 64).

⁶⁰ Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/cheer%20up>. Accessed on 13.07.2023.

⁶¹ Oxford Dictionary. <https://www.oxfordlearnersdictionaries.com/definition/english/cheer-up?q=cheer+up>. Accessed on 13.07.2023

Table 4.62 exemplifies the use of another sign as regards the social attributes for females with the description "ince narinceyimdir" (I'm a bit thin and delicate). In the prevailing social paradigm, women are perceived as physically passive, weak and lacking in power. The expectation of fragility and weakness turns out to be the typical characteristics attributed to women through repetitive use in literature. In the source sign "ince narinceyimdir" (I am a bit thin and delicate) as given in Table 4.62, the sign "narince" refers to an emotional state besides a physical trait in the social mindset in source culture while the sign "ince" refers to a physical feature. Men are not expected to be sensitive and delicate in the social paradigm. Even though the expression "thin and delicate" could also be used to describe men, it has historically been a trait socially attributed to women. Upon analyzing TT1 translation of the sign, the expression "I'm a bit on skinny side" can be thought to be only about the physical aspect of being "skinny" with the intended meaning of the sign in the source text inadequately interpreted. Therefore, the connotative meaning of the sign in the ST referring to one's emotional state is not conveyed to TT1 reader through inadequate interpretation, reproducing only the physical trait. That's why the meaning transformation in TT1 can be thought as under-interpretation of the meaning. The TT2 expression of this sign is seen as "Moi, j'étais mince et d'une frêle constitution" (Me, I was thin and of a frail constitution). The sign "mince" in French refers to someone "thin or slim". The expression "d'une frêle constitution" gives the meaning of "fragile or weak constitution". Therefore, this expression does not only denote physical frailty, but also implies the emotional state of the character. As a result, no meaning transformation is seen in translation of this social attribute for women in TT2.

Table 4.63 Translation Evaluation for Example 3 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Herkes beni niye " akıllı kızım " diyerek seviyor? (p. 86)	Why does everyone call me " clever girl "? (p. 113)	Pourquoi tout le monde aime-t-il me dire « mon intelligente fille » ? (p. 134-135)

Table 4.63 presents the sign "akıllı kızım" (the good-mannered girl) as the example for social attributes ascribed to women. The sign "akıllı" in Turkish can be defined as someone smart enough besides referring to someone who has good manners. Within the cultural paradigm, "honor" is primarily thought among the traits women are expected to

possess, and the sign "akıllı" is connotatively linked to a behavior performed with dignity. However, the target sign "clever" in English does not encompass the connotation attributed to the source sign in this context. This is because, the source sign "akıllı" refers to a person who should possess the knowledge of appropriate behaviour besides knowing where to speak or keep silent and what to say in different contexts, and also exhibiting a demeanor that is more restrained, quiet and harmonious in social interactions. In TT1, the sign "clever" refers to a person who is quick at learning and understanding things. Therefore, the target sign in TT1 can only produce the denotative meaning of the source sign not intended in the source text. The girls are not portrayed as clever beings by the patriarchy, but rather as good-mannered beings. Consequently, producing one of the potential meanings of the source sign not the case in the source text can be thought as sliding of the meaning. While the ST readers can capture the social expectation of "good-manners" of girls, TT1 reader, conversely, perceives girls to be portrayed as clever beings in the social standings. The expression "mon intelligente fille" (my intelligent girl) in TT2 also reproduces the denotative meaning of the source sign as is the case in TT1. TT2 reader also perceives girls with social expectations of high IQ levels, while the source sign refers to connotation of "good-mannered" expectation of girls. Hence, it can be argued that both TT1 and TT2 exhibit a sliding of the meaning in a sign creating a context with reference to social attributes for women.

Table 4.64 Translation Evaluation for Example 4 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
İtalyan filmlerinde Türkçe dublajlı seks düşkün kadının saf ve akılsız gösterilmesinden hoşlanmazdı Mevlut (p. 88).	Mevlut didn't like how, in Italian films, the lustful female lead, her voice dubbed into Turkish, was made to seem so absurdly naive and foolish (p. 117).	Dans les films italiens, Mevlut n'aimait pas que les femmes licencieuses , doublées en turc, soient montrées comme des idiotes naïves (p. 139).

The sign "saf" (naive, quiet or inoffensive) in Table 4.64 can be taken as another relevant example. This sign can be defined in Turkish as "inability to reason with order, trickery and cunning; easily deceived" or "showing good will". Within the context of the novel in Turkish, the sign "saf" is used to describe someone who can easily be deceived with no reasoning capability as can be understood from the context here in which this sign is followed by "ve akılsız" (and silly) besides the socially constructed belief that

women with explicit sexual desires in the movies cannot be considered as someone with good wit. This sign is translated as "naïve" in TT1. According to the definitions provided by Merriam-Webster, it signifies being "marked by unaffected simplicity"⁶² while The Oxford Dictionary defines it as "(disapproving) (of a person or action) not showing enough knowledge, good judgment, or experience of life; too willing to believe that people always tell you the truth".⁶³ Upon the analysis of TT2 with regard to the source sign "saf", it can be seen that it is also translated as "naïves" (naïve). The meanings of the signs reproduced in French and English are close. The Larousse dictionary defines the French sign "naïves" as "Qui est ingénu, confiant et simple par inexpérience ou par nature" (who is ingenuous, confident, and simple due to inexperience or by nature). In this context, it is evident that the signs in TT1 and TT2 are reproduced through sliding of the meaning since the potential but not actualized meaning of the source sign is used in translation. While the TT1 sign "naïve" and TT2 sign "naïves" capture one aspect of the meaning conveyed by the source sign, the intended meaning of the source sign for the target audience is conveyed to the target readers through a meaning transformation, leading to an inconsistency in the expressions "naïve and foolish" or "idiotes naïves" (naïve idiots).

Table 4.65 Translation Evaluation for Example 5 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Fransız filmlerinde ise hiçbir bahane icat etmeden hemen yatağa giren kadınlara şaşar , hatta sinirlenirdi (p. 88).	In French films, he would be amazed , if not furious, to see women jumping into bed with someone with practically no excuse (p. 118).	Dans les films français, la facilité des femmes à se mettre tout de suite au lit sans même un prétexte le surprenait , l'énervait même (p. 139).

In Table 4.65, the sign "hiçbir bahane" (with no excuse) for a woman to sleep with someone is considered inappropriate in social construction. If a woman does not make up any excuse before sleeping with someone, she is considered unvirtuous and dishonorable while this does not count for men, even considering this a manly and praiseworthy act. Therefore, the sign "hiçbir bahane" is significant in this context to signify the social

⁶² Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/naive>. Accessed on 13.07.2023

⁶³ Oxford Dictionary. <https://www.oxfordlearnersdictionaries.com/definition/english/naive?q=naive>. Accessed on 13.07.2023

attributes for females. In the Turkish translation of the sign, it is stated that the women in French films directly engage in sexual activity "with practically no excuse". As is the case in the source culture, it can be thought that this action can be perceived as an unacceptable behavior for women within the social framework of social attributes while it does not count for men. The sign "practically" in English translation suggests that these women make up "almost" no excuse to engage in sexual activity, which implies some form of a slight hesitation even if the end result does not change. This also implies that women might still make up some excuses, even if this is a rare occurrence, but the source sign points out that they never make up any excuses. Therefore, the socially constructed honorable and acceptable woman image is not totally lost in TT1 culture unlike the ST culture, which results in the meaning transformation with the tendency of under-interpretation of the meaning for a woman to be considered dishonorable. In TT2, the expression "la facilité des femmes" means "easy women"⁶⁴ in English. The sign "facilité" can be understood as the characteristics of performing actions on someone without difficulty. In this case, the source sign is over-interpreted in TT2 with the excessive comment of the translator without leaving any meaning gaps for consideration for the TT2 reader.

Table 4.66 Translation Evaluation for Example 6 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Peki sen İstanbul'da kendin bul evleneceğin kızı desem, ben temiz ve itaatkâr kız isterim, o da şehirde olmaz diyecek (p. 123).	If I were to say, All right, do it yourself, look around in Istanbul for a girl you want to marry, he would just say that he wants a girl who is pure and obedient, and you don't find any of those here in this city (p. 167-177).	Si je dis d'accord, trouve toi-même à Istanbul la fille que tu épouseras, cette fois il répondra moi, je veux une fille nickel et obéissante et ça, en ville, ça ne se trouve pas (p. 205).

Table 4.66 presents the sentence "ben temiz ve itaatkâr kız isterim, o da şehirde olmaz diyecek" (he will say he wants a girl who is pure and obedient, but such a girl cannot be found in the city) as another example of social attributes for females. From past to present, social attributes and expectations imposed upon women have been formed by the

⁶⁴ Modulation strategy is used here by the researcher in order to avoid an otherwise awkward sounding phrase in English.

prevailing patriarchal mindset which is dominant across societies. In the realm of social and collective mindset, a distinction has emerged between a city girl and a peasant girl within the source culture. This differentiation arises from the perception that girls or women residing in urban areas possess the ability to express themselves more clearly, challenge certain circumstances, or enjoy a greater degree of freedom. Conversely, girls or women residing in rural areas are perceived to lack economic autonomy, rendering them as obedient individuals who conform to social expectations of obedience to their husbands. Consequently, within the patriarchal social order, girls who do not actually reside in urban areas are believed to be purer and more compliant. Men with such a patriarchal mindset also believe that they can more easily control the girls who do not live in the urban areas. It is crucial to recognize that making such generalizations among women serves to the demands of patriarchy. Therefore, the social expectations of a girl as the prospective wife are limited to such qualities as purity, dignity, and obedience. This sentence is translated as "he wants a girl who is pure and obedient, and you don't find any of those here in this city" in TT1. Upon the comparison of ST and TT1, it becomes evident that the TT1 translation conveys the character's concerns about the impossibility of finding a woman in the city in line with the socially constructed attributes for a future wife. However, the sign "in this city" in TT1 implies a limitation to that specific location the discourse producer currently resides in. While the source text clearly states that such a girl cannot be found in cities with a generic meaning of the source sign "şehirde" (in the city) to refer to any city, the impossibility to find such a girl is restricted to one city with the sign "this city". Consequently, the meaning is narrowed down to a single city with the under-interpretation of the meaning, resulting in an insufficient meaning for a social attribute for women in reading by the target audience. On the other hand, upon analyzing the TT2 translation of the sign, the expression "je veux une fille nickel et obéissante et ça, en ville, ça ne se trouve pas" (I want a pure and obedient girl and this, in town, is not to be found) preserves all the signs and the meaning of the sentence for the expected traits of a future wife besides the long-held prejudice against the girls living in towns.

Table 4.67 Translation Evaluation for Example 7 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Zaten uygun bir kız olsaydı hemen senin Süleyman'a alırdım sen (p.128).	Anyway, if there was a suitable girl , you'd take her for your Süleyman (p. 185).	D'ailleurs, si la fille était potable , tu l'aurais prise pour ton Süleyman (p. 214).

The sentence "[z]aten uygun bir kız olsaydı" (if there was a decent girl) in Table 4.67 manifests another trait expected of a girl to get married. The sign "uygun" used for girls or women conveys the notion of being appropriate, suitable, or good. However, within societies where patriarchal ideologies hold, the sign "uygun" has gradually come to be associated with women, often in conjunction with the adjectives "honorable" and "decent." For instance, in patriarchal societies, it is considered normal for men to engage in premarital sexual relations, while such behavior is perceived as "dishonorable" for women. The sign "suitable" in the expression "if there was a suitable girl" in TT1 is one of the potential meanings, and the denotative meaning for the source sign "uygun". While the source sign "uygun", by the context, refers to a girl's chastity and purity in the social mindset, the target sign "suitable" gives out a more general meaning ranging from the physical traits to the honor of the girl as compared to the boy. Therefore, the meaning transformation in translation of this sign can be thought as sliding of the meaning, with the target sign "suitable" providing one of the denotative meanings for the source sign but not the case in the source text. In TT2, this sign is translated as "potable" (proper) in the expression "si la fille était potable" (if the girl was decent). Although the literal meaning of the sign "potable" is "drinkable", it can also be used in the social mindset associated with girls or women. In French, it is possible to describe a girl or a boy as "potable", which implies that they are attractive and have an acceptable physique, without being overly sexually provocative. Therefore, it can be concluded that the meaning of the sign in the source text is preserved and conveyed to the target reader in TT2.

Table 4.68 Translation Evaluation for Example 8 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Karısının şerrinden ve şımarıklıklarından da beni hep o korur (p. 160).	He is an honest military man, and he's always shielding me from his wife's malice and her moods (p. 238)	C'est lui qui me protège constamment des caprices et des vacheries de sa femme. (p. 271).

The source sign "karısının şerrinden ve şımarıklıklarından" (the malice and pertness or nasties of his wife) in Table 4.68 is used as an example of a context with social attributes for females. The sign highlights the signs "şer" (malice) and "şımarıklık" (pertness or nasties) attributed to females in the social paradigm. In source culture, it can be noted that women are frequently related to characteristics such as being more compassionate, caring and carrying emotional sensitivity. However, discourses such as "şer" and "şımarıklık" in this context are also attributed to women. There is even a sexist discourse in the source culture as can exemplified by the phrase "kadınların şerrinden Allah'a sığınırım" (I seek refuge in Allah from the evil of women). However, according to the Merriam-Webster Dictionary, the sign "mood" in TT1 can refer to "a fit of anger"⁶⁵ while the Oxford Dictionary defines it as "the period of being angry or impatient"⁶⁶. Therefore, it can be thought that the sign "mood" in TT1 is not relevant to the source sign, which refers to nastiness. Thus, the translation in TT1 conveys the sign to the target audience and culture with an irrelevant meaning, which can be thought as perversion of meaning. On the other hand, the expression "des caprices et des vacheries de sa femme" (of his wife's whims and nasties) reproduces the socially determined attribute of malice and nastiness of women as in the ST. Therefore, the source sign is preserved and presented to the target audience and culture in the TT2, with its readers growing conscious of another prevalent social attribute for females as do the target readers.

Table 4.69 Translation Evaluation for Example 9 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Vediha ikinci oğlundan sonra daha da güzelleşmiş, olgun ve alımlı olmuştu. Mevlut onun oğullarına gösterdiği sevgiden de etkileniyor, benzeri bir şefkati, en azından ablaca bir ilgiyi kendisine de gösterdiğini hissediyor, bundan hoşlanıyordu (p. 165).	Vediha had become even more radiant after the birth of her second child, more mature and attractive. Mevlut was moved by the tenderness she showed toward her two sons and was pleased when he sensed that she had a soft spot for him, too, or at least a sort of sisterly affection (p. 246).	Vediha avait encore embelli après son deuxième enfant, elle avait gagné en grâce et en maturité. Mevlut était sensible aussi à l'amour qu'elle montrait à ses fils, et il sentait qu'elle lui témoignait une affection semblable, tout au moins l'intérêt d'une grande sœur , et cela lui plaisait (p. 280).

⁶⁵ Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/mood>. Accessed on 13.07.2023

⁶⁶ Oxford Dictionary. <https://www.oxfordlearnersdictionaries.com/definition/english/mood?q=mood>. Accessed on. 13.07.2023

The context in Table 4.69 exemplifies the social attribute of "sevgi göstermek" (show affection) generally expected of women while men are generalized to be the more aggressive beings unexpressive of their compassion. Within the context, the sign "sevgi göstermek" is an emotion displayed by the woman in the sentence. In social norms, women are generally described to be more compassionate and nurturing than men, as well as more expressive of their tenderness. In TT1, the sign "tenderness" denotes gentleness and affection to show one's loving attitude to another. In this way, the social attribute as the more compassionate gender is reproduced in TT1, preserving the source sign. Likewise, the sign "l'amour" (love) in TT2 also preserves the socially constructed attribute of women to be more loving and caring beings.

Table 4.70 Translation Evaluation for Example 10 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Resmî nikâhla evlenen ama ne olur ne olmaz bir de dinî nikâh olsun diyenleri, köyde bir başka karısı olmasına rağmen İstanbul'da âşık olan çaresizleri, annelerinden babalarından, ağabeylerinden gizli buluşup arkadaşlık ederken kendilerini tutamayıp işi fazla ileri götüren ve suçluluk duygularıyla bunalan muhafazakâr gençleri üç beş kuruşa şıpınışı evlendirirdi (p. 180).	He charged a small fee to perform quick religious wedding ceremonies for couples who'd already had their civil ceremonies but wanted to be on the safe side; men who had wives back in their villages but had fallen in love with someone else in Istanbul and had no one else to turn to; and conservative teenagers who kept their meetings a secret from their fathers and older brothers , let things get too far, and then couldn't live with the guilt. (p. 268).	Pour une somme modique, il mariait en deux temps trois mouvements ceux qui voulaient ajouter un mariage religieux à leur union civile: les malheureux qui s'éprenaient d'une femme à Istanbul alors qu'ils en avaient déjà une au village, les jeunes issus des milieux conservateurs qui se morfondaient dans la culpabilité après s'être retrouvés en cachette de leurs parents ou de leurs frères aînés et qui n'avaient pu se maîtriser et avaient poussé l'amitié trop loin. Et vu que seul quelqu'un de l'école hanafite pouvait procéder à l'union de mineurs n'ayant pu obtenir l'autorisation de leurs tuteurs légaux, il se présentait comme hanafite (p. 302).

Table 4.70 focuses on the example of girls and boys meeting in secret without informing their family members with the signs "annelerinden babalarından,

ağabeylerinden" (their mothers, fathers and elder brothers). It can be understood from the context that it is considered socially inappropriate for young girls to go out and be seen with their boyfriends. Therefore, girlfriends and boyfriends often need to engage in secret meetings lest their family members should learn this affair. In TT1, the sign "anne" (mother) is wiped out, preserving "their fathers and older brothers". While the source text reader can see the social oppression exacted on young girls by all members of the nuclear family not to go out with their boyfriends, TT1 readers could feel that the only family members to be careful about hiding the meeting with the boyfriends are the males at home, and the mothers cannot have a say in their daughters' love affairs, describing the mothers as a nobody in the household, which could also change the feminist reading and signification of the context. On the other hand, the expression "leurs parents ou de leurs frères" (their parents or brothers) preserves the sign "brothers" besides the mother and the father with the sign "parents". In this way, TT2 readers can realize the harsh social attribute as regards the young girls not being allowed to go out with their boyfriends.

Table 4.71 Translation Evaluation for Example 11 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
"Canım," dedi Rayiha'ya. "Bir tanem, çok tatlısın..." Annesinin, ablalarının küçükken ona söylediği bu sözleri onlar gibi yüksek sesle değil, bir sır verir gibi fısıldayarak ve inanarak söylüyordu (p. 185).	"My darling," he told her. "My sweetheart, you're so lovely... His mother and sisters used to say these things to him when he was little, but where they would say them in their normal voices, he was whispering them fervently into Rayiha's ear like secrets (p. 276-277).	Mon âme , dit-il à Rayiha, mon unique, tu es adorable... » Ces mots, que sa mère et ses sœurs lui claiironnaient quand il était petit, il les disait tout bas à Rayiha, avec conviction, comme s'il lui susurrerait un secret (p. 311).

The phrase "annesinin, ablalarının küçükken ona söylediği bu sözler" (these things his mother and elder sisters would address him when he was little) in Table 4.71 is taken into consideration as an example of another social attribute for females. In societies, it is customary for younger siblings to seek affection from their mother and elder sisters since the female members in the household are perceived as more affectionate and tender. The endearment signs like my darling or my sweetheart are generally used by the mothers or elder sisters, but not by unexpressive fathers or elder brothers in accordance with the socially constructed discourse qualities for genders. In TT1 and TT2, one of the producers

of such endearment signs, "the elder sisters" is darkened with the signs "his sisters" and "ses sœurs" (his sisters) respectively. Both "sisters" and "ses sœurs" are more general expressions that can refer to a younger or older sister, while the source sign "abla" pertains specifically to an older sibling. Consequently, the translations in TT1 and TT2 introduce ambiguity, resulting in a loss of clarity regarding the intended meaning in that these affection and endearment signs are socially expected to be addressed by an older sibling to a younger one while this specific expectation does not hold in the target texts. Therefore, the meaning transformation in TT1 and TT2 here for the sign in question can be thought as darkening of the meaning.

Table 4.72 Translation Evaluation for Example 12 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Sabah çarşafının üzerinde vişne renginde lekeler görünce Mevlut ile Rayiha hem utandılar hem de bu, Rayiha'nın bakire olduğunun beklenen işareti olduğu için , duygularını birbirlerine göstermeden sevindiler (p. 185).	In the morning, when they saw stains the color of sour cherries on the sheets, Mevlut and Rayiha felt a bit embarrassed , but also pleased-though they hid this satisfaction from each other- for here was the expected proof of Rayiha's virginity (p. 277).	Le matin, en voyant des taches rouge cerise sur le drap, Mevlut et Rayiha eurent honte et en même temps, comme c'était la preuve attendue de la virginité de Rayiha , ils se réjouirent sans se le montrer (p. 311).

With the phrase "Rayiha'nın bakire olduğunun beklenen işareti" (the expected proof of Rayiha's virginity), Table 4.72 provides an example of the social expectation that women must have preserved their virginity until the first night of the marriage while the same does not apply to men. This social attribute is preserved both in TT1 with the phrase "here was the expected proof of Rayiha's virginity" and TT2 with "c'était la preuve attendue de la virginité de Rayiha" (the expected proof of Rayiha's virginity), with the target text readers realizing the same social expectation of women. This socially constructed expectation is also biologically supported with the blood leaking through the vaginal membrane during or after the first intercourse with a male. The blood could be lighter or darker red in color based on the thickness of this membrane. The thicker the membrane is, the darker the tone of the red color of blood turns out to be. While human physiology does not grant such a piece of virginity proof to men, it does so for women. In the source text, the sign "vişne rengi lekeler" (stains the color of sour cherries) produces this biologically supported social expectation of women as a proof of their chastity before

marriage. This social attribute is reproduced in TT1 with the sign "stains the color of sour cherries", preserving the meaning of the source sign. However, it is translated as "des taches rouge cerise" (cherry-red spots) in TT2. While the red color of sour cherries is lighter, that of the cherries is darker. Since the red color of the blood leaking through the virginal membrane has to do with the thickness of the membrane, TT2 readers would perceive the woman's virginal membrane to be thicker, and accordingly stains of blood with darker red, which could be thought as over-interpretation of the meaning. However, despite this meaning transformation, TT2 readers will still feel the biologically supported social attribute as regards the virginity expectation of women. Moreover, the sign "utandır" (felt embarrassed) is another social expectation for a woman. Even if the first intercourse is performed between two officially married people, they are expected to experience sort of an uncomfortable feeling, which could also serve as a sign that they have not been engaged in a sexual affair with another person before. This sign used in the source text implies that both male and female characters are embarrassed after the intercourse, which is the proof that they have both preserved their virginity and chastity until their marriage. In TT1, the phrase "felt a bit embarrassed" describes the couple's sense of shame somewhat less severe than the case in the source text, thereby resulting in insufficient meaning for the target audience and culture regarding the chastity of the couple through under-interpretation of the meaning. In contrast, the TT2 translation preserves the sign and its intended meaning to the target audience and culture through the use of the sign "eurent honte" (felt embarrassed).

Table 4.73 Translation Evaluation for Example 13 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Sen de düzgün bir kız bul , evlen bir an önce. Haydi iyi akşamlar (p. 224).	You find yourself a good girl , too, and get married as soon as possible (p. 343).	Tu ne voulais pas te marier avec une fille bien ? (p. 376).

The source sign "düzgün bir kız bul" (find a decent girl) in Table 4.73 is provided as an example of a context with social attributes for females. In societies where patriarchal ideologies prevail, certain adjectives are employed to describe women. Expressions such as honorable, proper, or decent girl can be found within the source culture. The sign "düzgün" can be defined as a woman who possesses knowledge of appropriate conduct, including how to behave. Therefore, women are expected to behave in line with the social

expectations instilled on them to be able to get a chance for marriage. Upon analyzing the TT1 translation of the source sign, it can be seen that the sign in question is translated as "good". Rosalina (2023) states that the most coveted characteristics used to characterize women, according to a Stanford University survey published in Psychology Today, are being sympathetic, kind, upbeat, soft-spoken, and devoted⁶⁷. While these characteristics align with the notion of a "good girl," they do not capture the exact meaning conveyed in the source culture. Consequently, the sign, which is expressed clearly in the source text (ST), is conveyed to the target reader with a general expression that introduces ambiguity and obscurity in TT1. The meaning transformation in translation of the specific source sign "düzgün" as a more general sign "good" in TT1 can be thought as darkening of the meaning. Turning to the TT2 translation of the sign, the expression "une fille bien" (a good girl) simply refers to an individual who remains true to herself and her principles, confidently making choices without feeling the need to prove anything to others. As in TT1, the meaning conveyed in the source sign is darkened in TT2, resulting in the production of an ambiguous and unclear expression to the target reader. As a result of this meaning transformation, the social expectations of a woman for marriage are portrayed to the target readers in an obscure manner as compared to the source text readers.

Table 4.74 Translation Evaluation for Example 14 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Vediha çok iyisin, ama aslını ararsan, annesinin yanında kuzu gibi oturan, söz dinler kızlara benim kanım bir türlü kaynamıyor. (p. 245).	Thank you, Vediha, but to be honest, I've never really gone for the straitlaced types, who stay at home with their mothers and always do as they're told (p. 376).	C'est très gentil à toi, Vediha, mais à examiner les choses de plus près, je ne suis pas du tout attiré par des filles qui restent docilement dans les jupons de leur mère et qui écoutent tout ce qu'on leur dit (p. 418).

Table 4.74 exemplifies the sign "kuzu gibi oturan, söz dinler kızlar" which refers to girls who are as meek as a lamb and obedient. This example highlights the social expectations placed upon women within the source culture. In the social paradigm,

⁶⁷ Cxomedia. <https://www.cxomedia.id/love-and-relationship/20230207153856-92-177927/reasons-being-a-good-girl-is-not-always-good-for-your-mental-health#:~:text=In%20a%20study%20by%20Stanford,of%20a%20%22good%20girl%22.> Accessed on 13.07.2023.

women are expected to exhibit obedience, compliance, and appropriate manners in their behavior and posture within the household. However, such expectations are not imposed on men within patriarchal societies. On the contrary, men generally turn out to be the beneficiaries of those social expectations of women. The sign "straitlaced" in TT1 is defined as "being excessively strict in manners, morals, or opinions"⁶⁸ according to the Merriam-Webster Dictionary. The Oxford Dictionary describes it as "having strict or old-fashioned ideas concerning people's moral behavior".⁶⁹ Hence, the contextual meaning of the source sign does not align with the expression used in TT1, though the source and target signs are not totally irrelevant in that both refer to the moral expectations of women in the society. Consequently, the meaning transformation in TT1 can be thought as alteration of the meaning. On the other hand, the phrase "restent docilement" in TT2 means "remaining obedient". This expression in TT2 can reproduce the intended meaning of the sign in the ST, preserving both the sign and its meaning for the target reader.

Table 4.75 Translation Evaluation for Example 15 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Süleymancığım, düzgün kızlar dikbaşı olmaz, dikbaşı kızlar da düzgün olmaz , demezdim (p. 246).	Oh Süleyman... the truth-though I never told him this-is that good girls don't know how to think for themselves, and girls who think for themselves aren't any good (p. 378).	Je ne pouvais pas lui dire : « Mon petit Süleyman, les jeunes filles bien sous tous rapports ne sont pas des fortes têtes, et les fortes têtes ne peuvent pas être de gentilles filles bien dociles (p. 420).

Table 4.75 presents the sign "dikbaşı" (strongheaded) as a counter example of social expectations of women. In the source text, "strongheaded" (dikbaşı) girls refer to individuals who possess independence and resilience. However, this trait is not expected of girls in the patriarchal mindset; on the contrary, girls are expected to be dependent on men, favoring the already set patriarchal values. This sign is translated with the expression "think for themselves" in TT1. According to the Cambridge Dictionary, "think for themselves" denotes "the ability to make independent decisions and form personal

⁶⁸ Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/straitlaced>. Accessed on 13.07.2023

⁶⁹ Oxford Dictionary. <https://www.oxfordlearnersdictionaries.com/definition/english/straitlaced?q=straitlaced>. Accessed on 13.07.2023

opinions without relying on others".⁷⁰ The intended social expectation of girls not to make independent choices for themselves in the source sign is preserved in TT1, however this social expectation is conveyed through over-interpretation of the sign in TT1 with excessive commentary of the translator, somehow explaining the meaning of the adjective. Conversely, the TT2 translation of the sign can be seen as "les fortes têtes" (strongheaded). "Les fortes têtes" encapsulates the notion of being determined to have one's own way, exhibiting willfulness, determination, and commitment. Consequently, the translation in TT2 preserves the meaning of the source sign for the target reader.

Table 4.76 Translation Evaluation for Example 16 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Kendi tanıdıkları arasından bir koca bulamayanların eğer bir kusuru yoksa da aşırı hırslı vardır, diye uyarıyordum Süleyman'ı (p. 247).	Anyway, I warned Süleyman, if a girl has got nothing obviously wrong with her but still can't find a husband , it means she's probably setting her sights too high (p. 379).	Si les filles qui n'avaient pas trouvé de mari dans leur entourage n'avaient aucun défaut notoire, c'est qu'elles cachaient une ambition démesurée, avertissais-je Süleyman (p. 421).

Various characteristics and expected behavioral patterns are attributed to women within societies. With the context "kendi tanıdıkları arasından bir koca" (a husband among her acquaintances) in Table 4.76, it can be inferred that women are anticipated to either marry someone from their own circle of acquaintances or engage in arranged marriages. Moreover, if a woman cannot marry someone among her acquaintances, she is supposed to be either "kusurlu" (imperfect) or "aşırı hırslı" (with excessive determination). In TT1, the source sign "kendi tanıdıkları arasından" (among her acquaintances) is wiped out from the context, depriving the target reader of a social attribute for females in TT1. Conversely, in the TT2 translation, the expression "de mari dans leur entourage" (a husband in their entourage) is used for the translation of the source sign. Consequently, the use of this expression preserves the meaning and sign to the target reader and culture in TT2.

⁷⁰ Cambridge Dictionary. <https://dictionary.cambridge.org/dictionary/english/think-for?q=think+for+themselves>. Accessed on 13.07.2023

Table 4.77 Translation Evaluation for Example 17 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Bizimki zaten, bu el işinden onun polislik maaşından daha çok kazandığım için bana o kadar içerliyor (p. 256).	You should take up needlework, trust me, you'd make more money than me and that angel you've got for a husband. I earn more than mine does on his policeman's salary, and he really doesn't like it... (p. 393).	Si tu faisais des travaux d'aiguille, crois-moi, aujourd'hui tu gagnerais bien plus que moi, tu gagnerais même plus que ton ange de mari... Le mien est d'ailleurs terriblement vexé que je gagne plus d'argent avec ces travaux de bonne femme que lui avec son salaire de policier... (p. 437).

It can be seen in Table 4.77 that the patriarchy favors men earning more than the women in a household with the expression "onun polislik maaşından daha çok kazandığım için bana o kadar içerliyor" (He resents my earning much more than his salary that he earns as a policeman⁷¹). Social expectations placed upon women can vary across cultures. As women found a place in the workforce later than men, they have emerged as independent individuals capable of self-sufficiency only recently. In some cases, women have even outearned their male counterparts. This shift in social dynamics can evoke feelings of resentment or displeasure, particularly within marital relationships. The patriarchal values assign the role of breadwinner to men while women are assigned the role of turning this bread into various meals. In this context in Table 4.77, the woman can earn much more on needlework than does the man as a policeman, which is unacceptable or something extraordinary in a patriarchal community. Therefore, the context here exemplifies the social attribute of men harboring resentment towards women who earn more than them. However, it is important to note that the sign does not merely suggest a "dislike" (as in TT1) for this situation; rather, it signifies a deep-seated anger experienced by the male character as can be seen in the source sign "içerlemek" (to resent). In the TT1 translation of this sign, the expression "he really doesn't like it" does not convey the intense anger associated with the male character's resentment. Rather, the patriarchal values are presented to the TT1 reader in a milder form. Consequently, the meaning transformation in TT1 can be categorized as under-interpretation of the meaning,

⁷¹ The sign "policeman" is deliberately used here by the researcher rather than the gender-neutral sign "police officer" in order to draw attention to the social attributes for genders profession-wise.

producing an insufficient meaning for the severity of the sign in a patriarchy-driven world. Conversely, the target sign for "içerlemek" (to resent) in the expression "le mien est d'ailleurs terriblement vexé" (mine is terribly upset) in TT2 is "terriblement vexé" (terribly upset). The sign "vexé" used in this expression can also refer to "being offended" in English. It denotes the act of making someone upset or angry. Thus, the TT2 translation preserves the original meaning of the sign, conveying the patriarchal values and practices to the target reader in their own severity.

Table 4.78 Translation Evaluation for Example 18 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Ama kimse başörtülü iki kadından alışveriş etmek istemezdi. Böylece kısa bir sürede biz de öndeki tezgâhta erkeklerin müşteriye baktığı, para alıp verdiği, arkada da başörtülü kadınların ocak ve bulaşık ile meşgul olduğu İstanbul'un binlerce büfesinden biri gibi oldu (p. 314).	No one ever wanted to buy anything from two girls in headscarves, and pretty soon our shop became just like any one of Istanbul's thousands of cafes, where the men stood at the front serving customers and handling the cash, and women in headscarves sat at the back looking after the kitchen and washing the dishes. (p. 485).	Mais personne ne voulait rien acheter à deux femmes portant le foulard. C'est ainsi que très rapidement la boutique se transforma en l'un des innombrables commerces d'Istanbul où les hommes tiennent le comptoir et s'occupent des clients tandis que les femmes coiffées d'un foulard s'occupent des réchauds et de la vaisselle. (p. 538).

The source context in Table 4.78 explicitly states the gender roles assigned to women in the workplaces with the expressions "başörtülü kadınların ocak ve bulaşık ile meşgul olduğu" (the women in headscarves were busy with the cookstove and dishes) and "kimse başörtülü iki kadından alışveriş etmek istemezdi" (no one wanted to buy anything from two women in headscarves). In a restaurant, women are socially attributed the role of cooking rather than collecting money. The context highlights the reluctance of individuals to engage in business transactions with the two female characters who wear headscarves in the novel. This context underscores the perception that while men are perceived as individuals who attend to customers and possess authority over financial matters, women are relegated to a secondary role, responsible for domestic tasks such as tending to the stove and dishes, both at home and within the business setting. In TT1, the source sign "başörtülü kadınlar" (the women in headscarves) is translated as "girls in headscarves".

However, the sign "girl" generally refers to young females, particularly those under the age of 18, whereas "woman" designates adult and older females. Consequently, although the TT1 sign is not totally irrelevant to the source sign in question here, the meaning transformation resulting from alteration of the meaning is still obvious. TT1 readers might conclude from this meaning transformation that regardless of their age, females can work in businesses, the source text does not imply such a conclusion, though. Moreover, the other expression with social attributes for females can be taken as "looking after the kitchen and washing the dishes" for translation of the expression "ocak ve bulaşık ile meşgul" (...busy with the stovecook and the dishes) in TT1. Although the source expression implies that the women are solely responsible for the stove and dishes, the TT1 translation implies that they are responsible for the entire kitchen, encompassing all associated tasks. Thus, an over-interpretation of the meaning is evident in TT1, giving its readers the overstated impression that two women are expected to do the whole thing necessary in a kitchen. Upon analyzing the TT2 translations of these two expressions, it is seen that the phrases "deux femmes portant le foulard" (two women wearing headscarves) and "s'occupent des réchauds et de la vaisselle" (busy with the stove and the dishes) can preserve the meanings with patriarchal values of the source text, portraying a comparable scene for the TT2 reader as is the case with the source reader.

Table 4.79 Translation Evaluation for Example 19 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Ferhat ve o bizim gibi değiller artık, zaten baksana Samiha'nın sürdüğü kokuya (p.337).	She's changed, and so has Ferhat, they're not like us anymore, just look at that perfume she wears... (p. 523).	Ferhat et elle ne sont plus comme nous, maintenant. Il n'y a qu'à voir ce qu' elle met comme parfum... (p. 578).

The source sign "baksana Samiha'nın sürdüğü kokuya" (look at the fragrance that Samiha puts on) in Table 4.79 can serve as another example for the social attributes for females. In various societies, expectations placed upon women and the social roles attributed to them within collective mindset can manifest in diverse ways, particularly within patriarchal contexts. Factors such as women's attire and manner of speech can influence the social perspectives ascribed to women. This context specifically addresses one such aspect. Although both male and female characters are mentioned in the context, the focus lies on "the fragrance put on by the woman". This aspect has implications for

how women are perceived in society, even in relation to the mere concept of "fragrance or scent". The sign "baksana" (look at, watch out for) is used as a criticism of the object that follows this verb, implying the thing that follows this verb is something that cannot be accepted or tolerated, a way to make the imperfections of a person public. The sign "perfume" in the expression "that perfume she wears..." in TT1 and the sign "parfum" (perfume) in the expression "elle met comme parfum..." (she puts on as perfume...) in TT2 for the source sign "koku" (fragrance) narrow down the source sign "koku", used to denote any pleasant fragrance one puts on to a specific type of fragrance, that is "perfume". A sign with a more general meaning is translated with a more specific sign, which could be thought as under-interpretation of the meaning for the social attributes assigned to females since TT1 and TT2 readers can feel that only perfume is something to be avoided by women in public while the source text readers can understand that any fragrance is disapproved for women in public.

Table 4.80 Translation Evaluation for Example 20 of Contexts with Social Attributes for Females

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Gümüşdereli Hamdi, karısı ilk çocuğunu doğururken ölüverince, kendi de ölecek kadar üzülmüş, ama amcası ve akrabaları onu hayata bağlayan iyimser, geveze bir kadınla evlendirmişlerdi (p.409).	When his wife died giving birth to their first child, Hamdi from Gümüşdere himself almost died of sadness, but his uncle and the rest of his family found him a new wife, a gregarious, carefree woman who'd slowly brought him back to life (p. 644).	Lorsque sa femme était morte en accouchant de son premier enfant, Hamdi de Gümüşdere s'était retrouvé dévasté; mais son oncle et d'autres membres de la famille lui avaient fait épouser une femme optimiste et bavarde qui lui fit reprendre goût à la vie (p. 706).

The signs "iyimser" (optimistic) and "geveze" (chatterbox, talkative) in the source text in Table 4.80 can serve as other social attributes commonly associated with women in social life. The perceived talkativeness of women stems from the belief that women tend to engage in conversation more frequently than men. Besides this, women are also seen as the more optimistic parties in the household. This could result from another patriarchal belief that a man can encounter countless problems as he is the one who is out of the house through the day and meets a lot of people in the workplace, which could also bring about a bombardment of issues that leads the men to seeing the dark side of any issue. On

the other hand, women are expected to stay home the whole day, with no unpredictable problems, leading them to perceiving the bright side in anything. The analysis of the sign "carefree" in TT1 demonstrates that it refers to a state experienced without anxiety or taken no responsibility for. This target sign is somehow related to the source sign "iyimser" (optimistic) in that both refer to a positive state of the mind; however, a different meaning is produced in TT1 in relation to the source sign, which could be thought as alteration of the meaning. Moreover, the sign "geveze" (chatterbox, talkative) is translated as "gregarious", which means a sociable person. While the social attribute of talkativeness or being chatterbox is generally ascribed to women as a negative trait, being gregarious is a positive trait. Therefore, an irrelevant meaning is produced in TT1 for the source sign "geveze", which could be considered as perversion of the meaning. Conversely, the phrase "une femme optimiste et bavarde" (an optimistic and talkative woman) in TT2 preserves the two traits generally attributed to women with no meaning transformation.

4.8. SOCIAL ATTRIBUTES FOR MALES

Imposing the female characteristics as the "other", the patriarchy also assigns attributes for males which it designates as the expected traits in a human being. The discourse serving to this end is so prevalent in the daily use of language that this binary opposition of male attributes as the norm versus female attributes as the "other" is taken for granted in social mindset, favoring the former. The contexts in Tables 4.81-4.88 are the manifestations of the presentation of male qualities as the norm.

Table 4.81 Translation Evaluation for Example 1 of Contexts with Social Attributes for Males

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
İstanbul'dan çıkardığım ders, orada tutunabilmek için insanın köyden yanında asker gibi getireceği, işçi gibi çalıştıracağı en azından üç erkek çocuğu olması gerektiğidir (p. 47).	The lesson I learned during my time in the city is that in order to make it there, you need to have at least three sons that you can bring over from the village to slave away for you (p. 49).	La leçon apprise à Istanbul, c'est que, pour pouvoir tenir dans cette ville, il fallait avoir au moins trois fils qu'on puisse faire venir du village, mobiliser près de soi comme des recrues et faire marner comme des ouvriers (p. 65-66).

Table 4.81 presents the phrase "işçi gibi çalıştıracağı en azından üç erkek çocuğu" (at least three sons to make them work like laborers) within the context with social attributes for males. The expectations attributed to males within societies may exhibit variations due to multifarious factors. These differences are contingent upon cultural differences. The engagement of men within the labor force serves as an example of social anticipations directed towards the male gender. Men historically emerged and dominated in professions like agriculture or mining that demand physical power. Across numerous societies, gender roles have historically elevated men's status above that of women's within occupational domains. Men are commonly perceived as possessing heightened physical robustness and endurance, whereas women are often characterized as more attuned to matters of sensitivity. Given the prevalence of traditional patriarchal frameworks in many cultures, considerable esteem is placed upon men's dominion and influence. Consequently, within societies, when families are expecting prospective children, the initial preference frequently gravitates towards a son rather than a daughter. In the context in Table 4.81, the protagonist's transition from a rural setting to an urban metropolis accentuates the likelihood of his employment pursuits gravitating towards physically demanding occupations. In such scenarios, social expectations lean towards the conception of a male child, predicated on the requisite physical aptitude demanded by the employment opportunities. In line with these expectations, the source text presents an example of the portrayal of physical strength, a quality supposedly inherent in men. The source expression focusing on the necessity of having sons to get them to work with the signs "en azından üç erkek çocuğu olması gerektiği" is translated as "need to have at least three sons" without any meaning transformation placing a premium on the "need" and "at least three sons" in TT1. As the family has too much work to do, the expectation is to merge the powers of three sons to cope with all that work. As the sons can perform any duty requiring physical strength and endurance, the idea of three sons to do the work sounds like a life-saver for patriarchal societies, which in turn establishes men as the sole power owners in the society. The sign "işçi gibi çalıştıracağı" (make them work like laborers) is also significant in that context since it implies that men readily accept any physical task trusting their strength. It is translated as "to slave away for you" in TT1. Working like a laborer as is the case in the source text requires commitment to work very hard under the command of a person in charge. The sign "slave away" in TT1 is an

excessive form of this commitment. This phrasal verb (slave away) is connotatively about working for someone without any claim; however, one's sons are the automatic beneficiaries of the work performed for the family in patriarchal societies. In this case, the sign "slave away" leads to an excessive amount of work performed in return for nothing as compared to the commitment to work for your family. This meaning transformation results from over-interpretation of the sign "working like laborers". On the other hand, the phrase "işçi gibi çalıştıracağı en azından üç erkek çocuğu" in the ST is translated as "il fallait avoir au moins trois fils [...] faire travailler comme des ouvriers" (you had to have at least three sons [...] make them work like workers) in TT2, preserving the sign and the meaning without meaning transformation. As a result, it is possible to state that the phrase in question highlighting that men easily accept all kinds of physical tasks by relying on their strength is preserved for TT2 reader.

Table 4.82 Translation Evaluation for Example 2 of Contexts with Social Attributes for Males

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Üç tane aslan gibi erkek çocuğum olsun, ben onlarla İstanbul'a gidip, şehir dışındaki ilk tepede kendi evimi yapıp bu sefer şehri fethederim diye düşündüm (p. 47).	I thought I'd have three strapping boys before going back to Istanbul, and this time I'd be able to build myself a home on the first empty hill I came across and go on to conquer the city from there (p. 49).	Je me disais qu'il fallait que j'aie trois garçons forts comme des lions , que je parte à Istanbul avec eux, que je construise ma maison sur la première colline et que, cette fois, je pourrais conquérir la ville (p. 66).

As can be seen in Table 4.82, the sign "aslan gibi erkek çocuğum" (lionlike sons) can be taken as an example within the frame of social attributes for males. The predilection for male progeny finds its roots in the aspiration to sustain the long-held hierarchical gender structure, perpetuating the notion that male descendants bear the family lineage and legacy. Within certain cultural contexts, the preference for male children stems from their perceived role as inheritors of familial assets and prosperity. This practice engenders the marginalization of female kin and sustains socio-economic disparities between females and males, favoring the latter. In the source culture, the idiomatic phrase "aslan gibi" (lionlike) is used to depict men. This linguistic construct encapsulates one of the social anticipations for men – that of possessing paramount physical potency and courage. This phrase, recurrent within the source culture, also serves to underscore the robustness of the male physique. In TT1, this sign is translated as "strapping boys". While the

adjective "strapping" is used for strong and durable people, the adjective "aslan gibi" (lionlike) in ST is used to denote a stronger sense. In this case, the sign is transferred to the TT1 reader through under-interpretation of the meaning resulting in insufficient meaning of the source sign. The sign goes as "garçons forts comme des lions" (boys strong like lions) in TT2. It can be noted that the sign is over-interpreted by expressing it more explicitly with the sign "forts" (strong) in TT2. A metaphorical and therefore implicit sign in the source text is explicated in TT2 with this translation.

Table 4.83 Translation Evaluation for Example 3 of Contexts with Social Attributes for Males

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
"Allah senin tuttuğunu altın etsin yenge," derdim ki Mevlut ekmeği aslanın ağzından almak için alttan almayı babasından görsün , zengin olmak için boyun eğmek gerektiğini öğrensın (p. 65).	May God bless all that you touch, sister,"I would say so that Mevlut would learn that if you want to survive in this jungle, you have to make certain compromises, so that he would understand that if you want to be rich, you must be prepared to grovel" (p. 80).	« Que Dieu transforme en or tout ce que tu touches, Yenge », disais-je, pour que Mevlut voie bien par son père comme il était difficile de gagner son pain, pour qu'il apprenne qu'il fallait la jouer humble et modeste, qu'il fallait courber l'échine pour devenir riche (p. 99).

Table 4.83 demonstrates the phrase "babasından görsün" as an example in the context with social attributes for males. According to Berktaş (1996), the patriarchal framework encompasses the entire spectrum of social existence, imprinting gender distinctions onto every facet, ranging from female-male dynamics to gender-defined roles, individual behaviors, and inclinations. This structure extends its influence to the configuration of masculinity and femininity, as well as the constructs of parenthood in the forms of motherhood and fatherhood. This system, which segregates individuals based on gender, engendering inequality, is historically rooted (Berktaş, 1996: 46). Yüzer and Demez (2021) state that men are encoded as a gender vested with authority and strength while being expected to remain detached from emotions and empathy. This sociocultural construction of masculinity significantly shapes the connotations linked to fatherhood and the modalities through which paternal roles are enacted. The concept of patriarchy, emblematic of paternal authority, emerged concomitant with the advent of agrarianism. Within this context, familial possessions and land ownership were vested in the male figure (Yüzer and Demez, 2021: 15-18). As stated by Demez (2005), patriarchy entails

the endowment of rights and responsibilities, encompassing lineage transfer, inheritance transmittance, economic potency, and comprehensive jurisdiction over the child(ren) and partners, all exclusive to the male gender. Within societies governed by patriarchal norms, the father occupies the position of paramount authority within the family unit (Demez, 2005: 61). Özbay and Baliç note that all aspects of familial governance are centralized around the father, who wields ultimate decision-making powers. Consequently, all spheres of existence, including family dynamics, gravitate toward male influence (Özbay and Baliç, 2004: 89). At this juncture, given the perception of the male as the primary provider of everything within the family, it follows that the boy is expected to acquire, from his paternal forebears, the requisite knowledge to assume this role. The sign in question is translated as "Mevlut would learn that" in TT1. In TT1, the sign "babasından" (from his father), which demonstrates that men learn from their fathers, is wiped out for TT1 reader, deleting the social attribute of males to be taken as the ideal beings. In TT2, on the other hand, with the sign "par son père" (by his father), which highlights that men are expected to learn from their fathers, the patriarchal mindset is preserved. Therefore, while the TT1 reader cannot realize any patriarchal attribute in the context in Table 4.83, TT2 readers will feel that a son must learn the life, in other words the manly behavior patterns, from their fathers as is the case in the ST.

Table 4.84 Translation Evaluation for Example 4 of Contexts with Social Attributes for Males

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Bir keresinde tıraş losyonunun kokusunu daha iyi koklamak bahanesiyle burnunu boynuma doğru sanki ben ibneymişim gibi alaycılıkla yaklaştıran bir maskarayı çenesine çaktığım sert bir yumrukla devirerek, arka sıralarda oturan kabadayılardan saygısını kazanmıştım (p. 74).	Once some clown was trying to mock me, leaning into my neck pretending he wanted to smell my aftershave, as if I were some sort of queer , so I gave him an uppercut that sent him flying, and that won the respect of all the back-row bullies (p. 95).	Le jour où j'ai étalé d'un coup de poing dans la mâchoire le petit rigolo qui essayait pour se moquer de fourrer son nez dans mon cou, comme si j'étais un pédé , sous prétexte de mieux sentir l'odeur de la lotion après rasage, j'ai gagné le respect des caïds des rangs du fond (p. 115).

As can be seen in Table 4.84, the sign "ibneymişim gibi" (as if I were a faggot) can be taken as another example within the context with social attributes for males. The reasons why men are perceived as "faggot" in society or that certain characteristics, or behaviors depict men as "faggots" are caused by cultural and social factors. These factors have

contributed to the construction of gender norms and stereotypes that dictate how individuals are expected to behave according to their assigned gender. Many societies have long-standing traditional gender norms that set specific roles, behaviors, and characteristics for women and men. Men are expected to stand firmer and stronger in social memory. In order to adapt to the society and avoid being ridiculed, men are taught to avoid behaviors that will show them weaker and more sensitive. These, in turn, affect the gender norms of the media and popular culture forms. For example, putting on nice scents is seen as an action that is more specific to women. Although it should seem perfectly normal for men to wear fragrance, in the patriarchal society mentality, men's wearing fragrance may cause them to be seen as more "feminine". Different cultural and social contexts can shape how this perception is experienced by different groups of people. When men display features that are supposedly incompatible with traditional and patriarchal masculinity, they are labeled as a "faggot" since they are seen as deviating from social norms. In the source culture, "ibne" is a word defined as a passive homosexual man⁷² according to the TDK. However, this sign has been expanded to cover all people displaying traditionally unexpected behaviors. The people who do something bad to another person are also labeled as such, adding to the negativity of this sign to cover all unorthodox behavioral patterns. The sign in the ST is translated as "as if I were some sort of queer". The word "queer" is defined as "different in some way from what is usual or normal"⁷³ in the Merriam-Webster Dictionary. "Queer" is a word used without any gender discrimination. Therefore, a specific sign used for men denotatively in the ST is translated with a more general sign "queer" that refers to any gender pattern in TT1, potentially resulting from darkening of the meaning since a specific sign is rendered with a more general sign, making the meaning obscure for TT1 readers. This sign in the ST is translated as "comme si j'étais un pédé" (as if I was a faggot) in TT2. The sign "pédé" in French means male homosexual. Since the article "un" is an article used for men due to the nature of French, there is no meaning transformation in TT2. In TT2, it can be stated that the sign and meaning are preserved for TT2 readers.

⁷² Turkish Language Association. <https://sozluk.gov.tr/>. Accessed on 20.08.2023

⁷³ Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/queer>. Accessed on 20.08.2023

Table 4.85 Translation Evaluation for Example 5 of Contexts with Social Attributes for Males

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Müdür ve İskelet Avrupalı yoz şarkıcıların etkisiyle erkeklerin kadın gibi uzun saç bırakmalarının hiç yakışmadığını pazartesileri bayrak töreninde söyleyip öğrencileri sık sık tehdit etmişlerdi ama saçların kesilmesi ancak darbeden sonra okula askerlerin gelmesiyle başarılı (p. 79).	The principal and Skeleton had been threatening some kind of action for ages during the Monday flag-raising ceremony, saying it was inappropriate for boys to wear their hair like women , just to imitate some degenerate European, pop stars (p. 103).	Pendant les cérémonies du drapeau le lundi, le directeur et Squelette vilipendaient régulièrement les garçons qui gardaient les cheveux longs comme les femmes à l'exemple de chanteurs européens dégénérés et ils les sommaient fréquemment de les faire couper, mais ce n'est qu'après le coup d'État, avec l'arrivée des militaires dans notre école, qu'ils réussirent à mettre leurs menaces à exécution (p. 124).

Table 4.85 presents the phrase "erkeklerin kadın gibi uzun saç bırakmaları" (men having long hair like women) as an example of the context with social attributes for males. The idea that men should wear shorter hair, particularly when compared to women, derives from established social conventions and cultural anticipations, rather than a feature inherent in their nature. Analogously, just as there exists no inherent justification for women to wear long hair, there is no inherent rationale dictating that men should abstain from having long hair. It is important to acknowledge that attitudes concerning hair length vis-à-vis gender expression have evolved over time, and numerous societies have evolved towards greater inclusivity, accommodating diverse gender expressions. Throughout history, various cultures have linked specific hairstyles with gender roles. Within many societies, short hair is emblematic of masculinity, while long hair symbolizes femininity. These norms have frequently been reinforced through social expectations, serving as visual markers to define the genders. Men are considered to adhere to prescribed behaviors and appearances related to masculinity, which encompasses wearing short hair. Any divergence from these conventions, such as men wearing long hair, could invite social censure. As related to these ideals, short hair has been construed as emblematic of practicality and physical might. Conversely, long hair has at times been linked to notions of gentleness, incongruity, or femininity. The belief

that specific hairstyles are appropriate for only a particular gender is a vestige of historical gender norms. This hairstyle issue is also addressed in the ST as can be seen in Table 86. The sign "erkeklerin kadın gibi uzun saç bırakmaları" (men having long hair like women) in the ST is translated as "boys to wear their hair like women" in TT1. The sign "long" is wiped out in TT1, deleting a specific sign seen appropriate only for women. This, for the TT1 reader, wipes out the sign of social attributes for men not to have "long" hair. In contrast, the sign in the ST goes as "les garçons qui gardaient les cheveux longs comme les femmes" (the boys who wear long hair like women's) in TT2. With all the signs preserved in TT2, there is no meaning transformation in the context dictating the social attributes for males not to have "long" hair, another socially constructed expectation of a particular gender.

Table 4.86 Translation Evaluation for Example 6 of Contexts with Social Attributes for Males

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Bıyıklı halini beğenmedi Mevlut. Kendini "güzel" bulmadı (p. 132).	Mevlut didn't like himself too much with a mustache. He didn't think he looked "nice." (p. 191).	Mevlut ne se plut pas en moustachu. Il ne se trouva pas beau (p. 221).

Table 4.86 presents the sign "güzel" (beautiful) in terms of the context with social attributes for males. In the source culture, the concepts of "beautiful" and "handsome" vary according to the gender they address. The traditional use of "handsome" for men and "beautiful" for women is related to a broader paradigm of gender-biased language, reflective of and contributing to conventional gender norms and perceptions. Numerous languages have historically assigned specific words and adjectives to distinct genders. In English, "handsome" predominantly pertains to men, while "beautiful" is linked to women as is the case in the source language. These linguistic conventions mirror historical gender roles and social norms. Various cultures have underscored the valorization of male traits such as strength, assertiveness, and physical appearance, which might underscore the prevalence of "handsome" for describing men. Historical conventions have dictated dissimilar beauty standards for women and men. "Handsomeness" often encompasses qualities deemed attractive in men, encompassing attributes like a robust jawline, facial features, and demeanor. Conversely, "beautiful" is related to qualities admired in women, such as elegance, poise, and physical allure. The use of the word "beautiful" within the source text accentuates an unconventional facet attributed to

the male character, as the adjectives "beautiful" and "handsome" hold distinct connotations within social linguistic memory. The sign goes as "nice" in TT1. The word "nice" is defined as "pleasant, attractive"⁷⁴ in the Oxford Dictionary. In this case, since the sign "nice" is an adjective that can be used for either gender in the social mindset, the sign which is shown as an unusual feature for the social attribute for men is darkened in TT1, resulting from darkening of the meaning. What makes this sign of "beautiful" an unusual feature for men is the use of quotation marks in the source context. These quotation marks signal unusual and unnatural language use in the source context. With the supposedly feminine sign translated with a sign that addresses either gender, the meaning is made obscure for TT1 readers. In contrast, the sign "güzel" (beautiful) is translated as "beau" (handsome) in TT2. The sign "beau" used in TT2 is an expression used for the physical appearance of the man. Because of the compliance of the TT2 sign "beau" (handsome) with the social construction as opposed to the source context, the use of a so-called masculine sign for a supposedly feminine sign in TT2 can be thought as opposition of the meaning.

Table 4.87 Translation Evaluation for Example 7 of Contexts with Social Attributes for Males

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Ağbi, Paşa karısından korkuyor olmalı , bizim Mardinli arkadaş Paşa'yı 66'da kendi gözüyle görmüş (p. 145).	Maybe the pasha is scared of his wife , because our friend from Mardin saw him with his very own eyes at number sixty-six (p. 213).	Il doit avoir peur de sa femme , car notre ami de Mardin a vu, de ses yeux vu, le pacha au 66... (p. 244)

As presented in Table 4.87, the phrase "[p]aşa karısından korkuyor olmalı" (the pasha must be afraid of his wife) can be taken as an example within the frame of social attributes for males. An expectation for men in societies is that men must be fearless and strong individuals. Therefore, men's fear of their wives in social memory is not a feature expected of them. In such a situation, men in societies turn out to be the people who cannot adapt to the socially constructed gender norms and therefore are the subjects to ridicule and humiliation. In the ST, it is understood that the probability of the pasha being afraid of his wife is quite high due to the grammatical structure of the source language.

⁷⁴ Oxford Dictionary. <https://www.oxfordlearnersdictionaries.com/definition/english/nice?q=nice>. Accessed on 20.08.2023

The inflection of the "malı" (must) in the verb "olmalı" (must be) in the source text refers to a prediction confirmed by strong evidence. However, the phrase in the ST is translated as "[m]aybe the pasha is scared of his wife" in TT1. The word "maybe" used in TT1 refers to a probability without any rationale for this. In other words, the sign "maybe" is used in situations that do not give certainty about whether something will happen or not. In this case, since the probability in the source sign is reduced in TT1, this meaning transformation can be said to result from under-interpretation of the meaning. In TT2, the phrase is translated as "[i]l doit avoir peur de sa femme" (He must be afraid of his wife). It can be said that the sign and the meaning are preserved without any meaning transformation in TT2 with the use of the modality "il doit" (he must) to refer to a strong probability as is the case in the ST.

Table 4.88 Translation Evaluation for Example 8 of Contexts with Social Attributes for Males

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Ya kız güzel değil ya da sen çok saf bir adammışsın. Adın ne senin? Güzel çocuksun , bir çay iç (p. 180).	"Either she's really ugly, or you're a real innocent. What's your name? You're a good-looking lad , sit down and have some tea." (p. 269).	Soit la fille n'est pas jolie, soit tu es un grand naïf. Comment t'appelles-tu ? Tu es un beau garçon . Prends donc un thé (p. 303).

Table 4.88 presents the phrase "[g]üzel çocuksun" (you are a nice boy) that can be taken as another example within the frame of social attributes for males. In this context, the sign "güzel" does not refer to a physical trait but rather the inner qualities of the boy. Therefore, it can be associated with the adjective "nice" rather than beautiful. For the people with good manners and conscience, the sign "güzel" (nice) can be used in the source culture. The implication that "güzel" refers to the inner beauty of the boy can be supported with the use of the adjective "saf" (guileless) in the source context. In other words, the characterization of someone as "güzel" in the source culture can also extend to characterizing a person as virtuous and morally commendable, as exemplified in the source text. In TT1, the phrase "[y]ou're a good-looking lad" is used in a holistic context to connote the physical attributes of the male figure. According to the Merriam-Webster Dictionary, "good-looking" is defined as "having a pleasing or attractive appearance"⁷⁵,

⁷⁵ Merriam-Webster Dictionary. <https://www.merriam-webster.com/dictionary/good-looking>. Accessed on 20.08.2023

which means that the connotative meaning of the sign "güzel" used in the source context is lost reproducing a denotative meaning of the sign. Therefore, although the sign used in the TT1 translation carries one of the potential meanings of the sign in the ST, the meaning that does not occur in the source text is used, which can be labeled as sliding of the meaning as a designification. Similarly, the expression "[t]u es un beau garçon" (you are a handsome boy) in TT2 also refers to the physical attributes of the boy with the sign "beau" (handsome). In the Larousse Dictionary, the word "beau" is defined as "qui suscite un plaisir esthétique d'ordre visuel ou auditif", which elicits aesthetic pleasure of a visual or auditory nature. Therefore, although the sign used in the TT2 translation carries one of the potential meanings of the sign in ST, the meaning that does not occur in the source text is used, which can be labeled as sliding of the meaning as a designification.

4.9. OTHERIZED ORIGINS

While the acts of discrimination and otherizing have been gender-based so far, Tables 4.89-4.93 present contexts of discrimination based on the ethnicity, religious affinity and economic status of the characters.

Table 4.89 Translation Evaluation for Example 1 of Contexts with Otherized Origins

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Eski masallar gibi saf ve sınırsız bu gecede Türk olmak yoksul olmaktan çok daha iyi bir duyuydu (p. 110).	[...] in this night, pure and everlasting, like an old fairy tale, being Turkish felt infinitely better than being poor (p. 153).	[...] en cette nuit pure et sans fin comme dans les contes anciens, se sentir turc valait mieux qu'être pauvre (p. 179).

Table 4.89 presents the sign "çok daha iyi" (much better) as an example of the context with otherized origins. Akova (2020) contends that the notion of the "other", a pivotal facet within the realm of intercultural communication, represents a multifaceted concept subject to scrutiny across diverse disciplines and angles of examination. This construct assumes a problematic essence, thereby engendering extensive scholarly investigations. Anchored in the underpinning construct of identity, it stands juxtaposed to the conceptions of "self" and "us" (Akova, 2020: 4481). The notion "otherized origins" delineates the process whereby specific cohorts of individuals undergo classification as distinct or foreign, frequently contingent upon factors as diverse as nationality, ethnicity,

or cultural heritage. This course of action frequently culminates in the perception of these collectives as divergent from the prevailing or dominant culture. The phenomenon of otherizing is amenable to observation within an array of historical and contemporary contexts, with its ramifications extending across intricate social, psychological, and political dimensions. Human proclivities are inclined towards regarding their indigenous cultural norms and practices as superior to others. This predilection, termed ethnocentrism, can potentially lead to the categorization of individuals from the supposedly minor cultural backgrounds as "other" or "foreign." Social inclinations impel the formation of delineations, segregating individuals into the dichotomous categories of "us" (comprising those akin to oneself) and "them" (encompassing those divergent). This binariness rests upon various determinants, encompassing nationality, ethnicity, religion, and more. Historical events such as conflicts, conquests, colonization and migration waves can lead to discrimination and otherizing between different groups within a society. Stereotypes and preconceived notions wield the potential to shape and determine the perceptions of individuals hailing from dissimilar backgrounds. These biases find fortification through media like education or socialization process, thereby culminating in the portrayal of specific groups as outsiders or "others." Frequently, the phenomenon of otherizing serves as an instrument resorted to sustain one group's dominion over the others. Prevailing dominions exploit this mechanism to otherize and subdue minorities or less privileged segments, thereby reinforcing the hierarchies and disparities to meet the dominant parties' needs. Societies undergoing dramatic cultural, economic, or demographic changes might, on occasion, respond by adopting a stance of detachment from perceived agents of transformation, consequently relegating certain groups to the others. In the source text, it is understood that being Turkish is "a much better feeling" than anything else. The sign "çok daha iyi" is translated as "infinitely better" in TT1. The source sign refers to a situation that is "a lot better". However, "infinitely better" refers to an extreme comparative condition as compared to the source sign. Therefore, TT1 has brought an excessive commentary of the situation in which being a Turkish person cannot be compared to anything else. This meaning transformation in TT1 results from over-interpretation of the meaning. The sign "çok daha iyi" goes as "mieux" (better) in TT2. The expression in TT2 alleviates the good feeling being a Turkish citizen confers with the omission of the sign "much" to raise the degree of the comparison. This meaning

transformation in TT2 potentially results from under-interpretation of the meaning. Therefore, while the TT1 readers would signify an excessive feeling of pride in being a Turkish citizen, TT2 readers would not be able to see the importance of being a Turkish citizen for Turkish people with a plain comparative structure.

Table 4.90 Translation Evaluation for Example 2 of Contexts with Otherized Origins

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Sevilmeyen bir hoca olan Fizikçi Fehmi iki ay önce Mevlut'un da kederli ve öfkeli bakışları arasında Diyarbakırlı bir öğrenciyi Türkçesinin tuhaflığını taklit ederek aşağılamıştı (p.112).	This atmosphere of liberty and rebellion lasted only a week. Two months before, the unpopular physics teacher Fehmi had humiliated a student from Diyarbakır by imitating his provincial Turkish accent while the rest of the class, including Mevlut, looked on in anguish and fury (p. 157).	Deux mois plus tôt, sous les regards chagrins et courroucés de la classe, Fehmi, le détesté professeur de physique, avait humilié un élève originaire de Diyarbakır en imitant sa drôle de façon de parler le turc (p. 184).

As can be seen in Table 4.90, the phrase "Diyarbakırlı bir öğrenciyi Türkçesinin tuhaflığını" (a student from Diyarbakır [...] the strangeness of his Turkish) can be taken as another example of a context with otherized origins. Akova (2020) states that the concept of the other is established with identity and constitutes the research topic of almost every social science field from sociology to political science, from communication discipline to economy. In this context, it is necessary to approach the argument of otherizing from different perspectives and carry out effective readings. Intercultural communication, which examines cultural dynamics through the phenomena of identity and representation, explains the cultures of individuals and societies in the context of value judgments, behavior patterns and lifestyles (Akova, 2020: 4481). In societies, people can be otherized for various reasons. The first of these is the establishment of people as the "other" according to their ethnicity. At the same time, people in the society can be otherized based on their dialect or accent. This is because when someone's accent distinguishes them from the majority or dominant culture, it can trigger "us vs them" mentality, which can lead to ostracism because people find it "weird". If a particular accent is associated with negative stereotypes or perceived as less prestigious, people using that accent may face discrimination. In some societies, there is a strong expectation

that immigrants or newcomers will assimilate into the dominant culture, including adopting the dominant accent. Those who fail to satisfy this expectation may be faced with being labeled the "other". Accents can sometimes be associated with low socioeconomic status or lack of educational opportunities. This can lead individuals with certain accents to being perceived as less educated or less capable, resulting in being treated as the "other". Linguistic bias involves judging someone's intelligence, competence, or character based on their language or accent. Such prejudice can lead to exclusion or humiliation. The phrase in question is translated as "a student from Diyarbakır [...] his provincial Turkish accent" in TT1. The sign that includes the alienation for the strangeness of the Turkish accent of the student mentioned in TT1 is translated with the sign "provincial". The expression "provincial Turkish accent" does not bear "strangeness" ("tuhafılık" in the ST) for TT2 readers. A provincial accent, as the adjective "provincial" implies, is generally the one that is different from the standardized language. As the speakers of the standardized language consider themselves as normal, any deviation from that dominant use of language is labeled as the "other" accent. While the source readers are explicitly presented the "otherness" of the character based on his accent in the context, TT1 readers are pushed to signify the otherness of the character, which means that an explicit sign is rendered as an implicit sign in TT1. This meaning transformation can be thought as darkening of the meaning. On the other hand, the phrase in question goes as "un élève originaire de Diyarbakır [...] sa drôle de façon de parler le turc" (a pupil from Diyarbakır [...] his strange way of speaking Turkish) in TT2. In TT2, the sign for the strangeness of the student's accent is preserved without any meaning transformation.

Table 4.91 Translation Evaluation for Example 3 of Contexts with Otherized Origins

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

The signs "Alevi ve Kürtlerin" (Alevi and Kurds) are given as examples within the frame of otherized origins in Table 4.91. Every social group, according to Sağlam and Yaşar (2017), can experience otherness in a variety of situations and at various points in time. Often, it is enough for someone or a group to be otherized to have any characteristic that sets them apart from the majority (Sağlam and Yaşar, 2017: 140). Nahya asserts that otherizing is a style of thinking and perceiving that sometimes results in prejudices and stereotypes as well as pictures that stigmatize a person, group, class, or the general public (Nahya, 2011: 27-38). Moreover, Zariç states that otherizing, which elevates the dominant group, also results in unfavorable circumstances like categorizing people (Zariç, 2010: 5-20). Sağlam and Yaşar note that the majority of research on studies done overseas focuses on racial otherizing, antagonism to religion, and sexual orientations. Kurds, Romans, Alevi, or people with alternative sexual orientations are the main subjects of studies on this topic in our nation for a variety of reasons, particularly with political or social motives (Sağlam and Yaşar, 2017: 140). This results in an unfair discrimination of people due to the origins that they do not have a say in. The otherizing practices of cultures can still be seen despite efforts to foster cultural and intercultural understanding, battle stereotypes, and promote equality. In TT1, the whole context in the ST is omitted, also wiping out the context with otherized origins. However, the signs addressing the otherness of people's origins are translated as "Kurdes et alevis" (Kurds and Alevi) in TT2, preserving the sign and the context with otherized origins for the target reader without meaning transformation.

Table 4.92 Translation Evaluation for Example 4 of Contexts with Otherized Origins

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Reyhan Abı, "Doğuluyum ama Kürt değilim," derdi, ama tam nereli olduğunu yaşı gibi sakladı (p. 255).	"I'm from Eastern Anatolia, but I'm not a Kurd," she would say, as secretive about her hometown as she was about her age (p. 393).	Reyhan Abı disait : « Je suis de l'Est, mais je ne suis pas kurde », mais elle ne révélait pas plus son lieu exact d'origine que son âge (p. 437).

As can be seen in Table 4.92, the sign "Doğuluyum ama Kürt değilim" (I am from the East but I'm not a Kurd) can be taken as an example within the scope of otherized origins. Certain individuals might come from cultural backgrounds that defy easy categorization

within a singular ethnical or identity framework. This complexity could engender a sense of "otherizing" experienced within societies. Consequently, this situation could lead to worries about the risk of facing unfair prejudice or being subjected to stereotypes predicated on their ethnicity. This psychological dynamic might propel them to exercise caution in divulging their ancestral origins, a discretion potentially stemming from prior encounters with adverse presumptions or prejudiced attitudes. Hence, in pursuit of enhanced adaptability, evasion of unfavorable reactions from their milieu, or sidestepping undue attention, these individuals might adopt strategies of downplaying, concealing, or refraining from talking about their ethnicity. This coping mechanism is driven by the imperative to navigate social dynamics adeptly and potentially mitigate the risk of bias. In accordance with the context of the source text, the female character's assertion of not being of Kurdish origin while expressing her geographic origin with a certain level of comfort exemplifies this inclination toward selective disclosure. In TT1, the source sign "Doğuluyum ama Kürt değilim" is translated as "I'm from Eastern Anatolia, but I'm not a Kurd", in which the sign "Eastern Anatolia" refers to a specific region of Türkiye, making the sign in the ST explicit for the target reader of TT1 with an over-interpretation of the meaning, as a result of which both the particular sign and accordingly the context with otherized origins are over-interpreted. On the contrary, the sign "Doğuluyum ama Kürt değilim" in the ST is translated as "Je suis de l'Est, mais je ne suis pas kurde" (I am from the East, but I'm not Kurd) in TT2. The context with otherized origins is preserved for the reader of TT2 without any meaning transformation.

Table 4.93 Translation Evaluation for Example 5 of Contexts with Otherized Origins

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Mevlut iyi ki iş ortağının Alevi olduğunu Efendi Hazretleri'ne söylememişti. Efendi Hazretleri, Mevlut'un ortağını Sünni bir Türk sanıyordu, [...] (p. 318).	Thank God Mevlut had never told the Holy Guide that his business partner was an Alevi . The Holy Guide thought Mevlut worked with a normal Sunni Turk , [...] (p. 491).	Heureusement que Mevlut n'avait pas dit à Son Excellence que son associé était alévi . Son Excellence pensait que l'associé de Mevlut était un Turc sunnite , [...] (p. 544).

Table 4.93 focuses on the example of the signs "Alevi" (Alevi) and "Sünni bir Türk" (a Sunni Turk) within the context of otherized origins. The phenomenon of "otherizing" finds another manifestation within societies through its interplay in workplace dynamics.

Within this context, apprehensions related to potential misunderstandings or conflicts arising from cultural disparities can prompt individuals to exhibit a preference for collaborating with individuals whose cultural backgrounds are more familiar to them. These inclinations are often spurred by unfounded biases or otherizing, fostering a perception that individuals hailing from specific origins are inherently less reliable or prone to engaging in unethical conduct. The influence of political factors can also contribute to this form of otherizing, thereby culminating in the establishment of an inequitable milieu. This prevailing otherizing attitude operates to the detriment of a fair environment. It is paramount to approach professional interactions with a receptive disposition, irrespective of factors such as religion, language, nationality, race, ethnicity, or sect. This entails prioritizing individual merits and competencies and recognizing the potential advantages inherent in fostering diversity. The signs in question are translated as "an Alevi" and "a normal Sunni Turk" respectively in TT1. The sign "normal" in TT1 serves to further otherize Alevis, stating that being a Sunni is a natural, normal and therefore expected situation. Therefore, the addition of this sign in TT1 that normalizes being Sunni is over-interpreted for the TT1 readers. On the other hand, these signs are translated as "alévi" (Alevi) and "un Turc sunnite" (a Sunni Turk) in TT2 respectively, preserving the unjustified discrimination against the members of a certain sect without any meaning transformation.

4.10. FEMINIST SIGNS

Though far outnumbered by the anti-feminist signs in the text, feminist signs are also determined as a result of the analysis. While anti-feminist signs focus on discrimination on certain individuals or groups of people solely based on social construction, the feminist signs in Tables 4.94-4.102 refer to equal standarts for people irrespective of any categorical assignment.

Table 4.94 Translation Evaluation for Example 1 of Contexts with Feminist Signs

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
1019, Mevlut Karataş, çok konuşuyorsun , arkaya geç!” demişti biyoloji hocası İri Melahat (p. 74).	[...] when the biology teacher , Massive Melahat, said: "Ten nineteen, Mevlut Karataş, you're talking too much , go to the back!" (p. 95).	Une fois, j'en parlais en cours avec Mevlut, on se plaignait mutuellement de nos soucis quand la prof de biologie , la Grosse Melahat, avait lancé : « Mevlut Karataş, tu bavardes beaucoup , passe derrière! (p. 115).

As can be seen in Table 4.94, the sign "[b]iyoloji hocası" (the biology teacher) to refer to a woman can be taken as an example under the major category of feminist signs. Women have taken on a variety of positions in the professional world, frequently assuming responsibilities that are directly tied to their traditional social positions. However, over time, there have been major changes in the nature of women's labor and their participation in formal employment. Women's labor is frequently domestic or involves duties like raising children in many countries. The types of employment available to women saw a substantial change as of the Industrial Revolution. Women were frequently employed in factories, notably textile mills, as companies proliferated and manufacturing became more centralized. These jobs frequently offered low pay and required long hours in challenging environments. Later, the two World Wars had an effect on the participation of women in the work field. As a result of the widespread male conscription, women were required to fill a variety of tasks in formerly male-dominated fields and started to work in public domains in greater numbers. Women were employed in offices, factories, and other sectors. A growing discussion about gender roles and equality resulted from several women choosing to stay in the job after the wars. The notion that women would handle the majority of the caregiving and household tasks persisted, nevertheless. Women's rights issues, especially their place in the workforce, were given particular emphasis by second-wave feminism. Women's agency and professional exploration outside of established roles received increasing attention during this time. More opportunities for women in a range of occupations have emerged as a result of evolving legal and social standards. Laws against gender-based discrimination in the workplace have been passed in numerous nations. Women gradually made their

way into traditionally male-dominated professions including law, medicine, and technology. Nowadays, women work in a variety of industries and professions. It is crucial to state that women play significant roles in business, politics, academia, entertainment, and other fields. The pay gap between genders and issues with work-life balance are still the issues in many regions of the world. Depending on socioeconomic factors, cultural standards, and historical settings, different cultures have different rates of female labor force participation. It would be fair to say that the majority of the characters in the novel are males. Under the major category of feminist signs, it is crucial to stress that the female character has a profession in the context in Table 4.94. The sign "biyoloji hocası" is translated as "the biology teacher" in TT1. The status of women's occupation in TT1 is conveyed to the reader of TT1 by preserving the feminist sign without any meaning transformation. Moreover, the phrase in this context "çok konuşuyorsun" goes as "[y]ou're talking too much" in TT1. The discourse of the female character, a biology teacher, addressed to the student can be interpreted in the source text as an expression of anger. While the expression of anger is generally attributed to males, it is attributed to a woman in this context, challenging the conventional gender roles and expectations. It is feasible to say that this expression of anger is safely transferred to the reader of TT1. On the other hand, the sign "biyoloji hocası" is translated as "[l]a prof de biologie" (the biology teacher) in TT2. In the nature of French, the article "le" is used for males, while the article "la" refers to females. Therefore, from this expression, it is possible to infer that the biology teacher is a female. In the source text, the sign, which emphasizes that the female character has a profession, is transferred to target reader of TT2 by preserving the feminist sign without any meaning transformation. However, the sentence "çok konuşuyorsun" showing the anger expression of a woman goes as "[t]u bavardes beaucoup" (you are talking a lot) in TT2. The discourse of the female character can be interpreted in the source text as an expression of anger. In TT2, the expression "beaucoup" (a lot) alleviates the teacher's anger; the sign "beaucoup" (a lot) does not refer to any expression of anger. If the expression "beaucoup trop" (too much) was used in TT2, this would also refer to expression of anger with the sign "trop" (too), which could refer to the feeling of anger. Therefore, it is plausible to claim that the sign "çok" (too much) and the meaning of anger expression are under-interpreted for the target reader of TT2.

Table 4.95 Translation Evaluation for Example 2 of Contexts with Feminist Signs

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Zaten tapusu bile olmayan evin mirasçısı yalnız kendisi değil, köydeki annesi ve ablalarıydı . Bu konuları kurcalamak istemedi (p. 166).	In any case, he wasn't the only one who was entitled to a share of revenue from the house (which was still not registered in anyone's name); his mother and sisters in the village also had a claim . He decided he didn't want to get too involved in these matters (p. 247).	C'est pas la peine ! », Mevlut avait renoncé à établir un contrat. D'ailleurs, il n'était pas le seul héritier de cette maison sans titre de propriété, il y avait aussi sa mère et ses sœurs au village . Il n'eut pas envie de creuser le sujet davantage (p. 281).

Table 4.95 focuses on the example of the sentence "[e]vin mirasçısı yalnız kendisi değil, köydeki annesi ve ablalarıydı" (the inheritor of the house was not only himself, but his mother and older sisters in the village, as well) within the major category of feminist signs. The idea that male inheritors should be given preference over females in inheritance and property ownership has its roots in historical, cultural, and social norms. Primogeniture, also known as patrilineal inheritance, has changed over time depending on various cultures and historical periods. In many societies, power and authority have been mostly held by males in patriarchal organizations. Therefore, wealth and property have been frequently passed down through male lines, and inheritance laws mirrored and reinforced these gender power relations. Male inheritors have been frequently regarded as the bearers of family names in societies, valuing the preservation of family lineages. As it is perceived as the continuity of the family identity, this idea has a role in the preference for male inheritance. Land and property are essential for maintaining economic stability in agrarian communities. Families are able to sustain their way of life through inheriting the land. The orientation for inheritance among men is further reinforced by the perception that boys are better qualified to oversee agricultural holdings and sustain the family's economic activities. Men are frequently viewed in historical gender roles as the family's defender and provider, while women are given roles that focused on nurturing and domestic duties. These roles are reflected in inheritance customs that give preference to male inheritors. Heritage practices have been shaped in large part by cultural conventions. In accordance with their readings of long-standing norms, some societies impose unique inheritance laws that favor male inheritors. Having male

successors can offer political advantages and solidify ruling dynasties in civilizations where political power and alliances are intimately related to family wealth and property ownership. However, international human rights frameworks support gender-neutral equal property and inheritance rights for everyone. Despite this, women may have fewer inheritance rights than men in some cultures, but in others, women may receive the same inheritance rights as men. An example under the major category of feminist signs in the source text is the fact that the mother and older sisters of the male character share the same inheritance rights as the male. At this time, it is clear that women can inherit property equal to males without facing any prejudice based on their gender. The sentence "evin mirasçısı yalnız kendisi değil, köydeki annesi ve ablalarıydı" is translated as "[h]e wasn't the only one who was entitled to a share of revenue from the house [...] his mother and sisters in the village also had a claim" in TT1. In the source text, it is understood that the house is rented to someone based on the previous contexts. Therefore, the expression "to share of revenue" in this context is over-interpreted for the TT1 reader with the integration of the previous contexts in translation of this context in Table 4.95. However, the sign showing that women have the same inheritance rights as men is still preserved for the target reader of TT1 despite the excessive comment placed on the specific sign. On the other hand, the sentence "evin mirasçısı yalnız kendisi değil, köydeki annesi ve ablalarıydı" is translated as "[i]l n'était pas le seul héritier de cette maison [...], il y avait aussi sa mère et ses sœurs au village" (he was not the only inheritor to this house [...], there were also his mother and sisters in the village) in TT2. Due to the use of the expressions "sa mère et ses sœurs" (his mother and sisters) in French, the sign emphasizing that women have the same inheritance rights as men is preserved for the target reader of TT2 without any meaning transformation.

Table 4.96 Translation Evaluation for Example 3 of Contexts with Feminist Signs

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
"Vah zavallı Rayiha, ana evinden yabancı yere gidiyorsun, çocukluktan çıkıp kocaman kadın oluyorsun, vah zavallı," (p. 193).	"Poor little Rayiha, you're leaving your childhood home to live with strangers, you're not a little girl anymore, you're a grown woman now, poor dear," (p. 291).	« Ah, pauvre Rayiha, tu quittes ton foyer pour une maison étrangère, tu sors de l'enfance, tu deviens une vraie femme, ah, malheureuse » (p. 326)

Table 4.96 presents the sign "[a]na evinden" (from the mother's house) as another example under the major category of feminist signs. The discourses "ana evi" (mother's house) and "baba evi" (father's house) exist in the source culture as part of the social mindset. However, the rhetoric "baba evi" (father's house) is more commonly used in the source culture. This rhetoric reflects enduring patriarchal traditions that grant males more power and control inside the family. In families, the father is typically seen as the head of the household. In addition, language and ideas about family roles have been shaped by the patriarchal mindset. The male line has always been connected to property ownership and inheritance. The perception that the family home is the father's property is further supported by the concept of primogeniture, according to which wealth and property are passed down to the eldest son. The notion that the father is the family's primary defender and provider is also reinforced by cultural norms and behaviors. In light of this, a home's owner is assumed to be a man. In addition, language frequently reproduces and reinforces social structures and conventions. Therefore, the sign "ana evinden" (from the mother's house) can be taken as a feminist sign in the source text, portraying the woman as the owner of the house in defiance of the patriarchal mindset, which assigns the man as the traditional owner of the house. The sign "ana evinden" is translated as "[y]our childhood home" in TT1. In TT1, the sign is darkened since "ana evinden" (from the mother's house) is transformed into "your childhood home". A specific sign in the source text is expanded in TT1. Although the expressions with darkening of the meaning usually become ambiguous and obscure, the feminist sign used in the ST is wiped out within the scope of the major category of feminist signs in TT1. The specific sign of "ana evi" (the mother's house) is darkened with the expression "your childhood home" since the expression "the childhood home" is a more generic sign as compared to "ana evi" (the mother's house). However, the darkening of the meaning in this specific sign results in absence of the sign of the major category of feminist signs with "ana" (the mother) omitted from the context as the owner of a familial propriety. On the other hand, the sign "ana evinden" goes as "[t]on foyer" (your home) in TT2. The possessive pronoun "ton" used in TT2 is attributed to a female character since the person leaving the house is a female, but a false meaning is produced in TT2. Since "ana evi" is translated as "ton foyer", the owner of the house is shown as Rayiha herself. It makes the target reader think that the owner of the house is a woman. In Turkish, the feminist sign is more dramatic in ruling out the father from the

ownership of the house. Although the expression "baba evi" (father's house) is frequently used in the source culture, the sign "ana evi" (mother's house) is a more explicit feminist sign for the source reader. Therefore, the meaning transformation in TT2 potentially results from alteration of the meaning.

Table 4.97 Translation Evaluation for Example 4 of Contexts with Feminist Signs

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Mevlut resmî nikâhı kıyan belediye memuruna "Evet" derken bütün hayatını Rayiha'nın ellerine ve zekâsına güvenle bırakabileceğini hissetti (p. 194).	The moment Mevlut told the marriage officiant "I do," he felt he could put his life in Rayiha's hands and trust in her intelligence (p. 292-293).	Lorsqu'il dit « oui » à l'officier d'état civil qui procédait au mariage, Mevlut sentit qu'il pourrait remettre en toute confiance sa vie entière entre les mains de Rayiha et se fier à son intelligence (p. 328).

As can be seen in Table 4.97, the phrase "[b]ütün hayatını Rayiha'nın ellerine ve zekâsına güvenle bırakabileceğini hissetti" (he felt that he could safely entrust his life in Rayiha's hands and intelligence) can be taken as an example within the major category of feminist signs. Numerous marital unions are founded upon shared principles, objectives, and reciprocal esteem. Congruence between the partners' goals, convictions, and ideals typically leads to a strong foundation of dependability that includes confidence in each other's intelligence. Assurance tends to burgeon when pairs find ease in divulging their musings, notions, and intellectual acuity. The cultivation of confidence in each other's intellectual capacities is more prone to materialization when both parties sense commensurate respect and valuation. Affirmative encounters and accomplishments within matrimony have the potential to fortify reliance. For instance, a woman's husband is more likely to become confident in her abilities if she constantly makes wise decisions or offers insightful viewpoints. The female characters' sympathetic and altruistic qualities are highlighted in the novel. In the source text, the male character, Mevlut states that he feels safe with his wife, Rayiha and that he trusts his wife's intelligence. This is a notable feminist sign since it highlights the man's dependence on his wife and the importance of the intellectual prowess of his wife. The phrase "Rayiha'nın ellerine ve zekâsına güvenle bırakabileceğini hissetti" in ST is translated as "[h]e felt he could put his life in Rayiha's hands and trust in her intelligence" in TT1. Since there is no meaning transformation in TT1, the sign emphasizing respect and trust towards women is preserved within the major

category of feminist signs for the target reader of TT1. On the other hand, the phrase "Rayiha'nın ellerine ve zekâsına güvenle bırakabileceğini hissetti" goes as "[q]u'il pourrait remettre en toute confiance sa vie entière entre les mains de Rayiha et se fier à son intelligence" (that he could confidently put his whole life in Rayiha's hands and rely on her intelligence) in TT2. The expression "en toute" in French can be translated as "all" in English. The sign "güvenle" given in the source text could be translated as "en confiance" (confidently). However, in the TT2, the expression "en toute confiance" means "in complete confidence". In this case, the feminist sign representing the trust towards women is over-interpreted for the target reader, showing the status of women in the household with excessive commentary.

Table 4.98 Translation Evaluation for Example 5 of Contexts with Feminist Signs

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Şehrin kalabalığını, otobüsler arasında karşıdan karşıya koşarak geçen insanları, özgürce etek giyen kızları , at arabalarını, parkları ve eski büyük apartmanları; her şeyi seviyorum (p. 208).	Everything I see on our drive through Istanbul just amazes me: the crowds, the people dodging buses as they run to the other side of the road, the girls in skirts , the horse-drawn carts, the parks, the big old apartment buildings; I love it all (p. 317).	Pendant que la voiture roule dans Istanbul, tout me paraît beau : la foule des citadins, les piétons qui traversent sur le trottoir d'en face en courant et slalomant entre les autobus, les filles qui se sentent libres de porter des jupes , les voitures à cheval, les parcs et les vieux immeubles ; j'aime tout (p. 354).

Table 4.98 focuses on the example of the sign "[ö]zgürce etek giyen kızları" (girls wearing skirts freely) under the major category of feminist signs. Women may encounter limitations on their freedom of dress choice in settings where cultural norms, social expectations, and gender inequality exist. These restrictions can vary significantly across societies and communities. A prevailing perspective often advocates greater modesty in women's attire. Conversely, men generally experience a broader latitude when it comes to the approved clothing patterns, enabling them to make choices with greater freedom as compared to women. Limiting women's clothing choices can be a way to control their self-expression, body autonomy and independence. The patriarchal mentality strives to control women's conduct and appearance by imposing rules on what they can and cannot wear. A woman's ability to act freely is greater in a large city than in a rural area where

she might be more easily judged by others who generally know each other closely. The ethical principles, virtuous attributes, and sense of dignity pertaining to women hold significance within this context. It is posited that this pertains to a woman's upstanding character, virtuous qualities, and honorable comportment. Owing to the expectations imposed upon females, the woman finds herself constrained from donning attire of her choice without impediment or unease. The definition of "appropriate" attire for women is considerably molded by social norms. These norms might be swayed by pressures from peers, familial responsibilities, and local traditions. At times, women might receive counsel to adopt specific modes of dress in order to avert unwelcome attention, harassment, or assault. Constraining the attire of women can serve as an embodiment of gender disparity and hierarchical power dynamics. Within patriarchal societies, there exists a notion that men possess the prerogative to dictate the choices of women. In line with this issue of clothing restrictions and freedom, it is understood from the sign in the source text that women wear skirts freely. This phenomenon signifies that women are exercising autonomy, disregarding the shackles imposed upon them. This example in Table 4.98 stands as another significant example within the major category of feminist signs. The sign "özgürce etek giyen kızlar" in ST is translated as "[t]he girls in skirts" in TT1. The sign "özgürce" in the source text is a feminist sign emphasizing that girls act freely in terms of choosing clothes. Since the expression "freely" is omitted in TT1, the feminist sign is wiped out for the target reader of TT1. On the other hand, the phrase "özgürce etek giyen kızlar" in the ST goes as "[l]es filles qui se sentent libres de porter des jupes" (girls who feel free to wear skirts) in TT2. In TT2, the expression "se sentent libres" (feel free) is conveyed to the target reader of TT2, preserving the freedom of the women in their dressing styles, without any meaning transformation.

Table 4.99 Translation Evaluation for Example 6 of Contexts with Feminist Signs

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

As can be seen in Table 4.99, the sentence "[k]ızlarım başkalarının seçtiği kocalara değil, cesaretle kendi seçtiklerine varıyorlar" (my daughters do not marry the husbands chosen by others, but courageously marry the ones they choose) can be taken as an example of the context with feminist signs. In societies, a woman's marriage to the person she chooses shows that the woman can decide for herself and at the same time act freely in this regard, contrary to the conventional arranged marriage practice applied in patriarchy. In arranged marriages, the man's family visits the girl's family to see if the girl would be "suitable" for the man. At this point, whether the woman wants or not tends to be ignored. In this regard, a woman can have a marriage that she does not want due to family pressure or social pressure. The fear of being judged unfairly or ostracized by society might force women to get married to someone that they do not know against their own wish. Especially in the source culture, women were more restricted in choosing the person they would marry in the past, and factors in this regard could be family dynamics, economic conditions, or social expectations. For example, the source culture used to have "başlık parası" (bride price) for girls in the past. A groom or his family would give the bride's family the money, property or other wealth that the girl's family asked in return from their daughter's marriage. Because of this malpractice, women became both objects of patriarchy and were decided on behalf. Today, with the evolving social dynamics, women can choose the person they would marry more freely. In the source text, there is an emphasis on the courageous choice of the girls regarding the men they will marry. This is another important example under the major category of feminist sign. The sentence "kızlarım başkalarının seçtiği kocalara değil, cesaretle kendi seçtiklerine varıyorlar" is translated as "[m]y daughters don't settle for the husbands someone else picks out for them but bravely go with the men they choose for themselves" in TT1. The fact that girls can choose the person they will marry is a feminist sign in the source text, but the use of the sign "varmak" gives the feminist sign an anti-feminist quality because "varmak" is used to mean "going to someone else's house" in the source text. In addition, with the sign "varmak" in the ST, it can be inferred that the sign in question shows long-held aspiration of the girls by getting married, as if marriage is their only attainment in this life. While the sign "cesaretle", which is a feminist sign, is preserved by the expression "bravely" in TT1, the sign "varmak" in the source text is translated with a feminist sign "go with" in TT1. Since the expression "go with" is a reciprocal expression, TT1 produces an opposite

meaning for the target reader of TT1, turning an anti-feminist sign in the source text into a feminist sign. Conversely, the sentence "kızlarım başkalarının seçtiği kocalara değil, cesaretle kendi seçtiklerine varıyorlar" in the ST goes as "[m]es filles épousent non pas le mari que les autres leur imposent mais celui qu'elles ont le courage de choisir par elles-mêmes" (my daughters do not marry the husband that others impose on them but the one they have the courage to choose for themselves) in TT2. The feminist sign "cesaretle kendi seçtikleri" is preserved with the feminist sign "le courage de choisir" in TT2, showing women could choose the person they would marry with courage. The phrase "başkalarının seçtiği" (chosen by others) in the ST is translated as "imposer" (impose) in the TT2 in the rest of the context. The verb "imposer" (impose) in French is to force something to be accepted. Therefore, it is possible to state that TT2 produces an excessive meaning of the defied anti-feminist sign in the ST through over-interpretation of the meaning for the target reader of TT2. The over-interpretation of this specific sign makes its patriarchal value more explicit for the target reader of TT2 within the frame of the general feminist perspective in society.

Table 4.100 Translation Evaluation for Example 7 of Contexts with Feminist Signs

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
HİÇBİRİMİZ SATILIK DEĞİLİZ (p. 268).	WE ARE NOT FOR SALE (p. 414).	AUCUNE DE NOUS N'EST À VENDRE (p. 459).

Table 4.100 focuses on the example of the sentence "[h]içbirimiz satılık değiliz" (none of us are for sale) under the category of feminist signs. In social mindset, the phrase "we are not for sale" is often used by women and activists as a slogan or statement to convey the message that women's bodies, rights and autonomy should not be viewed as commodities to be bought, sold or controlled by others. This statement reflects a broader social and feminist perspective, emphasizing the importance of gender equality, bodily autonomy and human rights. The idea that women have the authority to make decisions about their bodies, relationships, and lives is emphasized by this statement. This context rejects the notion that women's decisions can be influenced by outside forces such as marriage, social norms, or economic concerns. This declaration rejects all types of exploitation and abuse, including forced marriage, human trafficking, and sexual abuse. In the source text, the aforementioned phrase "[h]içbirimiz satılık değiliz" ([n]one of us are for sale) stresses the autonomy of female characters. It also defies the social norms

and mentality that aim to control women. The sentence "HİÇBİRİMİZ SATILIK DEĞİLİZ" in the ST is translated as "WE ARE NOT FOR SALE" in TT1. The pronoun "we" used in TT1 is not an all inclusive dramatic sign like the source sign "hiçbirimiz" (none of us). In TT1, the sign "we" refers to women, but with the all inclusive meaning omitted, this sign might not refer to all women, but a certain group of women. If the sign were translated with "none of us", the all-inclusive meaning could be well-preserved in TT1. Therefore, the feminist sign for women's revolt is under-interpreted for the target reader of TT1. Conversely, the sentence "HİÇBİRİMİZ SATILIK DEĞİLİZ" in the ST is translated as "[A]UCUNE DE NOUS N'EST À VENDRE" (none of us are for sale) in TT2. While the expression "aucun" is used for males in French, the expression "aucune" is used to denote feminine. Therefore, the expression "aucune" used in TT2 refers to females, originating from the nature of French. Since the expression "aucune" means "none", it serves as a dramatic sign as is the case with the sign "hiçbirimiz" in the ST. In this case, it can be stated that since TT2 does not contain any meaning transformation, the feminist sign for women's revolt is preserved for the target reader of TT2.

Table 4.101 Translation Evaluation for Example 8 of Contexts with Feminist Signs

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
"Bozacı, bu çalışan kızlar benim evlatlarım; İngiltere'ye sipariş yetiştirmek için sabah minibüs onları evlerine götürene kadar kahramanca çalışacaklar ," dedi (p. 296).	"Boza seller, these hardworking young ladies are like daughters to me. We need to fulfill an order from England; they're soldiering on until the minibus comes to take them home in the morning,"he said." (p. 460).	Bozacı, ces filles travailleuses sont comme mes enfants ; pour traiter à temps la commande pour l'Angleterre, elles travailleront héroïquement jusqu'à ce que le minibus les ramène chez elles au matin, dit-il (p. 509).

As can be seen in Table 4.101, the sign "[b]u çalışan kızlar" (these hardworking girls) and the phrase "[k]ahramanca çalışacaklar" (they will work valiantly) can be taken examples within the major category of feminist signs. The sign "hardworking" in the source text is used for individuals who love to work and constantly produce beneficial service. Therefore, this sign in the ST is a feminist sign used for girls. On the other hand, although the sign "kahramanca" (valiantly) is usually used for men in the social mindset, it is used as a gender-neutral sign in the source text. The masculine sign has become a feminist sign attributed to women. Men are traditionally associated with acts of physical

strength, courage, and valor that are related to the concept of heroism. These acts influence the language and narratives surrounding heroism. As a result, wide-circulating narratives and stories often feature male figures in heroic roles, reinforcing the idea that heroism is a masculine trait. Furthermore, literature, mythology, and the media have played an important role in shaping the perception of heroism and valiant work as the characteristics of men. Historically, women's contributions and achievements have often been overlooked or underestimated in favor of the men and accordingly the patriarchy. This situation leads to the fact that the heroism of women is not recognized enough, further strengthening the perception that heroism is male-oriented. Although the expression "kahramanca" (valiantly) is typically associated with men in the social mindset, it is used as a gender-neutral sign in the source text, reflecting a feminist sign. Therefore, the sign "kahramanca" in ST is taken as an example of this use. The sentence "kahramanca çalışacaklar" in ST goes as "[t]hey're soldiering on" in TT1. In the Merriam-Webster Dictionary, the verb "to soldier on" is defined as "to continue to do something or to try to achieve something even though it is difficult"⁷⁶. The feminist sign for women's "valiant" work is under-interpreted for the target reader of TT1 since valiant work entails much more vigorous and appreciate work than is the case with the sign "soldier on". On the other hand, the sign "bu çalışkan kızlar" is translated as "[t]hese hardworking young ladies" in TT1, thus preserving the feminist sign that women like to work and as productive individuals, and transferred to the target reader of TT1 without any meaning transformation. Conversely, the sentence "kahramanca çalıştılar" goes as "[e]lles travailleront héroïquement" (they will work heroically) in TT2. Thus, with this expression in TT2, the feminist sign for the "heroic" work of women is preserved for the target reader of TT2 without any meaning transformation. In addition, the sign "bu çalışkan kızlar" in the ST is translated as "[c]es filles travailleuses" (these hardworking girls) in TT2, thus, the feminist sign that women love to work as productive individuals is preserved for the target reader of TT2 without meaning transformation.

⁷⁶ Merriam-Webster
28.08.2023

Dictionary.

<https://www.merriam-webster.com/dictionary/soldier%20on>.

Table 4.102 Translation Evaluation for Example 9 of Contexts with Feminist Signs

Source Text (2021)	Target Text 1 (2015)	Target Text 2 (2017)
Samiha gelinliğini Vediha ile Şişli'deki bir dükkândan kendi parasıyla kiralamıştı (p. 430).	Samiha had used her own money to rent the white gown, which she'd found with Vediha in a shop in Şişli (p. 679).	Samiha avait loué de ses propres deniers sa robe de mariée, choisie avec Vediha dans un magasin de Şişli (p. 744).

Table 4.102 takes the sentence "[k]endi parasıyla kiralamıştı" (she rented it with her own money) as an example under the major category of feminist signs. The acquisition of personal income holds significance for women on individual, social, and global levels. Women who are financially independent have the power to direct their own lives, make choices that are in line with their goals, and make valuable contributions to their families, communities, and the overall economy. The attainment of financial autonomy imparts a palpable sense of empowerment and self-sufficiency, affording women the capacity to navigate choices in resonance with their values, objectives, and requisites, while diminishing the necessity for exclusive reliance on external support structures. The act of earning individual income can catalyze an augmentation of self-assurance. It fosters a milieu of accomplishment and intrinsic value by validating women's competencies, aptitudes, and contributions. The realm of financial self-sufficiency grants women the the opportunity for recognition concerning educational pursuits, professional trajectories, family planning, and lifestyle preferences. Moreover, it attenuates dependence on external entities, particularly males, and empowers women to forge their personal destinies. Economic autonomy has the potential to dismantle established gender imbalances. The possession of personal income resources endows women with the means to contest conventional power dynamics and participate in the dismantling of gender-based clichés and conventions. It can be seen from the sentence in the source text that women decide on how to spend their own money. Additionally, it represents women's self-earned income and voluntary spending, giving an example under the major category of feminist signs. The sentence "kendi parasıyla kiralamıştı" is translated as "used [h]er own money to rent" in TT1. The feminist sign showing that women earn money is given with the expression "her own money" in TT1, thus feminist sign is preserved for the target reader of TT1 without any meaning transformation. On the other hand, the sentence "kendi parasıyla kiralamıştı" goes as "[l]oué de ses propres deniers" (rented with her own

money) in TT2. The sign "kendi parasıyla" in ST is translated as "ses propres denier" (her own money) in TT2. In French, "denier" is an archaic term to refer to money. Instead of the use of "argent" (money), the use of the expression "denier" is given in TT2, which is not very common in daily use of the language, but it is still a sign showing that the female character has her own economic freedom, thus it is possible to say that the major category of feminist sign is preserved for the target reader of TT2.



CHAPTER 5. CONCLUSION

This thesis focuses on the analysis of the (anti)feminist signs in the novel titled *Kafamda Bir Tuhaflık* by Orhan Pamuk. The analysis revealed a notable presence of anti-feminist signs in the novel, while the examples of feminist signs were comparatively low. Furthermore, the thesis also delved into the concept of the "Systematics of Designification" which helped to explore how the meanings of (anti)feminist signs in the novel underwent transformations during the process of translation into English (labeled as Target Text 1 in this thesis) and French (labeled as Target Text 2). The results of the translation evaluation of the (anti)feminist signs in Target Text 1 (TT1) and Target Text 2 (TT2) are presented in this part.

5.1. TRANSLATION EVALUATION RESULTS OF (ANTI)FEMINIST SIGNS IN THE TARGET TEXTS

It is concluded from the feminist analysis of the source text that anti-feminist signs could be classified into nine categories based on their focus as the medium of otherizing. Aspects such as "women as objects," "women as the passive recipients", "locations with masculine names", "patriarchal language use", "males as the owners", "women confined to households", "social attributes for females", "social attributes for males", and "otherized origins" were included in these categories as elements within the realm of anti-feminist signs in the source text. In addition, despite their rarity, feminist signs were also acknowledged and covered separately under the category titled "feminist signs". The thesis was then expanded to evaluate the meanings of the relevant signs reproduced in English (TT1) and French (TT2) translations.

5.1.1. The Findings of Translation Evaluation of the Signs Regarding Women as the Object

Objectification of women is a negative and demeaning practice that has traditionally been used in patriarchal settings. It indicates that women are being reduced to nothing

more than objects or items of possession, frequently associating their physical traits with sexuality while ignoring their autonomy, agency, and personality.

Many historical, cultural, and social aspects can be counted to contribute to patriarchal societies' conception of women as objects. It is crucial to remember that not all societies or people support these ideas, but many cultures have adopted a patriarchal tendency. There are some important causes of how frequently women are objectified in patriarchal cultures. The objectification of women is greatly influenced by historical and cultural foundations, gender stereotyping, media and popular culture, economic and power dynamics, sexualization, as well as socialization and education.

In the analysis of anti-feminist signs, the first category was titled as "women as the object". In this category, the objectification of women in fifteen source contexts was discussed. These contexts encompassed various themes, including "abducting girls", "women's clothing", "men's power over women", "women being men's sexual desire", "man catcalling at women on the streets", "objectifying discourses against women", "women being objectified because of their physical appearance", "men seeing themselves as superior to women", "women as self-satisfaction objects to men", "women being passive objects in men's decisions", "women without a say in marriage", "men marrying more than one woman", "women perceived as a peripheral item", and "women being a matter of honor for men". The meaning transformations in translation of the signs relevant to such contexts are given in Table 5.1.

Table 5.1 Meaning Transformations in the Contexts Portraying Women as the Object

Designificative Tendencies	TT1	TT2
Over-interpretation of the meaning	5	4
Darkening of the meaning	2	--
Under-interpretation of the meaning	3	1
Sliding of the meaning	1	2
Alteration of the meaning	1	--
Opposition of the meaning	--	1
Perversion of the meaning	2	--
Destruction of the meaning	--	--
Wiping out the meaning	1	2

In TT1, the anti-feminist signs showing women as the object are over-interpreted in 5 contexts (33.33%); 2 contexts (13.33%) are darkened; 3 contexts (20%) are under-interpreted; 1 context (6.66%) is reproduced through sliding of the meaning; the meaning

of the sign is altered in 1 context (6.66%); 2 contexts (13.33%) are reproduced through perversion of the meaning; 1 context (6.66%) is wiped out. In TT2, the anti-feminist signs showing women as the object are over-interpreted in 4 contexts (26.66%); under-interpreted in 1 context (6.66%); the meaning of the sign is slided in 2 contexts (13.33%); the meaning of one sign is ascribed an opposite meaning in 1 context (6.66%); and 2 contexts (13.33%) are wiped out.

The effect of meaning transformations on the target reader can vary depending on several factors, including the nature and extent of the transformation, the context of the text, and the reader's individual perspective. Within the scope of the clarity of the text, cultural norms, and the cultural discourses included in the source text, the signs about the objectification of women in the novel underwent transformations in meaning in the target texts. These meaning transformations changed the meaning of the original sign for the target reader within the scope of the major category of women as the object.

5.1.2. The Findings of Translation Evaluation of the Signs Regarding Women as the Passive Recipients

Gender inequality against women has persisted throughout history. Due to historical disparities, women have frequently been depicted in diverse communities as being passive and weaker than men. Men, on the other hand, are perceived as stronger and superior.

It is essential to recognize and value the agency, power, and tenacity exhibited by women throughout history and in modern culture. Today's society is becoming more aware of this problem. Efforts are being made to provide stories and programs that elevate and empower women, acknowledging their potential and contributions to society. However, women have encountered numerous challenges and limitations in various societies, including restrictions on their rights and opportunities. These social gender stereotypes and inequalities have reinforced the perception of women as passive recipients. Consequently, men have assumed roles of dominance over women and have often made decisions on their behalf. At the same time, derogatory and inequality-oriented discourses targeting women have become entrenched in societies.

Within the context of anti-feminist signs, ten examples categorized under "women as passive recipients" were discussed. These examples encompass themes such as "men making decisions on behalf of women", "negative attitudes towards women in cases of

premarital sex", "women seeking male permission for their actions", "the impact of social pressures on women", "instances of abducting where women are left in passive roles", "the passive role of women in arranged marriages", "paternal decision-making authority within families", and "male dominance over women". These examples were deliberated upon with the aim of highlighting the historical perception of women as passive recipients and underscoring this perception to challenge and transform these established patterns. The meaning transformations in translation of the signs relevant to such contexts are given in Table 5.2.

Table 5.2 Meaning Transformations in the Contexts Portraying Women as the Passive Recipients

Designificative Tendencies	TT1	TT2
Over-interpretation of the meaning	4	--
Darkening of the meaning	--	--
Under-interpretation of the meaning	2	1
Sliding of the meaning	--	--
Alteration of the meaning	--	1
Opposition of the meaning	1	2
Perversion of the meaning	1	--
Destruction of the meaning	--	--
Wiping out the meaning	1	1

As can be seen in Table 5.2, in TT1, the anti-feminist signs showing women as the passive recipients are over-interpreted in 4 contexts (40%); 2 contexts (20%) are under-interpreted; 1 context (10%) is reproduced with opposition of the meaning; 1 context (10%) is reproduced through perversion of the meaning; the meaning of the sign in 1 context (10%) is wiped out. In TT2, the anti-feminist signs showing women as the passive recipients are under-interpreted in 1 context (10%); altered in 1 context (10%); the meaning of the sign is reproduced with opposition of the meaning in 2 contexts (20%); the meaning of one sign is wiped out in 1 context (10%).

Although the meanings of some signs were preserved for the target reader in the English and French translations of examples found in the source text, within the major category of woman as the passive recipients, in most cases the meanings were transformed for the target reader, which leads them to perceive the status of woman as the passive recipients in a milder way in target texts.

5.1.3. The Findings of Translation Evaluation of the Signs Regarding Locations with the Masculine Names

The assignment of masculine or feminine names to places can be attributed to various factors, including historical, cultural, and linguistic considerations. Nevertheless, it is a prevalent practice for place names to assume masculine identities within societies. This tendency can be traced back to the enduring influence of patriarchal mindset. Given that many influential, esteemed, or powerful historical figures were men, place names like avenues, streets, boulevards, buildings, and locations were commonly bestowed with masculine designations. It was found that most of the places in the novel are named after males. In societies, the names of leaders, explorers, and historical figures are generally male. This is one of the other reasons why place names are predominantly given male names. Additionally, language plays a significant role in shaping these conventions, with certain languages ascribing masculine attributes to place names due to grammatical conventions with inherent gender association.

A total of seventeen examples of locations with masculine place names were found in the analysis of the source text. Among these examples, it was noted that the majority, including places such as "district", "school", "hippodrome", "bus stop", "real estate", "mosque", and "street" are named after masculine figures. Furthermore, only two instances of meaning transformations were identified in the English translations of these place names. Conversely, it was observed that the French translations of these examples preserved the original meaning of the signs in the source text. In cases where a meaning transformation was identified, an expression not present in the source text was introduced to the English translation, resulting in over-interpretation in two examples, constituting 11.76% of the examples. The rest of the fifteen masculine place names were found to be preserved in TT1 while all of the signs with masculine place names were preserved in TT2.

5.1.4. The Findings of Translation Evaluation of the Signs Regarding Patriarchal Language Use

Patriarchal language refers to the use of language that reflects and reinforces traditional gender roles and power dynamics, where men are typically seen as dominant and women as subordinate. This type of language can manifest itself in various ways, both overt and

covert, and it plays a crucial role in shaping social attitudes and perceptions regarding gender.

Patriarchal language use is encountered in various expressions in societies. Use of gender-based pronouns and titles, use of the expression "man" in English to refer to human beings, use of the expression "mankind" to refer to all humanity, stereotypical gender roles, presence of derogatory discourses that subordinate women, occupation and masculine language uses resulting from social roles are embedded in cultures. Recognizing the power of language to shape attitudes and influence social structures, it is important to create a more inclusive and equitable society by promoting language that reflects and respects the diversity of gender experiences.

In the context of anti-feminist signs in the novel, a total of eighteen examples of patriarchal language use were found and discussed. Among these examples discussed, "the use of masculine terms for naming relatives", "incorporation of the word 'man' within a sexist discourse", "the patriarchal language use that otherizes women", "the binary use of patriarchal language that creates opposition", "the presence of derogatory slang expressions degrading women", and "the patriarchal language use for the use of characteristics attributed to genders in societies," or "the patriarchal language use for the derivation of professional titles for women" were also analyzed within the scope of patriarchal language use. The meaning transformations in translation of the signs relevant to such contexts are given in Table 5.3.

Table 5.3 Meaning Transformations in the Contexts with Patriarchal Language Use

Designificative Tendencies	TT1	TT2
Over-interpretation of the meaning	1	1
Darkening of the meaning	6	1
Under-interpretation of the meaning	1	1
Sliding of the meaning	--	1
Alteration of the meaning	--	--
Opposition of the meaning	--	1
Perversion of the meaning	--	--
Destruction of the meaning	--	--
Wiping out the meaning	10	5

As can be seen in Table 5.3, in TT1 the anti-feminist signs with patriarchal language use are over-interpreted in 1 context (5.55%), darkened in 6 contexts (33.33%), under-interpreted in 1 context (5.55%), and wiped out in 10 contexts (55.55%). In TT2, the

number of cases in which patriarchal language use is over-interpreted, darkened, under-interpreted, slided and opposed is 1 while such language use is wiped out in 5 contexts (27.77%). While there were transformations in the meaning of signs containing patriarchal language in the English and French translations of the novel, it was notable that the original meaning was preserved in several examples, which could be the evidence that patriarchal language use is also prevalent in either target culture.

5.1.5. The Findings of Translation Evaluation of the Signs Regarding Male as the Owner

The concept of male ownership or control over various aspects of life finds its roots in historical patriarchy, where social structures were often organized around male authority and dominance. This idea has been prevalent in diverse cultures throughout history, taking on various manifestations.

Given the predominance of patriarchal thinking in societies, the concept of ownership has predominantly been associated with males. For instance, males have historically been regarded as property owners. Since property and land have typically been passed down through male lineages, legal ownership and inheritance have been primarily attributed to men. Men have commonly held the role of primary breadwinners within households, assuming decision-making authority in financial matters, thus being seen in control of all assets economically. Political power, and those who wield it, have often been perceived as males. The leaders and individuals in positions of authority in political contexts have predominantly been males. Similarly, within family structures, males have traditionally been viewed as the decision-makers and holders of power. This perception has been reinforced by gender roles and characteristics traditionally associated with men, portraying them as having the absolute control and influence. The gender equality movements seek to deconstruct these established power structures, advocating for a fair and more inclusive society where ownership, authority, and opportunities are determined not by gender but by individual merit, competence, and choice. These endeavors are essential in confronting and transforming historical norms that perpetuated male dominance and ownership in various facets of life.

A total of seven instances related to the theme of "male as the owner" were found in the source text. In these contexts, examples such as "assigning the ownership title to men", "men as the owners of women", "attributes with religious connotations ascribed to men",

"predominance of male professionals in the text", "use of characteristics conforming to traditional masculinity norms", and "depicting men as the owners of various items such as property, money, power, shops, cars, and even surnames" were discussed within the scope of male as the owner. The meaning transformations identified in translations of the relevant signs are given in Table 5.4.

Table 5.4 Meaning Transformations in the Contexts Regarding Male as the Owner

Designificative Tendencies	TT1	TT2
Over-interpretation of the meaning	1	1
Darkening of the meaning	1	--
Under-interpretation of the meaning	--	--
Sliding of the meaning	--	--
Alteration of the meaning	--	--
Opposition of the meaning	--	--
Perversion of the meaning	1	--
Destruction of the meaning	--	--
Wiping out the meaning	2	--

As shown in Table 5.4, in TT1, the anti-feminist signs showing male as the owner are over-interpreted, darkened, and reproduced through perversion of the meaning in 1 context (14.28%) while 2 contexts (28.57%) are wiped out. In TT2, the anti-feminist signs showing male as the owner are over-interpreted in 1 context (14.28%) while the rest of the relevant signs are preserved. The high proportion of preservation of the meaning regarding these anti-feminist signs could safely be attributed to the prevalence of the similar malpractices in the target culture as well.

Given the prevailing patriarchal perspective within societies, the concept of "ownership" is predominantly associated with males. In the novel, male characters are consistently connected with the notion of "ownership". This association is thought to stem from the perception that men hold a superior, stronger, and dominant position compared to women.

5.1.6. The Findings of Translation Evaluation of the Signs Regarding Women Confined to Households

The confinement of women to household roles is a consequence of the prevailing patriarchal perspective in societies. In societies where patriarchy holds sway, men are typically regarded as individuals who work outside the home, providing the basic needs for the family and enjoying more freedom than women. Conversely, women are often

perceived as individuals primarily confined to domestic responsibilities like housework or childcare.

Numerous factors contribute to this confinement of women within households, including economic considerations, historical practices, cultural beliefs, social roles and expectations, educational constraints, and legal or political systems of certain communities. Over the course of history, these factors have collectively assigned women responsibilities such as child-rearing, cooking, and household chores. Despite women often being the central figures within households, decision-making within the home is typically attributed to men. The process of industrialization further reinforced this division, with men increasingly engaging in factory work, while women becoming more confined to domestic roles. Additionally, the cultural convictions of certain societies have upheld the notion that women should primarily occupy home-based roles. Social norms and expectations that influence gender roles have further restricted women to the roles of wives and mothers. Historically, women's access to education has been limited, further contributing to their confinement within the home. In some societies, legal and political systems that exclude women from public life have also restricted them to domestic spheres. Moreover, women may find themselves confined to the household due to a lack of financial independence, which leads to a sense of dependency on men in a vicious circle.

A total of nine examples were found in the novel within the scope of "women confined to households". These examples are concerned with such aspects as "the character limited to the house", "matters such as housework, raising children or cooking seen as women's responsibilities", "girls' education rights", "women's role in the house", "the thought that women should be confined to households", "home chores being seen as women's responsibility", and "women becoming depressed by being confined to the house". The findings regarding the translations of the relevant signs are given in Table 5.5.

Table 5.5 Meaning Transformations in the Contexts Regarding Women Confined to Households

Designificative Tendencies	TT1	TT2
Over-interpretation of the meaning	8	3
Darkening of the meaning	--	--
Under-interpretation of the meaning	2	--
Sliding of the meaning	1	1
Alteration of the meaning	1	--
Opposition of the meaning	--	--
Perversion of the meaning	--	--
Destruction of the meaning	--	--
Wiping out the meaning	--	--

As can be seen in Table 5.5, in TT1, the anti-feminist signs portraying women confined to households are over-interpreted in 8 contexts, under-interpreted in 2 contexts, reproduced through sliding of the meaning in 1 context, and the meaning of the sign is altered in 1 context. In TT2, the anti-feminist signs portraying women confined to households are over-interpreted in 3 contexts while the meaning of the sign is slid in 1 context.

Due to the dominance of patriarchal viewpoints in societies, the notion of women being restricted to household roles is primarily linked to established social norms and expectations. Through the novel, female characters consistently find themselves confined to domestic settings. In contrast, male characters are portrayed as individuals who work outside the home and hold decision-making authority within household settings.

5.1.7. The Findings of Translation Evaluation of the Signs Regarding Social Attributes for Females

Social attributes for females encompass a range of characteristics, roles, and expectations that societies have associated with women. These attributes have evolved over time and vary across cultures and eras. While some social attributes for females have been empowering and progressive, others have been limiting and reinforcing traditional gender roles.

Gender roles and responsibilities in society exhibit significant diversity. Men tend to experience more freedom and a greater sense of ease compared to women. The social expectations placed on women are notably distinct. For example, men are typically anticipated to possess physical strength and resilience, while women are expected to display attributes such as compassion, empathy, and caregiving skills. Furthermore,

women often face social pressures related to their clothing choices, makeup, and physical appearance. Additionally, women are generally anticipated to excel in communication and social skills. The primary caregiver role for children and family members is often placed upon women. Some societies place a high value on women's modesty and virtue, expecting them to adhere to strict codes of behavior regarding dress and sexual conduct. A total of twenty examples were found under the major category of "social attributes for females" in the source text. These examples were discussed under the topics such as "the nurturing character being a female figure", "emotional and physical traits expected of females", "expected or unforeseen behavioral patterns regarding women's sexual lives", "the social demand for women to conform to established social norms", "expected qualities in the social framework, such as increased compassion, caregiving, and emotional sensitivity", "the social constraints imposed on young girls", "the pressure on women to be compliant", "the reliance expected of women on others", "the pressure on women to conform to the image of a suitable marriage partner", "the expectation that men hold superior economic positions compared to women", "the social expectation for women to assume more subordinate roles compared to men", "the social demands regarding women's clothing and manner of speech", "the social pressure on women to excel beyond other women", or "social expectations concerning women's optimism and talkativeness". Table 5.6 presents the findings of translations of the relevant signs.

Table 5.6 Meaning Transformations in the Contexts with Social Attributes for Females

Designificative Tendencies	TT1	TT2
Over-interpretation of the meaning	2	2
Darkening of the meaning	2	2
Under-interpretation of the meaning	6	1
Sliding of the meaning	3	2
Alteration of the meaning	3	--
Opposition of the meaning	--	--
Perversion of the meaning	2	--
Destruction of the meaning	--	--
Wiping out the meaning	2	--

A can be presented in Table 5.6, in TT1, the anti-feminist signs showing social attributes for females are over-interpreted in 2 contexts (10%); 2 contexts (10%) are darkened; 6 contexts (30%) are under-interpreted; 3 contexts (15%) are reproduced through sliding of the meaning; the meaning of the sign is altered in 3 contexts (15%); 2 contexts (10%) are reproduced through perversion of the meaning; 2 contexts (10%) are wiped out. In TT2, the anti-feminist signs showing social attributes for females are over-

interpreted in 2 contexts (10%), darkened in 2 contexts (10%), under-interpreted in 1 context (5%), and slid in 2 contexts (10%). Although the meaning of some signs was preserved in the English and French translations of the examples, in most examples the meaning was transformed in both target texts under the major category of "social attributes for females".

5.1.8. The Findings of Translation Evaluation of the Signs Regarding Social Attributes for Males

Across cultures and countries, social characteristics attributed to men might differ, embracing a variety of expectations and masculinity-related stereotypes. It is important to recognize that these characteristics are generalizations and not true of all males. Stoicism, physical prowess, the responsibility of being the breadwinners, leadership, independence, a willingness for risk-taking, adherence to heterosexual norms, responsibilities as the provider, limited emotional expression, attention to physical appearance, and active involvement in fatherhood are all social traits that are frequently associated with men. It is important to note that these qualities are not static; they change as civilizations embrace inclusivity and development over time.

The major category of "social attributes for males" was the subject of eight examples found in this thesis. These examples were discussed under subjects like "expectations regarding the physical strength of men", "social expectations for the first child to be a boy", "the father figure", "men perceived as faggots when they do not conform to social norms", "social perception against men having long hair", "association of the word 'beautiful' with only females", and "social expectations of men to be fearless and strong". Table 5.7 presents the findings of translations of the signs analyzed as anti-feminist signs that imply social attributes for males in the source text.

Table 5.7 Meaning Transformations in the Contexts with Social Attributes for Males

Designificative Tendencies	TT1	TT2
Over-interpretation of the meaning	1	1
Darkening of the meaning	2	--
Under-interpretation of the meaning	2	--
Sliding of the meaning	1	1
Alteration of the meaning	--	--
Opposition of the meaning	--	1
Perversion of the meaning	--	--
Destruction of the meaning	--	--
Wiping out the meaning	2	--

As shown in Table 5.7, in TT1, the anti-feminist signs showing social attributes for males are over-interpreted in 1 context (12.5%), darkened in 2 contexts (25%), under-interpreted in 2 contexts (25%), reproduced through sliding of the meaning in 1 context (12.5%) and wiped out in 2 contexts (25%). In TT2, the anti-feminist signs showing social attributes for males are over-interpreted in 1 context (12.5%), slided in 1 context (12.5%), and reproduced through opposition of the meaning in 1 context (12.5%).

This thesis presented eight examples involving contexts with social attributes for males. Although five signs were preserved in French translation, the meanings of the signs in three contexts were transformed for the target readers. On the other hand, all of the signs were translated with transformation in their meanings in English target text, providing differentiated meanings for target readers in signification of the anti-feminist signs.

5.1.9. The Findings of Translation Evaluation of the Signs Regarding Otherized Origins

In this thesis, the term "otherized origins" is used to refer to the way that some people or groups are marginalized, stigmatized, or treated as inferior because of their ethnicity, nationality, religion, or culture that differs from the dominant or majority group. Across cultures, biases and prejudices are frequently formed against certain people or groups, which can result in discrimination and unfair treatment in a variety of spheres of life, including employment, education, housing, or social interactions.

The term "otherized origins" emphasizes the historical, social, and cultural elements that help to establish an opposition between the "in-group" and the "out-group". It emphasizes how crucial it is to identify and combat these damaging stereotypes and biases in order to expand inclusivity, diversity, and social equity. A society where everyone is treated with respect and dignity, regardless of their backgrounds, may be created through embracing and appreciating the rich tapestry of human origins and identities.

This thesis presented five examples within the major category of "otherized origins" in the source text. Certain characters were found to be labeled the other only because of traits including nationality, ethnicity, cultural heritage, religious belief, and sectarian affiliations attributed to them innately through social construction. The meaning transformations related to these contexts are provided under the major category of "otherized origins" in Table 5.8.

Table 5.8 Meaning Transformations in the Contexts with Otherized Origins

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

As can be seen in Table 5.8, in TT1, the anti-feminist signs showing otherized origins are over-interpreted in 3 contexts (60%), darkened in 1 context (20%) and wiped out in another 1 context (20%). In TT2, the anti-feminist signs showing otherized origins are under-interpreted in 1 context (20%) while the relevant signs were preserved in 4 contexts (80%).

To exemplify the inequalities stemming from factors such as nationality, ethnicity, cultural heritage, religious faith, or sectarian affiliations among individuals or groups, the concept of "otherized origins" has been elucidated through five examples. It was stated that the meanings of these examples in the original text were transformed in all English translations. On the other hand, it is noteworthy to state that while the meanings of four of these examples were preserved with the help of the linguistic structures and characteristics in French, only one example was reproduced with a meaning transformation.

5.1.10. The Findings of Translation Evaluation of the Signs Regarding Feminist Signs

A feminist perspective questions and challenges traditional gender roles and stereotypes that prescribe certain behaviors and expectations of individuals based on their gender. It encourages people to break free from limitations. Additionally, feminism has been instrumental in advocating women's rights, including reproductive rights, bodily autonomy, and protection from gender-based violence. Many feminists emphasize intersectionality, recognizing that gender intersects with other factors such as race, class, sexuality, and disability, leading to different experiences of discrimination and privilege. Intersectional feminism aims to address these multiple layers of inequality. In fact,

feminism aims to create a more inclusive society where all gender identities and expressions are respected and valued. Finally, feminism encourages women to recognize their value, existence, and potential besides taking an active role in shaping their lives and communities.

In this thesis, a total of nine examples from the novel were discussed under the major category of "feminist signs". These nine examples were discussed under the topics such as "women pursuing a career", "advocacy for women's inheritance rights", "rhetorical discourse that celebrates women", "the significance attributed to women and their intelligence", "a woman's free attire choice", "a woman's autonomy in selecting her life partner", "women challenging social norms and constraints", "women as professionals engaged in work", and "women who earn money to manage their own finances". The meaning transformations related to these contexts are given under the major category of "feminist signs" in Table 5.9.

Table 5.9 Meaning Transformations in the Contexts with Feminist Signs

Designificative Tendencies	TT1	TT2
Over-interpretation of the meaning	1	2
Darkening of the meaning	2	--
Under-interpretation of the meaning	2	1
Sliding of the meaning	--	--
Alteration of the meaning	--	1
Opposition of the meaning	1	--
Perversion of the meaning	--	--
Destruction of the meaning	--	--
Wiping out the meaning	1	--

As can be seen in Table 5.9, in TT1, the feminist signs are over-interpreted in 1 context (11.11%), darkened in 2 contexts (22.22%), under-interpreted in 2 contexts (22.22%), reproduced through opposition of the meaning in 1 context (11.11%), and wiped out in 1 context (11.11%). In TT2, the feminist signs are over-interpreted in 2 contexts (22.22%), under-interpreted in 1 context (11.11%), and the meaning of the sign is reproduced through alteration of the meaning in 1 context (11.11%). Although the meanings of some signs were preserved for the target reader in the English and French translations of the nine feminist examples found in the source text, in most cases the meanings were transformed and transferred to the target reader within the scope of the major category of "feminist signs".

5.1.11. Designifications in Total

In this thesis, the (anti)feminist signs in Orhan Pamuk's novel titled *Kafamda Bir Tuhaflık* were analyzed from a feminist perspective. The analysis of the source text was discussed in 103 contexts containing signs that implicitly or explicitly refer to nine categories within the context of anti-feminist signs and one other category within the scope of feminist signs.

Table 5.10 Meaning Transformations in Target Texts

Designificative Tendencies	TT1	TT2
Over-interpretation of the meaning	26	15
Darkening of the meaning	17	4
Under-interpretation of the meaning	18	6
Sliding of the meaning	6	7
Alteration of the meaning	5	2
Opposition of the meaning	2	5
Perversion of the meaning	6	--
Destruction of the meaning	--	--
Wiping out the meaning	20	8

As can be seen in Table 5.10, the meaning transformations in translation of the (anti)feminist signs in TT1 were found to result from over-interpretation of the meaning in 26 contexts, darkening of the meaning in 17 contexts, under-interpretation of the meaning in 18 contexts, sliding of the meaning in 6 contexts, alteration of the meaning in 5 contexts, opposition of the meaning in 2 contexts, perversion of the meaning in 6 contexts, and wiping out of the meaning in 20 contexts. While no example was found for destruction of the meaning, the meaning of 2 signs were preserved in TT1. On the other hand, the meaning transformations in translation of (anti)feminist signs in TT2 were found to result from over-interpretation of the meaning in 15 contexts, darkening of the meaning in 4 contexts, under-interpretation of the meaning in 6 contexts, sliding of the meaning in 7 contexts, alteration of the meaning in 2 contexts, opposition of the meaning in 5 contexts, and wiping out of the meaning in 8 contexts. No examples were found for perversion of the meaning or destruction of the meaning in TT2. It is also important to note that out of the 103 contexts discussed for (anti)feminist signs, 55 of them were preserved in TT2 without any meaning transformation.

As stated by Öztürk Kasar (2021), the nine tendencies in Systematics of Translation are divided into three groups within the scope of "field of signification" that arises from the meaning transformation these tendencies result in. The first group is "meaning (within the field of meaning of the sign)", including the tendencies of over-interpretation of the meaning, darkening of the meaning, and under-interpretation of the meaning. The second group is "peri-meaning (at the limits of the field of meaning of the sign)", including sliding of the meaning, alteration of the meaning, and opposition of the meaning. The third group of "meaninglessness (outside the field of meaning of the sign)" includes perversion of the meaning, destruction of the meaning, and wiping out the meaning (Öztürk Kasar, 2021: 28). Upon the analysis of the (anti)feminist signs of 10 contexts in this thesis, the (anti)feminist signs were evaluated within the scope of field of signification, and it was found in TT1 that a total of 61 (59.80%) meaning transformations in the target text still sustained the meaning the source sign. However, 13 (12,75%) meaning transformations in TT1 resulted in taking the meaning of the source sign to its limits, thereby reproducing only peri-meaning for the target readers. On the other hand, 26 (25.49%) meaning transformations in TT1 resulted in meaninglessness, which means that all traces of the source signs are left out in. In TT2, a total of 25 (24.51%) meaning transformations still maintained the meaning of the source sign while 14 (13.73%) meaning transformations took the meaning of the source signs to the limits of signification. Finally, 8 (7.84%) meaning transformations resulted in meaninglessness of the source sign in TT2.

Based on Systematics of Designification proposed by Öztürk Kasar (2021), the majority of the meaning transformations in either target text fall under the field of "meaning (within the field of meaning of the sign)." This underscores the presence of gender discrimination as a pervasive element across societies, languages, and cultures, with a common thread of sexist language associated with this discrimination. It is found that in French translation of the analyzed signs, more than half of these signs were preserved for the target reader. However, for the other signs reproduced in the target texts, while their meanings underwent transformation, it can be observed that the anti-feminist signs persisted in meaning and were transferred to the target readers in the field of their meanings. This pattern also mirrors interpersonal communication in daily life, where messages intended for conveyance are often either over-interpreted or under-interpreted,

sometimes even being perceived as the opposite or being incompletely interpreted. Unlike the field of translation, in everyday interpersonal communication, sliding of the meaning or wiping out of meaning in the message being conveyed to the other party is rare unless external factors like hearing impairment or noisy environments come into play. Interpersonal communication is maintained in this way in daily life. Thus, interpersonal communication tends to converge closely with the "meaning (within the field of meaning of the sign)" category, in compatibility with the findings highlighted in this thesis.

5.2. RECOMMENDATIONS

This thesis aims to propose that literary translators could use a feminist perspective in their analysis process when translating literary texts. This approach aids in addressing the challenges faced during the translation of texts that generally address feminist and (anti)feminist ideologies as the reflection of the social life. It is important to recognize that every literary text inherently embodies an ideology, with one representing the norm and the other embodying an alternative perspective. Gender discrimination, particularly prevalent in social contexts, has established these norms. Consequently, resolving gender discrimination is essential when translating such texts. In order to reproduce this ideological manipulation in a literary text, literary translators should have good command of Systematics of Designification. This systematics assists translators in effectively managing the translation process and minimizing the transformation of meaning in their decisions.

This thesis involved nine categories based on the analysis of anti-feminist signs. Additionally, a category related to feminist signs was discovered in the source text. Within the framework of these categories, the (anti)feminist signs were analyzed and discussed using the Systematics of Designification proposed by Öztürk Kasar (2009, 2015⁷⁷, 2021). Identifying power dynamics in the translation of literary texts is a crucial aspect when dealing with the implicitly or explicitly ideological texts across different cultures. In this context, three fields of signification, as outlined in the Systematics of Designification, along with a total of nine tendencies, assist literary translators in navigating the translation process with the fewest or mildest meaning transformations.

⁷⁷ The study in 2015 is co-authored with Didem Tuna.

Furthermore, this approach allows target readers to discern the translator's power dynamics within the text. Throughout the translation process, the translator can make critical decisions when dealing with implicit and explicit signs. Being aware of the cultural contexts in both the source and target languages is of paramount importance. Another essential aspect is the ability to analyze the challenges inherent in the (anti)feminist discourse in both languages. In (anti)feminist literature, careful consideration of word choice is necessary to reproduce the meaning in a target culture. Opting for gender-neutral choices that are related to the author's purpose becomes essential in literary translations. In situations where some extent of loss of meaning is unavoidable during the translation process, literary translators could adopt the tendency that best serves to identify and reproduce the dominant and otherized agents. This approach allows them to recognize power dynamics within (anti)feminist discourses and conduct a more informed translation process while considering the systematics of these implicit or explicit discourses.

This thesis also offers various analysis steps to those who would work in this field in the future by using different categories in texts containing (anti)feminist discourses. Thus, this thesis suggests that by establishing a connection between ideological texts, an appropriate evaluation can be made in line with the purpose and inferences during the translation process.

The connection between feminism and descriptive translation studies (DTS) necessitates a comprehensive analysis, encompassing the analysis of translation practices through the feminist lens. The primary focus of feminism often centers on the scrutiny of power imbalances, particularly those linked to gender. Descriptive translation studies serve as a platform for investigating how these power dynamics manifest themselves in the field of translation. In the field of DTS, feminist scholars investigate how gender roles, preconceptions, and biases shape translation choices, affecting how women and gender-related topics are portrayed in translated texts. Given how characteristics like race, class, language, and sexual orientation intersect with gender, feminism recognizes the intersectional nature of identities. Similarly, DTS acknowledges that a wide range of contextual factors could influence translation. This idea of intersectionality can be broadened in the context of feminist translation studies to understand how many identity markers interact during the translation process and affect both the source and target texts.

Feminist theories can be added to the analytical frameworks of DTS. Concepts such as "the personal is political" or "the masculine gaze", inherent to feminism, can be applied to translation studies, shedding light on the political and ideological dimensions of translation decisions. In general, DTS regards the translator as an intermediary in the translation process. In the context of feminism, this extends to the translator's authority to challenge or perpetuate gender-related norms and biases through their translation decisions. Certain feminist translation scholars engage in translation activism, leveraging translation as a tool to promote feminist values and amplify the voices of marginalized individuals. This may involve translating feminist literature, academic works, or activist materials to make them accessible to a broader audience. In summary, feminism and descriptive translation studies could find common grounds in exploring issues related to power dynamics, representation, and language. They could complement each other by providing a framework for examining how gender and feminist perspectives intersect with the practice and study of translation. This intersection could enrich comprehension of translation as a social and political act, underscoring the significance of gender-conscious and socially responsible translation practices.

This thesis does not aim to be a literary criticism, but rather to come up with suggestions for literary translators and contribute to the relevant studies that aim to analyze and evaluate literary translations from a feminist perspective. The use of the tendencies proposed by Öztürk Kasar (2009, 2015, 2021) in *Systematics of Designification* could be recommended to the literary translators as a guide in the translation process with a view to making informed translation decisions.

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