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GRADUATE SCHOOL OF SOCIAL SCIENCES

MASTER OF SCIENCE THESIS

RECONSTRUCTION OF IDEAL FEMALE IMAGE IN FAIRY TALES THROUGH TRANSLATION STRATEGIES: THE CASE OF POLITICALLY CORRECT BEDTIME STORIES

EZGİ SU DAĞABAK

TRANSLATION AND INTERPRETING DEPARTMENT
TRANSLATION AND CULTURAL STUDIES (ENGLISH) PROGRAMME

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bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

Ezgi Su DAĞABAK
27.06.2018

ÇEVİRİ STRATEJİLERİ KULLANILARAK MASALLARDAKI KADIN İMAJININ YENİDEN KURULMASI: POLITICALLY CORRECT BEDTIME STORIES KİTABI

(Yüksek Lisans Tezi)

Ezgi Su DAĞABAK

GAZİ ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
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ÖZET

Çeviri piyasası çocuk edebiyatı ve masalları gibi çoğuldizge içerisinde merkezî bir konuma sahip olmayan çeviri eserlerde değişiklikler yapma inisiyatifini elinde tutmaktadır. Kaynak metnin bütünlüğünün korunması bir norm olarak görülmeyebilir. Masallar sözlü gelenekten geldiği, dilden dile aktarılırken farklı gelenek ve kültürlerin etkisi altında kaldığı ve genellikle çocuk edebiyatı için tercih edilen "adaptasyon" yöntemiyle çevrildiği için, aynı kültür içerisinde bile bir masalın birden fazla versiyonuna rastlamak mümkündür. Bu çeşitlilik yazarların, çeviri piyasasındaki güç sahiplerinin ve hedef kültürün hakim anlayışından kaynaklanmaktadır. Ataerkil dünyada, masalları şekillendiren hegemonik bakış açısı kadın karakterlerin boyun eğen nesnelere indirgenmesini doğallaştırmaktadır. Feminist hareketin büyümesiyle birlikte, bu paradigma değişikliğe uğramaya başlamıştır. Feminist çeviri çalışmaları metinlerin ataerkil bakış açısıyla oluşturulması ve manipüle edilmesi gibi durumları tersine çevirmeyi hedeflemektedir. Bu çalışma, James Finn Garner'ın *Politically Correct Bedtime Stories* adlı kitabının feminist çeviri stratejileri, özellikle de "dil içi gasp" stratejisi yoluyla, çeviri aracılığıyla masallardaki ideal kadın imajını yeniden kurma girişiminde bulunduğu fikrinden yola çıkmaktadır. Feminist çeviri stratejileri kullanılarak gerçekleştirilen diller arası çeviri de metinlerdeki toplumsal cinsiyet ayrımcılığının ortaya çıkarılması açısından büyük bir öneme ve etkiye sahip olsa da, dil içi gasp stratejisi bir kültürün kendisine ait yerleşik değerlerine saldırarak daha fazla ilgi çekme avantajına sahiptir. Yeni feminist metinler yazmak yerine, bilinen bir masalın eleştirel ve muhalif bir yaklaşımla çevrilerek sunulmasının okurun dikkatini daha kolay çekeceği öngörülmüştür.

Bilim Kodu : 30501

Anahtar Kelimeler : Feminist çeviri, dil içi gasp, masal, çocuk edebiyatı, kadın imajı, kadın temsili

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ABSTRACT

The translation market holds the initiative of applying alterations to the translated works of literature which are not located in the center of the literary polysystem such as children's literature and fairy tales. Protection of the integrity of the original text is not regarded as a norm. As fairy tales are embroidered in oral tradition, transferred from language to language under the influence of different traditions and cultures and translated with the approach of "adaptation" which is the generally preferred translation technique for children's literature, there are many versions of them even in the same culture. These alterations and variations result from the dominant background of the writers, the power holders of the translation market and the target culture as well. The hegemonic point of view that shapes the fairy tale genre generally naturalizes the reduction of females into submissive objects in the patriarchal world. Especially with the prevalence of the feminist movements, there occurred a shift in this paradigm. Feminist translation studies aim to reverse the patriarchal establishment or manipulation of texts. This study claims that feminist translations of the selected fairy tales in *Politically Correct Bedtime Stories* of James Finn Garner are utilized in the reconstruction of an ideal female image through translation via feminist translation strategies, especially through the strategy of "intralingual hijacking". Though interlingual translation by feminist translation strategies have a major influence and importance in revealing the gender discrimination in texts, intralingual hijacking is claimed to use the advantage of catching attention through attacking long-established values of a culture's own. The research question of this thesis is based on the idea that it would be easier to attract the attention of readers by taking a well-known tale and translating it with a critical and opposing approach rather than introducing a new feminist text.

Science Code	: 30501
Key Words	: Feminist translation, intralingual hijacking, fairy tales, children's literature, female image, female representation
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Mischief managed.

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Sayfa

1. INTRODUCTION

The process of social construction is passed from generation to generation not only through didactic teachings, but also via oral and written literature. It is beyond any doubt that oral tradition played a great role in shaping the values of a society through its genres such as myths, legends and fairy tales. In the light of this fact, this study intends to look into the "female acculturation through fairy tales" as Lieberman (1972) suggests, meaning that fairy tale style acculturates individuals into role patterns predetermined by the hegemony. By analyzing the characters in the fairy tales that have been created and shaped by the hegemonic mental frame of a society, we can have an understanding regarding the acceptable roles. Only after this comprehension, does it become possible to deconstruct male-dominated structures.

The hegemonic point of view that shapes the fairy tale genre naturalizes the reduction of females into submissive objects in the patriarchal world. It is considered such an intrinsic part of our everyday language and culture that agents, especially oppressed female individuals are subconsciously obey these silent rules. However, with the development of the feminist movement, there occurred a shift in this paradigm as well. Though folklorists call it "contamination", reconstructed versions of fairy tales have emerged in a disputative manner against the hegemonic roles imposed in the classical fairy tales. As Zipes (2001: 102) suggests, "contamination can be an enrichment process; it can lead to the birth of something unique and genuine in its own right". We can deduce that there has been a shift of purpose in fairy tales, utilizing and reconstructing a familiar discourse to raise awareness for many issues, such as sexism. Considering the feminist concerns, we ourselves need to be able to identify and disrupt the dominant discourse within a text, and as part of the everyday experience (Parsons, 2004). The work of James Finn Garner that deconstructs the original versions of fairy tales and converts them into something new is one of the best examples to recognize this insidious discourse that we usually take for granted.

Aim of the Study

Research Questions:

1. As the main research question, the analysis examines whether the intralingual hijacking as a feminist translation strategy can be regarded effective and valid in deconstructing the socially and patriarchally constructed ideal female image in fairy tales by revealing and eliminating gender discrimination. The analysis is carried out with *Politically Correct Bedtime Stories* of James Finn Garner.

2. As the sub research question, the side analysis examines the two Turkish translations of the case book as interlingual feminist translation in order to examine the effectivity and validity of interlingual translation as a comparison to the intralingual hijacking strategy proposed within the scope of this thesis, along with the possible differences between two translations that are carried out 20 years apart in terms of any improvements regarding raising awareness towards feminist discourse and agenda.

This study aims to analyze *Politically Correct Bedtime Stories*, a book by James Finn Garner consisting of reconstructed versions of well-known fairy tales. As the main research question, the reconstructed fairy tales of Garner are claimed to be intralingually hijacked translations of the traditional versions of fairy tales. The main objective of feminist translation studies is to reveal the subtle or explicit gender discrimination in language, to eliminate this discrimination in textual dimension, to enhance the visibility of women, and to raise awareness in these regards. Gender research is an innovative and revisionist element in the analyses of translated works, which should be handled as a new cultural turn in the translation studies. Luise von Flotow explains the underlying reasons for the feminist translation studies as follows:

> The impetus for such research derives from feminist literary historiography, which has sought the counter the effects of the literary cannon that has promoted and recognized male writers and

> translators at the expense of female writers and translator, thus depriving cultures and societies of the work and ideas of an important and different sector of the population (von Flotow, 2011: 123).

From this point of view, this study aims to further this research from the original text to the agents of the translation act and the linguistic and discursive aspects of the translated works, which reaches to the public reception and has the power of influencing the audience. The main claim is that the manipulated translation process yields better results when it is carried out against the own value judgements of target culture.

The study aims to analyze the suggested attempt of "intralingual hijacking" of *Politically Correct Bedtime Stories* with the intention of examining the possible reconstruction of ideal female image in fairy tales and the possible effectivity of the proposed strategy. Intralingual hijacking, as a term proposed as the genre of the case book, is based on a hijacked translation act carried out within the same language and culture, which is proposed to be at least as much effective as the interlingual feminist translation acts. Intralingual hijacking strategy, as explained in theoretical framework chapter, aims to deconstruct the structural and semantic style of a text within the same language and culture in a way to favor feminist discourse and non-discriminative linguistic style. When a translation act attacks the own values of a culture, it is thought to gain the potential of attracting more attention from the audience compared to new texts. The long-lasting popularity of the case book is claimed to be related to this aspect.

As a sub-question, the study also aims to examine the two Turkish translations of the mentioned book in order to compare the cultural elements and differences, if any, emerged in two languages, and also to observe the possible alterations that occur in the same language within different periods of time published with the titles *Siz Hâlâ Ananızın Masallarını mı Okuyorsunuz? (Are You Still Reading Grandma's Tales?)* which was published in 1995 and *Ötekileştirmeyen Masallar (Non-Othering Fairy Tales)* in 2017. As a country in which the long-lasting debates regarding whether to call females as lady (bayan, to accurately express the matter in Turkish) or woman are not even nearly settled, the two translations of this book may broaden the horizons of the dynamics of this debate. The author's opposition to the politically correct usages creates another

aspect of analyses whether the two Turkish translations follow the irony and satire in their target texts or their intentions are in favor of political correctness. This evaluation may create an understanding of the ideological perspective towards feminist translation within Turkish literary environments. Since the latest translation can be considered as the retranslation of an already-translated work, the differences between two translations may reveal the general approaches and the development of feminist translation in our own country over the years between 1995 and 2017. Another fact is that as there is a relatively long period of time between the two translations of the book, the analysis may provide a general overview of the changes occurred in the feminist standpoint of literary environments, and the alterations in linguistic and cultural aspects of ideal female image in Turkey, if any.

Scope and Limitations

Since each ideological and cultural system offers a different set of values and ideal images, fairy tales vary in different societies. Despite diverse degrees, the only factor that remains unchanged is the inferior status of women in consequence of living in a mostly patriarchal world. What is assumed to exist in James Finn Garner's *Politically Correct Bedtime Stories* is a tradition turned upside down. The author utilizes irony and satire as rhetorical strategies for reconstructing the conventional versions of fairy tales.

The inside cover of the book itself clarifies the Garner's underlying reason in "hijacking" the fairy tales:

> Finally after centuries of these abusive tales (bedtime stories), which have been handed down –unknowingly– from one male-biased generation to the next, James Finn Garner has taken it upon himself… to enlighten and liberate these classic bedtime stories and retell them in a way that is much more in keeping with the society in which we live today. (Inside Cover, 2011)

If language is a key to our understanding of the world as suggested by many scholars, "the political correctness debate reflects a response to a significant threat to established patterns of power and control" (Grind-Pemble & Solomon Watson, 2010). Nevertheless, unlike his public recognition and his book's general perception, Garner is

not a proponent but an opponent of political correctness. Over-“politically correct”ness is thought to be needed in cases of “offensive” situations but it is unknown that who decides what is offensive and what is not. It is the perceptions and styles that need to be altered rather than derogatory linguistic usages. Garner claims that political correctness is “debasing the idea of sexual or racial equality and wasting credibility trying to get people to eliminate certain ways of saying things. You are not converting them, you are annoying them” (as cited in O'Connor, 1994). While pointing out the general manner in the fairy tales that reduces women to passive subjects in the realm of men, the satirical and ironic style of the author also shows the reductive glorification of females by being politically correct through exaggerating and caricaturizing any kind of allegedly offensive and inferior circumstances such as being old, ugly, short, black, or women. His style can be depicted as moderate that is neither sexist, nor politically correct. His main aim is to change the plotlines, which are the main problems in stories that limits opportunities and worldviews of individuals.

The study aims to analyze *Politically Correct Bedtime Stories* by James Finn Garner and its two translations into Turkish under the scope of feminist translation strategies. However, as this is a descriptive and narrative study, it mainly depends on the original and translated versions of the book and have limited access to the intentions of the author and translators, its assumptions; thus, analyses and implications are based on descriptive and interpretive analyses. Though tearing a text from the intention of the author/translator may not seem trustworthy in analyzing at first glance, this approach can be regarded in harmony with post-structural movement, of which the deconstruction act is a major part. Post-structuralists advocate for the ultimacy of the text, outside of all intentions of the authors or the translators. The text gains its meaning at the time of meeting with its reader. Besides, the reception of the translated text also reaches beyond a word-for-word transition, requiring a combination of ideologies, background, audiences, sociological and cultural expectations, intentions, commercial concerns, perceptions and so forth. Thus, an analysis only based on the final outcomes of the translation process cannot fully draw a comprehensive framework regarding any concern. Such studies need cooperation of interdisciplinary studies with broader scopes.

Methodology

The study is planned to analyze the reconstruction of fairy tales as intralingual translation in order to reveal the social construction and possible deconstruction of ideal female image through fairy tales. The case book consists of fairy tales that are well-known in many countries, cultures and languages. At some point, fairy tales lose their foreign status as translations from Grimms', Perrault's, or anyone else's versions and become integrated with the own literary system of each culture. Thus, their reconstructed versions written by Jamess Finn Garner is assumed as intralingual translation regardless of their source language, which is German in Grimms' or French in Perrault's versions. These stories are integrated into English-speaking culture after being translated and their foreign status is not consciously considered by the audience any more.

So as to examine the suggested deconstruction in the case book, two different sets of parameters are utilized: Semantic analysis by Max Lüthi and structural analysis by Vladimir Propp under the subtitles of shifts in plotlines, alternative endings, role change of characters (from receiver to sender, from object to subject, from opponent to helper), and one dimensionality, depthlessness, abstract style, isolation and universal connection, and sublimation and all-inclusiveness. As these scholars tries to establish the style of the genre, Garner's alterations may be interpreted as "breaking the rules", or deconstruction. His work is assumed to drift away the widely known style of fairy tales in order to deconstruct the intrinsic gender discrimination and patriarchal binary opposition in fairy tales in both linguistic and semantic contexts of texts. In that manner, only four tales out of thirteen are chosen for analysis procedure: Cinderella, Red Riding Hood, Snow White and Rapunzel. As they star female protagonists and demonstrate the awakening transformation of these females, these tales are believed to provide an opportunity to examine the established patterns for female characters and deconstruction of these roles in the case book as "deconstruction of the traditional" through intralingual hijacking. So as to provide a comparative analysis between the intralingual hijacking of James Finn Garner and the well-known traditional versions, two different traditional versions are chosen for each fairy tale. Two different versions are chosen in order to prove that any

traditional version consists of gender-biased elements and that gender discrimination in fairy tales is a prevalent aspect of the genre. These versions are chosen from the best-known authors, such as Grimm Brothers and Charles Perrault whenever possible. As mentioned before, although these versions are originally written in German and French respectively and translated into English, the English translations of these original texts are considered as the original source texts as fairy tales lose their foreign status within the course of time and integrate into the target literary system as if its own part. In the lack of a version written by these authors, a different version is provided for the sake of comparison. In this regard, James Finn Garner is claimed to have changed the above-mentioned parameters of the traditional fairy tale in his translation in order to create deconstructed, new versions decontaminated from gender-biased elements.

Translation studies cannot and should not be considered as a self-reliant field of study. Though having its own characteristics and approaches, translation studies consists of many different aspects from individuals such as publishers, authors or translators, to systems such as literary system or ethical system of the source and target cultures. It is a combination of various disciplines, movements and art branches. In recent times, it can be observed that translation studies have begun to intertwine with feminism and gender studies due to its constructive, promotive or innovative role in the polysystem. Starting from this point of view, some scholars have established translation theories and strategies in pursuant to the feminist ideologies and their reconstructive approaches. According to the feminist theoreticians, the gendered metaphors of translation, such as les belle infidèles, “raise questions about how perceptions of translation both reflect and structure a society’s conception of gender relations, tie it in with its understanding of translation and reveal the power plays involved in both the operations of text transfer and male/female relations” (von Flotow, 2011: 125).

Feminist translation strategies may reflect the general perspective towards gender studies. They tend to shape the perception of the audience by raising an awareness on distressed issues according to the feminist movement, which are normally taken for granted under some generally accepted ideas such as biological determinism. However,

they are also shaped by the cultural aspects and linguistic characteristics of target languages in which the publishing agents, translators and readers are born and raised.

Just as feminist criticism of literary works focuses on the re-readings of available works, feminist translation aims to reconstruct the gendered or androcentric aspects of texts to draw attention to the issue, sometimes creating a shock effect. As for feminist theory, “fidelity is to be directed toward neither the author nor the reader, but toward the writing project – a project in which both writer and translator participate” (Simon, 1996: 2). This approach alters the course of the conventional translation studies that commonly focuses on fidelity to source or target cultures in different aspects.

Translators actually rewrite and may easily manipulate a text for their respective intentions, which means they can intervene to a literary text for the purpose of expressing their own ideas and promoting arguments at their own discretion regardless of the commercial concerns or ideological policies of publishers and powerholders in different levels of writing from terminology and syntax to features of characters and course of events.

The theoretical framework of this study is grounded on the feminist translation theory of Luise von Flotow, especially the hijacking strategy. Hijacking strategy refers to a translation act performed in a way that von Flotow (1991: 78) states as “ideologically *corrected* (i.e. feminized) beyond the authors intention … by making the feminine seen and heard in the translated text”. Intralingual hijacking, which is proposed within the scope of this thesis, refers to the hijacking strategy that is utilized within the same culture, for example, in the form of a translation from English to English.

Organization of the study

The first chapter of the thesis is reserved for the introduction of this study.

The second chapter presents main concepts that have been in relation with the research question such as fairy tales, which brings the children’s literature and childhood

concepts, deconstruction, Jakobson's translation types that involves intralingual translation as an accepted translation method, and feminism.

The third chapter includes the theoretical and methodological reference points on which the study is based, which also includes the detailed explanation and justification of the proposed intralingual hijacking concept. The analysis parameters derived from Vladimir Propp and Max Lüthi are also provided in this chapter.

The fourth chapter consists of the short information on the case book, case book author, the Turkish translations and their translators. The main analysis of the selected fairy tales from the case book as an intralingual hijacking is provided in this chapter. The two Turkish translations are also analyzed in this chapter.

In the last chapter, the analysis is evaluated in terms of the research question. The findings are interpreted regarding the application and effectivity of intralingual hijacking strategy proposed within the scope of this study.

This thesis attempts to analyze the effectiveness and role of "intralingual hijacking", proposed within the scope of this study in the deconstruction and reshaping of female image conveyed through fairy tales. As a sub-question regarding the Turkish translations of *Politically Correct Bedtime Stories*, the analysis of the Turkish translations examines the probable development or raised awareness in terms of feminist translation, and accordingly feminist worldview in Turkey within a 20-year period.

2. REVIEW OF LITERATURE

2.1. What is childhood?

The general and superficial definition of childhood is loud and clear. Merriam-Webster dictionary explains it as "the state or period of being a child." Turkish Language Society dictionary, on the other hand, gives a similar definition as "little boy or girl" or "the period of human life between infancy and adolescence." No matter how many sources are analyzed, the definitions will mention a period from birth to adulthood, or from infancy to adolescence. These definitions, though simple, does not give accurate explanations regarding the questions such as what a child is or who a child is, how many versions of childhood there are, whether the childhood is experienced the same for everyone, or whether the childhood is perceived the same by everyone.

In the Turkish history, the concept of childhood is almost sacred and the child is one of the main elements of the society. Before Islam, the status of the women in the Turkish society was not inferior to men. Thus, as the woman bear importance in the society, the children are also regarded as invaluable elements (Neydim, 2000: 19)[1]. In the later stages of the Turkish history, with the integration of the Islamic culture, it is observed that children are not hold responsible for their acts as they are considered "impube and demented" until the age of seven; however, the children between the ages of 7 and 15 are subjected to a set of punishment and education. Thus, it can be deduced that adulthood concept of Islam is not only a biological and sudden occurrence, but also a socio-cultural and gradual process (Tan, 1993). As very well known, the Christian culture considers the infant as the fruit of a sin, which should be cleansed out of sins through baptism, and then educated to eliminate any kind of malignancy.

As seen above, the definition of childhood varies to a great extent. As it is one of the so-called natural and simplistic ways of being, childhood is regarded as a universal concept by every society. What is different is that their "universal" definitions have

[1] All the translations into English regarding the Turkish sources are carried out by the researcher within the scope of this study.

variations, controversions and even oppositions compared to each other to a great extent. We accept the concept as it is in our cultural or individual perception; thus we are inclined to consider that every human being on earth has the same child perception, which is proved untrue. In the Ancient Ages, it is known that there was not a defined "childhood" with specific age categorizations. Neydim (2000) states that the distinction related to the childhood emerged regarding the slave child. The masters considered killing the slave babies for the fear of they might cause harm but generally abandoned the idea; however, they might have done it if the slave child were somewehere around seven or eight years old. Long after the slavery era, the perception of childhood remained more or less the same. In a world based on oral communication, the childhood was until the age of seven, as a seven-year-old child may understand the said and express own ideas (Neydim, 2000: 11). According to Collin Heywood, Medieval Latin divided childhood into three main stages in accordance with the Hippocratic tradition: "*infantia* from birth to age 7; *pueritia* from age 7 to 12 for girls and 7 to 14 for boys; and *adolescentia* from 12 or 14 to 21" (Heywood, 2001: 14).

Upon these childhood definitions and perceptions, one should not make the mistake to regard the children concept as the modern society has. The fact that there are categories for childhood periods does not necessarily mean that children were a major part of the society to be analyzed or categorized. In the Medieval Germany, the general notion regarding childhood defined the concept as "the age of deficiency and the children merely as imperfect adults" (Schultz, 2015: 249). This understanding lasted almost until the first half of the eighteenth century and the then children were mostly regarded as mental or economic burden before the age of seven (Neydim, 2000: 13). The child was mostly depicted as "a sinful creature, or a poor sighing animal" (Heywood, 2001: 16). This metaphor is clear enough to explain the general perception of children in the society. To revoke this burden of childhood, they were introduced and gradually integrated into the adult world once they hit 5 to 7 in order to help their parents or to contribute to the family budget by working or at least taking on an apprenticeship (Heywood, 2001: 17). After this transition process, there was not any other distinction between children and adults in the daily routine in terms of workload, life styles, spare time activities etc.

The first appearance of children in the wills or testaments of their parents was not until the late fourteenth century (Postman, 1982: 11). Though child mortality rates were at the peak, even the medical branch related to the children, pediatry, did not develop until 1880s. In the art, the only child figures to be seen were limited to Jesus illustrations as he is not the child of a sin, but the son of God. This also indicates that their position in their families and environment were mostly "invisible". On the other hand, during the Middle Ages, the usage of the word "child" in written sources often referred to a boy (Heywood, 2001: 38). Thus, it should not come as a surprise that both oral and written tradition of literature and culture have almost invisible or passive female images as female characters do not exist in the mind patterns of the then people. The children did not exist for the authors, educators, parents, law-makers or power-holders. Even after it began to exist, it did not count for any female representation. This statement will be analyzed in detail regarding its effect on the evolution of the fairy tale genre in the next chapter.

The current perception of childhood as a whole different category of being rather than just reduced adulthood did not develop until the fifteenth, or even seventeenth century. Only then the perspective was gained that "children needed special treatment, like a sort of quarantine, before they could join the world of adults" (Heywood, 2001: 11). The Renaissance period had effects not on the definition or perception, but the fate of the children. After the beginning of The Enlightenment, the importance of the positive sciences and education came to the forefront, triggering the "nature vs nurture" discussion. The child was still considered as a sinful, evil creature by birth, but it could be educated towards kindness and goodness.

The children began to gain value within the family and society at the beginning of the seventeenth century (Neydim, 2000: 12). Nevertheless, this trace amount of value hardly counts as that the child was the center of the family. In the eighteenth century, John Locke took the understanding that children could be educated one step further and depicted children as tabula rasa, claiming that "individuals are born without innate mental deposit and their knowledge is gained through world-perception and experience."

This idea was a twist for the long-lasting “evil childhood born out of sin” understanding. Jean Jack Rousseau, on the other hand, contributed a whole new paradigm regarding the child image in the society. In his book *Emile,* he discussed the education of the then children. The child, according to Rousseau, is born innocent but “risks being stiffled by prejudices, authority, necessity, example, all the social institutions in which we find ourselves submerged” (Heywood, 2001: 24). The child, after years of accusation of being evil, became innocent in Rousseau. This, however, was not the end of its journey. In the nineteenth century, the Romanticism movement caused a new twist and depicted children as “creatures of deeper wisdom, finer aesthetic sensitivity and a more profound awareness of enduring moral truths” (Grylls, 1978: 35).

Twentieth century may be regarded as the construction period of the childhood that is known today. With the promotion of children’s rights, child labor began to fade gradually, and we can claim that children ceased to have financial value to the families, but they have gained an invaluable emotional value. However, this emotional value has become the main reason that capitalism and consumerism discovered children as their new audience.

In a well-established metaphor, Postman claims that “childhood is analogous to language learning as it has a biological basis but cannot be realized unless a social environment triggers and nurtures it, that is, has need of it” (Postman, 1982: 106). In the Ancient Times or Medieval Era, the child was nothing but an incomplete being, lacking certain qualifications such as verbal communication skills, developed cognitive skills, comprehension or labour force. For a really long period of time, this understanding continued its reign, and the interesting part is that, this thought and behavior pattern caused no major disturbance for the maintenance of children. Compared to those times, the twentieth century child was a lot more important, but a lot less useful being; an innocent and invaluable consumer that can be shaped with respect to the expectations. Thus, the concept of childhood is, to a considerable degree, “a function of adult expectations” (Heywood, 2001: 9). The current childhood, on the other hand, is almost impossible to define in any sense. In keeping with the postmodernist lifestyle, every

individual creates his or her own childhood, regardless of how old they are, where they live, or who they are. As Postman (1982) states, “everywhere one looks, it may be seen that the behaviour, language, attitudes, and desires, even the physical appearance of adults and children are becoming increasingly indistinguishable, which can be defined as the adultification of the child”. As children are going through a stage that they are becoming indistinguishable from adults, the products mainly intended for children are also experiencing similar transformations in which their audience categorization get blurred. This situation makes it even more difficult to comprehend the concept of childhood, let alone define or categorize.

2.2. Children’s Literature

Just as the ambigious nature of children and childhood, the concept of children’s literature also has unclear borders. Their audience change in accordance with the definition of childhood, which differs to a great degree from culture to culture and from time to time. The only thing that can be claimed true in terms of children’s literature is mostly that it stays in the periphery in the literary polysystem. This provides an action range for authors, translators and publishers by relatively facilitating the manipulation in children’s books for many reasons such as simplification, appropriation etc.

2.2.1 “Fairy Tale” Throughout the History

Fairy tale is one of the most interesting genres as a part of children’s literature in terms of audience, style and definition. Though they are currently labelled as children’s literature, they were originally created as a part of the adult world.

The concept of fairy tale covers such a wide variety of narrative forms that it is unnecessary and idle effort to define what a fairy tale is. Rather, it can be briefly considered that a fairy tale is everything that may come to the mind of anybody. Zipes (2012: 3) uses the term fairy tale “to encompass oral tradition as the genre’s vital progenitor”. Folk and fairy tales are hard to comprehend, define and confine. Even daily speech becomes a “tale” while retelling experiences. The transfer of the encountered

shapes the act as storytelling in a sense. So, the beginning is untraceable in terms of oral tradition. It is as old as the speech and verbal communication. It should be accepted in the beginning that defining or categorizing the fairy tale tradition is an impossible task. The approaches and parameters of the scholars have such a broad variety that one may find a number of ways to define fairy tales: all accurate and well-established, but all imperfect.

As the fairy tale genre has its roots in the oral tradition, there is no accurate method to trace it back to the beginning. Bottigheimer successfully summarizes the reasons as "literary analysis undermines it, literary history rejects it, social history repudiates it, and publishing history (whether of manuscripts or of books) contradicts it" (Bottigheimer, 2009: 1). Mostly because of its peripheric positioning in the literary and artistic fields, the academic fields haven't paid enough attention to the subject to establish a commonly-accepted fairy tale history. This also caused the genre to be kept in the background.

Literary fairy tale roots in the oral folk tale tradition but this tradition flourished into different types. Zipes states that "with regard to the evolution of the literary fairy tale, we can consider its generator as the oral folk tale, in all its generic forms" (Zipes, 2006: 7). The term *generic form* is crucial in this sense, considering the vast number of subtitles such as fairy tale, folk tale, oral tale, wonder tale, myth, literary fairy tale etc. while drawing borders or establishing definitions for the issue in question here.

> We are therefore obviously confronted with a variant of the problem that the archaeologist encounters, or the comparative philologist: with the debate between independent evolution (or rather invention) of the similar; inheritance from a common ancestry; and diffusion at various times from one or more centres. Most debates depend on an attempt (by one or both sides) at over-simplification; and I do not suppose that this debate is an exception. The history of fairy-stories is probably more complex than the physical history of the human race, and as complex as the history of human language. All three things: independent invention, inheritance, and diffusion, have evidently played their part in producing the intricate web of Story. (Tolkien, 1947: 49)

As Tolkien discusses, the emergence of fairy tales is controversial just as the emergence and development of the human species on earth. It is impossible to observe its path throughout the history due to its oral feature in the beginning. Another aspect

that makes it difficult to trace is that there is not one commonly-accepted definition of fairy tales. In an attempt to carry out a historical research, the questions of what to include or exclude as fairy tale makes all the difference and any set of paradigms causes objections in at least one sense. There are arguments regarding characteristics, supernatural elements, oral vs written versions etc.

> We cannot say with historical precision when the literary fairy tale began its evolution, but we can trace motifs and elements of the literary fairy tale to numerous types of storytelling and stories of antiquity that contributed to the formation of a particular branch of telling and writing tales. In the Western European tradition, this branching occurred some time in the early Medieval period (perhaps even earlier) and led to the social institution of a special literary genre (*conte de fée*) in the seventeeth century that today we call the literary fairy tale. (Zipes, 2006: 3)

Zipes (2012: 3) refutes the "useless dichotomies such as print versus oral that some scholars are still promoting to paint a misinformed history of the fairy tale". We cannot deny the oral roots of fairy tales in order to write down a precise historical background. Rather than a clear-cut definition, the genre may accept its ambiguous nature and embrace an all-inclusive attitude towards its history.

There are many sets of paradigms to distinguish fairy tales from similar genres such as character analysis by Lüthi (1970) saying "the real fairy tale hero is not astonished by miracles and magic; he accepts them as if they were a matter of course in contrast to the folk story hero"; or structural analysis by Zipes (2006) claiming that "the literary fairy tale which is a product of civilization is very *civil* in structure in contrast to the rough and raw folk tale"; or contentual analysis by Wanning Harries (2001) assuming that a tale that does not include "earthy realism" may be considered a fairy tale. Fairy tale distinguishes itself both by "appropriating the oral folk tale and expanding it, for it became gradually necessary in the modern world to adapt the oral tale to standards of literacy and to make it acceptable for diffusion in the public sphere" (Zipes, 2007: 2). Fairy tale writers does not deny the elements and characteristics of oral tradition; "rather, they build on, revise, and change the story as they know it from the written tradition" (Wanning Harries, 2001: 8). The research regarding fairy tale history needs to follow the same steps by establishing its history on similarities rather than struggling to draw differentiated definitions.

In an attempt to determine the historical development of fairy tales, Zipes (2000: 151) puts forward that “fairy tales have their roots in archaic society and archaic thought, thus immediately succeeding myths”. After a long period of mixed genres, according to Zipes, one of the first pieces that is considered as the first fairy tale book today is *Le piacevoli notti* (The Pleasant Nights) by Giovan Francesco Straparola around 1550-1553. On the other hand, the first entire collection of tales consisting of old folktale motifs, *Pentamerone*, belongs to Giambattista Basile. Though completed earlier, this collection was published 1634, after Basile’s death. According to Zipes (2012), these Italian productions were highly affected and enriched by Orient and Arabic cultures in terms of their characters and elements. Nourished by oriental fairy tales, Basile’s collection was later highly praised by many fairy tale writers and collectors as the cornerstone of its successors, including Grimm Brothers, referring the collection with these words: “We may therefore look on this collection of fifty tales as the basis of many others.” (Grimm, 1892)

England, in the beginning of the fairy tale genre around sixteenth century, could be counted as another country that contributed to the literary fairy tale tradition as there are many fairy tale elements in *The Canterburry Tales*, or even Shakespeare may be counted as a fairy tale author in some senses. However, this tradition could not find a free way to bloom as the Puritan way of living that strictly prohibits amusement during the seventeenth century.

France, on the other hand, is the country in which fairy tale tradition was shaped and spread. In that time, the country was strong all around the Europe, and what is more, French language was common within the cultural and literary environments as the language of art. There occurred a fairy tale popularity among literary salons of France and it “eventually led to the publication of the fairy tales during 1690s” (Zipes, 2007: 12).

Later in Germany, it was the Grimm Brothers successfully collecting and publishing a lasting fairy tale book. It must now be clear that their work was not a mere collection of what was told before They picked the stories they wanted to tell among the fairy tales that have been written and somewhat known, and later “they carefully edited them, they simplified or embellished them according to their poetic inclinations and pedagogical

intentions" (Lüthi, 1970: 28). In the beginning, these tales were neither addressed nor appropriate for children due to many elements such as violence and sexuality. These elements were extracted later and some didactic motifs were added for their appropriation to child audience. In this day, the versions that are read to children or read by children in many languages and countries are the collection of Grimm Brothers. Grimm Brothers managed to have their work integrated into the literary canon as fairy tales even before the term could be defined. the fairy tales that we know in the modern sense are the ones collected, adapted and written down by specific authors. They do not bear timeless, ageless, eternal, authorless mysteries. However, they are also indispensable parts of many cultures in many languages, thus their foreign status becomes irrelevant for their status in literary systems, which is the reason that this study examines the English versions of the tales.

> The Grimms' tale "Rapunzel", tale number twelve in the Kinder und Hausmarchen comes from an eighteenth century German version of the tale, published by Friedrich Schulz in his Kleine Romane in 1790; which was an adaptation of Charlotte Caumont de La Force's story "Persinette", first printed in 1697; which probably was taken from Giambattista Basile's collection of fairy tales. (Wanning Harries, 2001)

As it can be deduced from the example given by Wanning Harries, contrary to the common perception, it is literary fairy tale's feature in essence that they are tales reconstructed and written at the known dates and by the known authors. They can be tracked back in literary history. Thus, it is safe to claim that Grimm Brothers have given their own meaning and relative the final shape to the definition of fairy tales.

The concept of fairy tale is an anachronic effort in terms of naming the genre. Thus, anyone can change its content and definition by following a different set of paradigms and claim legitimate justifications for their classification. Moreover, this does not invalidate or overrule any of the previous studies as the analysis criteria are not the same. To sum up the history of fairy tales, Bottigheimer states that "in a large sense the international spread of fairy tales can be explained within a history of a predominantly Italian creation, French editing, and German re-editing" (Bottigheimer, 2009: 107).

2.2.2. Female Domination in the Beginning of the Concept

Though it is possible to draw a broad outline to the history of the genre as we did above, determining an exact historical background is futile as “the genre is so volatile and fluid" (Zipes, 2007: 12). The first versions mentioned above regarding fairy tales were mere examples of “tales” in the times they were written of published. The exact term of "fairy tale" emerged as the title of a book written by a French author, Madame d'Aulnoy in 1697. She coined the term *conte de fée* (tale of fairies) to name her collection. Though French tales were highly influenced by those written by Straparola and Basile, whose collections and writings were merely titled as “tales” and hardly ever related to fairies. In the book of Madame D’aulnoy, it can be seen that fairies were integrated into tales as an inseparable part to represent female characters. As she lived through times that the rights and freedom of women were limited. For the reason that it was nearly impossible for educated females to realize themselves as their male counterparts in the society, Madame D’aulnoy and contemporary female authors who had their own versions of freedom in literary saloons included the fairies in their writings to self-identify and create alternate ideals for the audience. However, the term “fairy tale” remained local until it came to common usage in 1750s. After the ignition by Madame D’aulnoy, and “thanks to artefactual language, fairy tale has successfully detached itself from its human originators and been spread by human receivers/producers throughout the world” in the eighteenth century (Zipes, 20012: 40). It is true that the role and importance of fairy tales for those female writers and the then audience was a lot more different than their role and perception in the modern world. In the beginning, the term was a declaration of resistance towards the discrimination and oppression. Another important fact was that literary saloons of females were not “important enough” to be subject to the control of Church or throne. Many scholars accept that fairy tale writing was under the reign of female authors and it began as a female-dominated genre. Hannon states that “the fairy tale was an eminently female genre in the seventeenth century consciousness” (Hannon, 1998). At this point, one may ask: If fairy tale genre began as a female-dominated genre, how or why is it turned out to be the opposite? According to Wanning-Harries, “to understand why this is so is to begin to understand how gender operates in canon

formation" (Wanning Harries, 2001: 22). The main reason for the peripheral status of the female-authored tales was due to the criticism and marginalization by male writers who felt threatened. The fairy tales authored by females were a rebellion against the cannon, thus they needed immediately to be marginalized. As the major market was in the hands of males, we do not see the tales written by female authors in the contemporary fairy tale collections. Many, indeed most, of the early writers of fairy tales in the 1690s France were women. Yet the only name from this group most readers still know is Charles Perrault, and the only tales that are still endlessly reproduced are Perrault's. Wanning Harries quotes Grimm Brothers stating in their introduction to *Kinder und Hausmarchen* that "France has certainly still more now, than what Charles Perrault had imparted, who alone still treated them as children's tales (not his inferior imitators Aulnoi, Murat); he gives only nine, certainly the most famous, which also belong to the most beautiful" (Wanning Harries, 2001: 22). Madam D'anulnoy and Murat, referred as inferior imitators of Perrault, are in fact precedessors of him, if not inspirations to his writing. This belittling of women in terms of literary criticism covers the general approach of male-dominated publishing market towards female authors and their outputs. It can be speculated that the fairy tale genre was more matriarchal while these fairy tales were part of the oral tradition. Ever since they have become integrated into the written literary system managed by patriarchal ideology, they have been gradually turned into representatives of patriarchal literature.

From this ignorant approach, we can deduce that the canonical fairy tales that have made themselves into best known collections have become canonized on patriarchy's best interest by being "adapted from the oral tradition of folklore as print culture developed in the sixteenth and seventeenth centuries and basically reshaped and retold during this time to reinforce the dominant patriarchal ideology throughout the nineteenth and twentieth centuries" (Zipes, 2006: 1). Thus, fairy tales did not make it to the books due to their popularity. Some are chosen for specific purposes and were made popular. The published fairy tale books bear some ideological consequences due to having named authors. Grimms claimed that "a single person's knowledge of a tale stood for a shared knowledge of that tale by the entire population from which that person

came" (Bottigheimer, 2009: 105). This may be counted as one of the first appropriation of the fairy tales in accordance with the ideological standpoint of the authors, and accordingly the first ideological declaration of a fairy tale author. Our reaction to the classical fairy tales are as if our knowledge of them are innate, and yet, "we know full well that they have been socially produced and induced and continue to be generated this way through different forms of media" (Zipes, 2006: 1). With regard to the literary fairy tale, the *choice* to produce written compositions made by various authors at particular points in history is crucial for grasping how fairy tale took form as a genre. The assumption that some fairy tales are canonized due to their acceptance by every person in a society is a romantic illusion imposed by male-dominated approach. The "long-lasting status of certain fairy tales" are not directly related to the relationship between tales and the people, but the promotion and advertising parts play also important roles in the book-ification and remaining of the tales.

2.2.3. The Role of the Fairy Tales in Social Construction Process

As seen above, the very first title of "fairy tale", which can be precisely found in the written history, was written as a kind of uprising against the oppression on females. Even so, the raison d'être of fairy tales in modern world has nothing to do with this root. On the contrary, after the first wave of female domination in the field, the literary fairy tale genre evolved to involve class and gender appropriation. The first didactic version of narratives intended for children was of Archbishop Fenelon's tales. Though they were not fairy tales, this issue sparked an idea that commonly-known tales would be a great way to subtly shape a society. With the publication of this didactic tales, it became acceptable to write and publish tales for the education of children "as long as they indoctrinated children according to gender-specific roles and class codes in the civilizing process" (Zipes, 2007: 15). In the eighteenth century, an important development emerged in terms of the fairy tale tradition. As Zipes (2007) mentions, the fairy tale books, essentially written for the literate and educated upper class adults were reprinted as chapbooks and inexpensive versions for the access of lower class people and children. This does not mean that fairy tales were totally integrated into the education of the children as there

were also oppositions keeping the fairy tales as a suspect against the mental health of the children, as there still is.

> The stories considered most detrimental to the well-being of children were fantasy Works. For the most part, Church leaders and educators favored other genres of stories – more realistic, sentimental, didactic – which were intented to demonstrate what good manners and morals were. Even the Brothers Grimm began in 1819 to revise their collected tales, targeting them more toward children that they had done in the beginning, and cleansing their narrative of erotic, cruel, or bawdy passages. (Zipes, 2007: 20)

As we see here in the passage of Jack Zipes, fairy tales were not merely written and collected adaptations of oral stories. Their process includes major appropriations in accordance with the objective of the author or the power-holders. Zipes claims that major classical fairy tale authors in the nineteenth century, "themselves exercised self-censorship and restraint in conceiving and writing down tales for children" (Zipes, 1994: 15).

The process of social construction is passed from generation to generation not only through didactic teachings, but also via oral and written literature. It is beyond any doubt that the oral tradition played a great deal in shaping the values of a society through its genres such as myths, legends and fairy tales. In the light of this fact, this study intends to look into the "acculturation through fairy tales" as Lieberman (1972) suggests, by not only looking into the assigned patterns of females, but analyzing all the characteristics in the fairy tales that has been created and shaped by the hegemonic mental frame of a society so as to maintain any discrimination.

2.2.4. Recent Approaches to Fairy Tales

After analyzing the emergence and development of the literary fairy tale genre in history, there occurs a need to observe the current alterations of the term. During the hard times of Europe and America in the latter half of the nineteenth century, fairy tales played a role in amusing people and easing the rationalized and hardened daily life conditions. Fairy tale provided people with the inspiration to imagine, alienation from struggles, escape from difficulties and will to live they need without losing "its more

traditional role in the civilizing process as the agent of socialization" (Zipes, 2007: 21). In the postmodern world, on the other hand, the transmission of the literary fairy tale genre has changed means of communication. It took up other forms of art along with letters such as animations, drama, music, poetry and movies. During the first half of the century, the major shift in the function of the literary tale involved greater and more explicit politicization (Zipes, 2007: 23), as some innovative authors decided to publish their revised and expressionist versions of fairy tales. Though the authors did not hold or express such term, these versions may be called the first reconstruction acts towards fairy tales. Social and political events drew reaction of the writers standing against the ongoing distruptions, such as *Little Red Riding Hood as a Dictator Would Tell It* by H. I. Phillips. Within the last 30 years, which is after the discovery of fairy tale power by the cultural industry by capitalist art manufacturers, the tales are "subjected to the saccharine, sexist, and illusionary stereotypes of the Disney-culture industry" (Zipes, 2007: 25). However, there also have been another type of authors trying to focus their readers on the social matters rather than distracting their attention to trivial illusions and happy endings for their respective societies such as Michael Ende, Angela Carter, and Margaret Atwood.

> If it is true that the fairy tale in the seventeenth century was bound by the rules and regulations of court society and that it largely served to represent court society to itself and to glorify the aristocracy; and if it is true that the social and political development in the nineteenth century set art free so that the fairy tale genre became autonomous on the free market and in the public sphere; then it appears that there is a return, at least in theater, television and cinema to representation function of the fairy tale. Of course, this time the society that is being represented to itself as glorious is the capitalist-consumer society with its "free" market system. In addition, the fairy tale implicitly and explicitly reflects the state's endeavors to reconcile divergent forces, to pacify discontents. These agents are portrayed as seeking the happiness of all groups, especially the disenfranchised, who create the drama in real life and in the fairy tale productions. (Zipes, 2007: 27)

As discussed in the passage, though the objective of the fairy tale market remains the same, the way to achieve that objective changed shape. The glamour and mystery along with wonders and miracles have had to change in the modern world. We already have planes to travel at the other side of the world in a relative instance, doors opening on their own, and palace-like magnificent residences to live in. We already live in the fairy tales of the past, in a sense. Thus, Disney-ification process focused on the aesthetic style to appeal to the postmodern person, who longs for being unique. This aesthetic style has created other forms of commercial benefits as well. What we see here is 21st century kind

of discrimination. Some social, political and cultural aspects such as globalization, technology and education have changed the world views, roles and thought patterns of people. They began to realize their so-called inferiority and started to act against this discrimination. After a long period of dispute, hegemony started to accept the change, though it is claimed that the patriarchal style instinctively or intentionally tries to survive, tries to find new ways to maintain itself. The main method is to enhance the borders around the so-called inferiors rather than wholly revoking every discrimination. The discrimination became mostly subtle. It goes without being noticed, trying to convince individuals that there are limited numbers of elements that are to be desired, unabling them to want more, or even think about more.

This alteration in the form in accordance with the agenda of the power-holders bring about a major social critique by feminists with a need to restructure and reform the fairy tale as required by feminist agenda, which paved the way to the emergence of nonsexist fairy tale writings for both children and adults, which are accompanied by theoretical studies to reveal the subtle implications regarding gender roles in fairy tales. This questioning of the traditional gender roles is a task not only assumed by single authors, but also collective enterprises that have "reacted critically to the standard canon representing catatonic females flat on their backs waiting to be brought to life by charming princes" (Zipes, 2007: 25). Thus, reconstructors or innovative authors enhanced the fairy tale concept and comprehension within the literary style. Other than the literary versions of the reconstructed tales, there are also visual versions that are redefining the fairy tale for contemporary audiences such as *Shrek.*

There are many examples of reconstructed fairy tales in both world literature, and Turkish literature mostly as translations. Angela Carter may be regarded as one of the most eminent modern fairy tale writers. Another example is "*Ride on Rapunzel (Fairy Tales for Feminists)* edited by Maeve Binchy, which is also translated into Turkish under the title of *"Feministlere Masallar"* by Belkıs Çorakçı via Ad Publishing in 1996. The very outstanding characteristic of these reconstructed versions of the modern fairy tales is their titles such as *Three Little Wolves and the Big Bad Pig*, *Ninja Red Riding Hood*, *Waking*

Beauty, *Who is afraid of the big bad wolf?*, *The Princess and the Packet of Frozen Peas*, *Cindy Ellen: A Wild Western Cinderella*, *Little Red Riding Wolf*. The titles remain close to their originals as much as possible in order to retain the similarity, and they also get altered from their predecessors as their main concern is to arouse concern.

To understand what fairy tales are or what they are trying to convey today, we need to accept that there are two, if not more, aspect to it; one is the allegedly-modernized traditional way that tries to maintain the patriarchal view, and the other is the reconstructive way. The agents related to the fairy tale materials such as readers, authors, producers, publishers, actors and viewers establish its meaning in an individualized way. The role of fairy tales today comes from the interpretation and perception of the readers, writers and listeners that gives the final individual meaning, which makes its definition more slippery and variable than it has ever been. Modern adaptations of fairy tales for film and series industries are recent proofs of this slippery aspect of meaning. They bear so many divergences from the original versions in accordance with the changing and enhancing worldviews of post-structural world. As mentioned above, the period of childhood is rapidly becoming mixed with adulthood and the age of adolescence is decreasing. Thus, it is regarded normal and maybe necessary (for culture industry) that the prince kisses the Snow-White, which has never been demonstrated in traditional versions until Disney decided him to do so. Furthermore, these film and series adaptations create many versions in accordance with the ever-changing expectancy from the cultures. Rapunzel is turned into Tangled, and strong female representatives such as Merida and Elsa have emerged, probably with an intention to soothe the reactions caused by the feminist movement.

2.3. Types of Translation by Roman Jakobson

The general understanding regarding translation act requires at least two languages, two cultures and two texts. We may summarize the process as ‘the act of transferring a text written in a language into a second language in a way that it revokes a similar meaning, if not the same, for the target audience as it does in the source culture’. There emerges the question whether this definition is sufficient in order to define all the

translation activities that are and can be carried out. It is a long-lasting question in the history of translation studies whether an accurate translation is achievable or not. The answer to this question lies behind the accepted notion of translation. Is translation just a transfer process? Or can we consider even interlingual translation, or translation proper according to Jakobson, as a "transformation process" of a text and a culture with the effects of ideologies, backgrounds, perceptions, differences and diversities of many actors involved in the act? If so, what limits the acts that can be defined as translation as long as they involve an above-mentioned transformation process?

Roman Jakobson, who was a Russian-American structuralist, linguist, literary theorist and translation scholar, enhanced the definition of translation by categorizing the act as follows:

> (1) intralingual translation, or 'rewording': 'an interpretation of verbal signs by means of other signs of the same language';
> (2) interlingual translation, or 'translation proper': 'an interpretation of verbal signs by means of some other language';
> (3) intersemiotic translation, or 'transmutation': 'an interpretation of verbal signs by means of signs of non-verbal sign systems' (Jakobson, 1959)

When analyzed further than its initial definitions, though it was a stimulating stream of thought for the traditional translation studies, the tripartite division of Jakobson was just a beginning of the long-lasting discussion regarding the content of translation studies due to its many deficiencies in theory such as its failure to distinguish borders between languages (Berk Albachten, 2014: 574). It does not elaborate the definitions of "intralingual" and "interlingual". Intersemiotic translation is relatively easier to recognize as it should include a whole different system of signs; however, it is impossible to distinguish intralingual from interlingual translation without defining "language" and drawing borders of languages. Another criticism is directed towards the explanation of the interlingual translation as *translation proper*. By naming a type as *proper*, Jakobson is the first to push the other types of translation to periphery, regarding intralingual and intersemiotic translation as *improper*.

However, though the theory has its deficiencies, Jakobson's division constitutes an initiative in the field as the translation studies were, and in a sense still is, revolving around the binary opposition between word-for-word and sense-for-sense translation. The approach of Roman Jakobson was based on his main field of study, applied linguistics and, in a sense, contributed to a transformation process in translation studies. Jakobson does not support a word-for-word translation approach and equivalence obsession of many translation scholars as Jakobson (1959) states "while messages may serve as adequate interpretations of code units or messages, there is ordinarily no full equivalence through translation". As he also mentions in his *Language and Literature*, Roman Jakobson (1987) favors the approach that translation as a transfer act to convey the complete message, structure, intertextuality, morphological and syntactic fabric is an unaccessable objective, even in the same language. Thus, it is unreasonable to canonize a type of translation for the sake of the act and disregard other types. According to the theory of Jakobson, "translation involves two equivalent messages in two different codes" (Jakobson, 1959), which revokes the necessity that translation should occur between two languages and reconceptualize it as a phenomenon taking place between any two (or more, in some cases) codes and communication systems. This point of view enhances the scope of translation studies.

The act of translation, today, surpassed its initial limits becoming an interdisciplinary field of work relating to not only linguistics but also sociology, psychology, cultural studies, anthropology, literature and politics. Translation scholars are now addressing the issues other than the source and target texts, such as employees, publishing markets, ideologies of the powerholders, translators and their backgrounds etc. This shift was a groundbreaking improvement for the sake of translation studies as the field requires more than a transfer of signs between two languages, which is the simplest definition of interlingual translation. In his essay, Jakobson extends the field so that translation act can be investigated within the same language or from a language to a semiotic system. One out of Jakobson's tripartite division, intersemiotic translation refers to the translation act as the reconstruction of texts by means of visual or audiovisual contexts such as a transmutation from a literary text to a movie. Intersemiotic translation

occurs in the case that a written text is translated, or transformed into a movie, theater play, or even a painting (Munday, 2016). Jakobson's transmutation concept requires a greater degree of deviation from the interlingual translation category, which indicates that his categories enable a more sense-for-sense approach to translation act and tries to "clarify the extent to which a translator can diverge from the source while still claiming to be producing a translation". (Bassnett, 2011)

The reason that Jakobson objects to word-for-word translation, or an exact translation in general may be analyzed from the point of the meaning perception of Saussure, indicating that a sign, which is a thing/object independent from any subjects, cannot only be represented and perceived by a signifier (word, sound etc.) unless it is provided with a signified (mental concept) in the receiver's mind.

> If words referred unequivocably to reality and were not caught up in the intrinsically linguistic patterning of the world, a universal language would be feasible and each individual natural language would be totally transparent and translatable. (Jakobson, 1959)

According to Jakobson, non-linguistic experience is the key to understand a concept rather than their semiotic representatives, in other saying, words. Thus, during translation action, a counterpart of a word in another language may only give the general meaning disconnected from the connotations, historical backgrounds and any other kind of intertextuality that can happen in a language system and culture. This is why Roman Jakobson claims that even interlingual translation cannot carry out the intended "proper transfer", thus, does not limit the translation act only to interlingual translation. Intralingual and intersemiotic translation acts may seem to carry out respectively no transfer to another culture or too much transformation to recognize the original text; however, when analyzed in detail, translation proper also transforms the source texts to a huge extent in terms of both intended meanings and perceptions. As a crucial part of the analysis, intralingual translation will be elaborated in the Theoretical Framework of this study.

2.4. Deconstruction and Its Engagement to Feminism

Derrida's deconstruction concept derives its existence from the *destruktion* of Martin Heiddegger. Heidegger deals with existence in the universe and its historical positioning through time, culture and tradition. In his work *Being and Time*, he successfully enters into the realm of social construction through an explanation of tradition. He claims that "when tradition becomes master, it does so in such a way that what it 'transmits' is made so inaccessible, proximally and for the most part, that it rather becomes concealed", through which it blocks the way of people to recognize the process in which traditions are handed down and "it makes us forget that they have had such an origin, and makes us suppose that the necessity of going back to these sources is something which we need not even understand" (Heiddegger, 2000: 73). According to him, people should challenge the pre-given patterns by tradition on which their Being in the world is constructed. While Heiddegger deals with the mere existence *(Dasein)*, steming from this metaphysical discussion, Derrida deals with language and applies the idea mainly to written language, concrete works of art and literature as a form of criticism. Decartes and Nietzche were the first to question the objective reality and truth in language. His analysis approach of the language and texts may be summarized as follows:

1. Language is a system of signs.
2. The sign has two components: the form that signifies (the signifier) and what it signifies (the signified).
3. The link between these two components is arbitrary, which "is the organizing principle for the whole of linguistics, considered as a science of language structure."
4. The signifier and the signified are relational or differential entities.
5. Language, then, is not simply a nomenclature; there are no fixed universal concepts or signifiers.
6. Each language is a distinctive and arbitrary way of organizing and conceptualizing the world. (Payne, 1993)

Deconstruction focuses its attention to the performative function of the literary texts, directing importance from merely the meaning of the text to "what it reads, and thus what it does". It confronts the general idea that the written language is stabilized in terms of meaning. The most important part of deconstruction is the destruction of established binary oppositions in the language and the text. What is not included in the

text is the main part that establishes the meaning. Deconstruction looks for the ideologies that are pierced in the language.

The feminist attachment to the deconstruction concept mainly lies in the psychoanalytic approaches that places women in an inferior position compared to man, biologically by Freud and linguistically by Lacan. The ideas of these scholars are mostly interpreted as that the inferior or incompleted positioning of women is an inevitable outcome for many reasons.

Deconstruction of sexism allows us to realize and then demonstrate the fact that another world is possible. Deconstruction helps readers and critics in recognizing and understanding the concealed ways in which ideologies operates within the texts. Not all acts of deconstructions of a text reveal the exact same outcome. The outcome of the act depends on the reception, perception, background and ideology of the reader. Interestingly, this is exactly what makes the deconstruction act valid. If the deconstruction of a text is yielding more than one meaning, it means that the text bears more than one meaning based on many parameters such as who is reading or when it is being read. Thus, this situation proves that there is not a true meaning of the text. Analoguosly, this approach promotes the deconstruction of any kind of inferiority, as there is not a predetermined truth in any ideology.

2.5. Feminism

As one of the most important and influential social movements of the human history, feminism can be described as the social, cultural and political act in order to gain equal rights for women of all colors, ethnic origins, ages in the world as men. Though different types of feminist movements have been in effect for many years promoting different perspectives in today's world, the first emergence of feminism was as basic as the liberation of women in general. Feminism movement is generally analyzed in three periods, or *waves* as it is called by the feminist scholars. The period before the first wave is open to dispute regarding whether to name any outcome of this period as feminist acts as there is not any unified movement against male dominance and unequal rights.

However, it is an undeniable fact that there are many writings and ideological stances since Sappho of Ancient Greek, who lived around 7 BC. Many women tried to raise their voices against the inequalities and discriminations. Mary Wollstonecraft's *Vindication of the Rights of Women* can be considered as the first philosophical and partly political work written in a year as early as 1792, right after the turmoil of French Revolution. She mostly advocated for an education reform for the sake of educational equalization. Following that period, there are many other women figures that can also be accepted as the pioneers of feminist literature such as Jane Austen or Brontë Sisters. It is an understandable fact that these women cannot be regarded as the founders of the women's movement due to their individual stances. Nevertheless, we cannot rule out struggles of women before the 19th century. The voice of women before the first wave is an indicator of the fact that women have not been as silent as they are assumed and reflected in the patriarchal historiography. These women have played a major part in the history of feminism as the foremothers of the movement.

First Wave Feminism

First wave of the feminism movement began as a fight to gain equal rights as men, however; it is generally identified with the suffragette movement in 19th century to promote equal rights to vote as the activist movement is focused on gaining political power at the end of the century. This phase of the women's movement officially began with the first women's rights convention organized by Elizabeth Cady Stanton and Lucretia Mott and described in the convention report as "a Convention to discuss the social, civil, and religious condition of woman" (Report of the Woman's Rights Convention, 1848). Their fight to gain the right to vote lasted almost a century, while gaining equal rights as men took longer in other aspects such as rights to have property and earnings, heritage rights or rights to have the custody of children after divorce. For many reasons, we may even claim that we couldn't achieved a universal equality in front of law for all women yet. This first movement was based on equal rights for all women regardless of their color, religion, age, economic, social or marital status. The first wave

can be claimed to have ended with the Nineteenth Amendment of the United States Constitution that came into effect in 1919, which grants women with the right to vote.

Second Wave Feminism

Second wave feminism began in the early 1960s and it is considered to have lasted until late 1980s. Many feminist theory scholars claim that this period intertwines with the first and third waves without clear-cut borders, indicating that it is a transition phase. Publication of *The Feminine Mystique* by Betty Freidan can still be suggested as the sparking point of this wave. After gaining relatively equal rights before law, the focus of feminist scholars directed towards social inequalities that limits the perspective of women into domestic sphere. Freidan covers the issues of marriage and motherhood which were (and still are) presented as the sole path of self-fulfillment for women. She has a radical stance to an extent to propose an analogy between the status of housewives and the Jews at the concentration camps in her claim that "the women who 'adjust' as housewives, who grow up wanting to be 'just a house- wife,' are in as much danger as the million, who walked to their own death in the concentration camps-and the millions more who refused to believe that the concentration camps existed" (Freidan, 1963: 294). She challenges the way women see themselves and the way they are seen by the society. This manifest is followed by the liberated views on sexual freedom. After the popularity of the contraceptive pills, or the Pill, the role and status of the women in a family began to change. Women began to claim rights on their own body, especially in terms of the right to abortion. The first wave feminism was about gaining political power while the second wave was more focused on social rights and issues of self-awareness and self-realization.

Second wave feminism activists regarded the political, social and cultural inequalities between men and women as the outcomes of sexist structures. As they believed their daily lives were politicized constructs of the patriarchy, they tried to construct themselves as different but no less beings than men. At this point, the movement began to shatter from inside due to the "different from men" categorization was blamed for failing to include minority voices. In 1970s, at least some members of the women's movement shared the belief that (…) the ideological and political conviction that

women were more unified by the fact of being female in a patriarchal society than we were divided by specificities of race or class (Eisenstein & Jardin, 1980: xvii). However, many feminist women from minorities were not of the same opinion. They accused feminism of being a middle-class, white women privilege. The problem of the second wave feminism was that it tried to define a different but whole way to be a woman, which is similar to the essentialist perspective of patriarchy. An ideology cannot enable liberation as long as it tries to impose a "way of being" describing what is and what is not good for women. It is neither possible nor necessary to establish and define an integrated category of women with same experiences, expectations and problems, which led to the ideology on which the third wave feminism is based.

Third Wave Feminism

As a response to the failures of the second wave feminism, the third wave feminism is believed to have begun in 1990s which is nurtured by post-colonial and postmodern ways of thinking. It focuses on the micropolitics of the sex and gender issue. Third wave feminism embraces a post-structuralist ideology on the concept of gender. This approach accepts people as individuals rather than categorizing them into groups, mostly promoting the claim that there are no essential, inborn roles that people bring into world within themselves. As an on-going phase of the movement, many feminists even refuse to label themselves as feminists due to its exclusionary nature for LGBTI individuals. To label ourselves as humanitarian or egalitarian, on the other hand, would be excluding non-human living beings. In this rapidly changing environment, it is possible that our era can be labelled and described as a fourth wave, or another approach in the future.

To summarize these three waves of feminist movement, it may be suggested that the first wave is related to the women's equality to men, the second wave is to their difference from men and the third wave is to the diversity among all. One thing is sure that, for an issue nearly as old as the civilization itself, Juliet Mitchell is right in her claim that the women's movement is really "the longest revolution".

2.5.1. Types of Feminism

Radical feminism may be considered as the most known and despised approach in the women's movement. It promotes women-identified institutions, women's way of knowing, women's way of living, women's voice over men's. In some cases, it goes to extremes as suggesting "cutting up" men. Cultural feminism that can be defined as the moderate extension of radical feminism promotes biologically deterministic views such as women are inherently more polite, understanding or agreeable.

Liberal feminism strives for women's integration into the current men's world. It is mostly criticized due to the fact that it accepts the men as the norm and tries to integrate women into that patriarchal world.

Ecofeminism, or environmental feminism, is mostly concerned with the dominance over women and over nature in the hands of men. They claim that patriarchal structures that are responsible for the oppression of women are also behind the destruction and exploitation of the nature. The main criticism against ecofeminism is directed towards the exaggerated mystical connection between nature and women rather than the problems regarding the current social, cultural, legal and political positioning of women, and the nature.

Socialist/Marxist feminists challenge the way of general thinking that the main reason of women's oppression is patriarchy. They claim that women's financial dependence is the primary reason of their inferiority. Thus, they promote the dismantling of capitalism in order to achieve gender equality. It is criticized at the point that solving all the economic problems by revoking capitalism cannot put an end to every issue in the social context.

Black feminism asserts feminism has been turned into middle-class, white women movement as mentioned above. Black feminists claim that mainstream feminist movement ignores the racist and classist dimensions and black women experience a twofold and more intense oppression due to their sex and color.

Queer feminism can be claimed to be the latest approach of the feminist movement, directing its attention beyond the women to all kinds of discriminations. It rejects using the woman-man binary opposition that is imposed by the patriarchal hegemony. According to queer feminism, we cannot totally deconstruct the current structure by challenging only one aspect of the discrimination in the society. The patriarchal hegemony maintains its existence by dividing different minorities through different hush-rewards, which is called “patriarchal bargain” by Kandiyoti (1997). It promotes the ideology that rather than marginalizing the other minorities that are also being oppressed by the patriarchy, we should unite against all kinds of discrimination. According to queer feminism, patriarchy is a system that contains racism, imperialism, capitalism, violence, strict pattern on gender and sexuality that harms males, females, both or neither. It silences people to promise to fix all problems with its own methods but prefers to apply what serves to maintain its own existence rather than addressing the problems of the society. Though mostly unrecognized due to its newly-emerged and experimental nature, queer feminism may be regarded as the most inclusive ideology among all types.

3. METHODOLOGY

3.1. Theoretical Framework

3.1.1 Intralingual Translation

The first analysis of this thesis is based on the intralingual translation type of Roman Jakobson. Intralingual translation is “rewording, or an interpretation of verbal signs by means of other signs of the same language (Jakobson, 1959). Although this might be similar to the retranslation hypothesis, it should be noted that intralingual translations are not necessarily “retranslations” of previously translated texts. In other words, intralingual translation does not have to include a transfer from or to another language as it is in retranslations.

The limited perspective towards the concept of translation as an act occurring between two languages as mainly perceived in the modern translation studies is a result of the word choice “translation”. The prefix “trans-” gives a sense that the act should be carried out “between” or “across” two concepts, a.k.a. languages in this case. However, according to some scholars, this approach is based on western point of view towards the field, which may be interpreted as European domination in the scientific values with an orientalistic approach.

> “In India the common words for translation are rupantar, 'change in form' and anuvad, 'speaking after, following', both of which derive from Sanskrit; (…) the current Arabic word for translation is tarjama, originally meaning 'biography'; and (…) the most common Chinese phrase for translation, fan yi, which means 'turning over', formed using the characters for fan, which means 'turning a leaf of a book' but also 'somersault, flip', and yi, which means 'interpretation' and is a homonym of the word meaning 'exchange'.” (Tymoczko, 2006: 22)

As seen in the examples of Maria Tymoczko, many eastern equivalents of the field do not convey the same meaning as “translation” that indicates “something being brought or carried across/from one side to the other”. In this sense, instead of a western based priority of the interlingual translation, the limits of the field may be extended as Toury (2014) states: “A 'translation' will be taken to be any target-language utterance

which is presented or regarded as such within the target culture, on whatever grounds". Considering that any main culture consists of many subcultures and sub-jargons, an intralingual translation act may be acknowledged as producing a target text in a target language.

Upon welcoming the term into the field, it can be explained as Munday (2016) states: "Intralingual translation would occur when we rephrase an expression or when we summarize or otherwise rewrite a text in the same language". As Berk Albachten (2014) indicates, "some cases of intralingual translations can reveal the linguistic, translational and ideological norms of the periods during which these translations were produced". Thus, it may be fruitful to analyze the intralingual translations as analysis cases for translation sociology, history and evaluation of translation studies, or even historical culture assessment of a society.

There are many reasons to carry out intralingual translation most of which stems from ideological stances and cultural transformations. These reasons include:

- translation as a rewriting of the archaic texts written in another alphabet or an older version of the same language,
- update necessity due to differences in cultural settings,
- intralingual translation of the previously written texts due to linguistic revolution or modernization in language and cultural elements or technological developments etc.
- conformity to the ideological stances of the publishing or broadcasting mechanisms,
- intralingual translation for different dialects, idiolects and sociolects,
- intralingual subtitling for hearing deficiency,
- localization, such as the book titled *Harry Potter and the Philosopher's Stone* in UK was printed in America with the title of *Harry Potter and the Sorcerer's Stone* with many other alterations in the text "in certain lexical, cultural and syntactic

selections; for instance, cookies for biscuits and baseball for rounders" (Munday, 2016: 121).

- intralingual translation necessity for different registers, such as alterations in the address of an invitation sent to students and sent to the Rectorate Office,
- intralingual translation as adaptation of classics for children, or simplification,
- and lastly, intralingual translation for children's literature in order to eliminate the content that is considered inconvenient for children with regards to current ideologies, recent approaches to child psychology and contemporary lifestyles.

In this study, the intralingual translation that is in question is carried out as a means of appropriation and adaptation of children's literature for the sake of changing definitions of the childhood and adulthood, and also for the altered perpectives of the modern age as referred in the last article above.

3.1.2. Feminist Translation

The concept of feminist translation stems from the objective to deconstruct the gender-operated binary oppositions in culture and language. It has a political stance against patriarchal order. Feminist translator accepts in advance the fact that language has a political dimension and observes each text as a structure to be analyzed in terms of gender studies.

The paradigm of partnership between feminism and translation studies goes back to 1970s (Simon, 1996: 8) though the field has been redefined and encountered shifts from the original viewpoints and objectives. As a result of the women's movement, gender issues have become entangled with issues of language. (von Flotow, 1997: 1) The cultural turn in translation studies from verbal meaning to cultural dimension in 1980s provided a new perspective towards the field and a solid basis for the establishment and acceptance of feminist translation studies. Instead of the prescriptive approach regarding how to correctly translate, the cultural turn directed its focus on descriptive approach regarding what translation does, how it works and what effects it can have as a mode of communication. This shift enabled a more comprehensive understanding towards the

translation act as an active tool contributing to the ongoing social and cultural perspectives. At this point, the interaction between translation studies and feminist translation movement covered a range of issues such as “the distrust of traditional hierarchies and gendered roles, deep suspicion of rules defining fidelity, and the questioning of universal standards of meaning and value” (Simon, 1996: 8). These concerns and the engagement of feminism to translation studies steered the focus from single linguistic units of languages to symbolic power of language and its shaping effect in gender roles and gender perceptions. The starting point and the main objective of feminist translation scholars became “to attack, deconstruct, or simply bypass the conventional language they perceived as inherently misogynist.” (von Flotow, 1991: 72) According to feminist translation studies, the paradigm which creates sexism should be reexamined in order to deconstruct the binary opposition between man and woman.

The first issue of analysis by feminist theory has been to uncover the female translators and their role in history (Munday, 2016: 100). As Simon (1996) explains, women had turned their attention and efforts to the act of translation “as a permissible form of public expression” as they were mainly “excluded from the privileges of authorship” until relatively recently. Translation was a means into literary world as women were not valued as authors. Women were allowed to carry out shadow-like translation job that is inferior to authoring a book. George Elliott, for example, was first known as he “translatress of Strauss”, positioning her in the literary arena with regards to her relation to a male figure. Female translators and feminist translation scholars assumed a mission to enhance the visibility of women authors and women in general, “the work of hitherto neglected women writers has been unearthed, examined, translated and made available” by translating the works of female authors in the beginning, and enhancing the visibility of female translators through feminist translation strategies in the next step (von Flotow, 1997: 7). However, in the postcolonial era, visibility issue posed a problem regarding the representation issue.

> The works of non-Western women are too often reduced to their social message, according to Spivak, or rendered in a flat international translates which could have come from any far-away country. How can such texts compete for students’ attention, when placed beside an Alice Walker or a Monique Wittig? (Simon, 1996: 135)

Especially after the second wave feminism, there raised a question of diversity in the experiences of women. Feminism was (and has been) accused of being a white, middle-class women movement that excludes “others”. The same issue has also been the concern of feminist translation studies in terms of which women, what experiences and which womanhood to make visible. As long as there is a power relation between the third world women that are in need of being represented by first world women, the field remains within the patriarchal boundaries of binary opposition between men and women. This issue is still one of the concerns discussed in the field. As “feminist theory emphasizes a renewed sense of agency in translation” (Simon, 1996: 27), one of the best ways to eliminate this problem may be drifting away from the reversion of the women’s inferiority towards a gender-free approach.

Another area of concern is the manmade inferiority of translations and women. Feminist engagement to translation studies regards the inferior status of translation against original text as analogous to women’s inferiority against men, and translator’s inferiority against author. This aspect of feminist translation studies may be considered to begin with the so-called feminine metaphors directed to translation and translated texts such as “Translation resembles women. The beautiful ones cannot be faithful, and the faithful ones cannot be beautiful.” There are many established idioms and viewpoints, such as “les belles infidèles” as explained in the previous sentence, declaring the secondary nature of translation, translators, and analogously women. A feminist translation scholar Elenora Federici interprets this idiom that fidelity is socially expected only from women in terms of marriage and translation act (Federici & Leonardi, 2013). For feminist translation, fidelity is to be directed toward neither the author not the reader, but toward the writing project – a project in which both writer and translator participate (Simon, 1996: 2). In order to deconstruct these binary oppositions maintaining the oppression of “secondary” components, there are many rebellious approaches in the field against traditional translation strategies. Godard (1989) states that “the feminist translator, affirming her critical difference, her delight in interminable re-reading and re-writing, flaunts the signs of her manipulation of the text”, which she calls womanhandling a text, so that they become visible as translators and turn their texts into political acts in

order to reveal their ideological stances. Chamberlain (1988) goes one step further and claims that “what must be subverted is the process by which translation complies with gender constructs.” As explained by Bozkurt (2014), “it is important to move beyond the sex of the author or translator, and find different strategies in order to deconstruct the conventional translation practices, which have been established in a patriarchal order.” Rather than a total exclusion of males from feminism movement, the objective of feminist translation strategies can be regarded as “feminization of translation” (Chamberlain, 1988). Thus, it can be deduced that womanhandling a text does not necessarily require an actual woman hand. What is derived from this term is that the translator/writer of the text should deconstruct the conventional patriarchal writing and traditional translating practices. As summarized by Bozkurt (2014), “feminist translation is against the twofold inferiority of women and translation. In order to erase this false equivalence, one should forget about the traditional views on translation theory and practice, and reframe certain concept within this context”. Feminist translation strategies such as prefacing and footnoting examined below have been in use mainly to serve to this purpose.

As another dimension of feminist translation studies, translation of the gendered language and cultural structures represents the major controversial aspect of feminist translation strategies attracting the most criticism. As von Flotow (1997) argues, feminist translation deals with issues such as “cultural gender differences, the revelation and formulation of these differences in language, their transfer by means of translation into other cultural spaces where different gender conditions obtain”. The term gender refers to the sociocultural construction of *both* sexes. Any attribution beyond the reproductive differences are outcomes of expectations and patterns that are typical of certain social and historical moments in time and place. The Turkish equivalence of the term gender, which is *toplumsal cinsiyet* emphasizes the fact that female identity is imposed through social roles. There is not any female or male stereotype stabile throughout the history of a culture, not to mention the lack of universal patterns. The patterns change from culture to culture and from time to time, indicating that gender is a social, cultural and linguistic construct. The gendered representation builds females and males in accordance with the expectations of the hegemony. Socialization process “instills girls and women the

physical, psychological and sociocultural attributes that are typical of a particular time and culture and which, as a rule, differ substantially from the attributes of the men of the same period" (von Flotow, 1997: 5). Apart from the biological determinists, language is considered a major element, if not the most effective, throughout this socialization process to shape the characteristic features of societies and individuals.

> Women and men are represented in and through language. Their expectations, self-expectations are shaped and reflected mostly via their linguistic expressions. Gender difference is constructed and reinforced in language. Individuals are manipulated by language. Gender difference in language may cause different kinds of access to public life and influence not only because of social expectations but also lack of self-confidence issues. (von Flotow, 1997: 8)

As discussed above, the language in use is one of the most determining aspects in the construction of the "self". Feminist author/translator Susanne de Lotbiniere-Harwood states that she, herself is a translation as she is a woman. This statement tries to explain that females that are shaped through socialization and in language are the products of a patriarchal language, which is considered by many linguistics, feminism and psychoanalysis scholars as an obstruction before women to realize themselves to the fullest extent. According to feminist theory, each woman works as a translator in everyday life. The words, grammatical structures, syntax and cultural aspects of language such as idioms, proverbs and collocations they (have to) utilize are symbolic representations of patriarchal language. The real meaning lies within the subtexts. For example, the phrase "kız başına" means "on her own" at the most basic meaning, however; it may convey the meaning in the cultural dimension that we should stay at home after a certain hour or else "our car may turn into a pumpkin". As a girl (!), a female is responsible with the translation of the text into subtext to comprehend the whole meaning. Thus, feminist theory is closely interested in the deconstruction of linguistic discrimination. The first step to achieve this goal, female authors began to create experimental texts and linguistic usages in order to deny the patriarchal norms in language and literary genres. Godard (1984) gives the Brossard example in this sense, explaining that "by carefully mining all our comfortable conventions and rules governing social and literary grammars, Brossard's L'Amer does violence to our perception of reality

in an effort to radically renew it". The feminization process contains many methods in order to deconstruct the patriarchal norms in language:

> The remedies that were applied to patriarchal language took radical forms, triggering the earliest discussions of gender and translation. Writers took issue with standard language and criticized, rewrote or ignored dictionaries and other established reference materials. They viewed standard syntax and the established literary genres as reflecting and perpetuating patriarchal power structures. They tried to find a new language and new literary forms for women that would reflect and respond to women's realities. (von Flotow, 1997: 9)

However, there occurred a twofold problem related with feminist translation practices: Internal technical problems due to experimental language usages, and the external intervention and censorship regarding their works as the mainstream literary market is managed by patriarchal viewpoint. Thankfully, these problems did not stop the feminist writing activities. Luise von Flotow summarizes this process from emergence to acceptance as follows:

> Creative work further stretched the bounds of language. Writers began to refer back to hundreds of precursors (…) which would supplement, if not supplant, the standard works and help create women-identified language; and they proved a powerful source of new ideas, new language and new uses for 'old' language. Their work was seldom restricted only to creative writing, however; it encompassed teaching, publishing, public lectures, playwriting and other public activities, thereby making their radical approaches to language more palatable to those who found them frustratingly esoteric and difficult. (von Flotow, 1997: 11)

As seen above, the original experimental works have been accepted in literary societies and even gained recognition in daily life. Feminist translation efforts can be based on this acceptance, which reflects the fact that change is possible. To briefly explain the emergence and practices of the feminist translators, the process can be summarized that "the feminist translator, following the lead of the feminist writers she translates, has given herself permission to make her work visible, discuss the creative process she is engaged in, collude with and challenge the writers she translates" (von Flotow, 1991).

At this point, "the task of the feminist translator is to consider language as a clue to the workings of gendered agency". (Spivak, 1993: 179) Luise von Flotow's translation of a French sentence by Luce Irigaray may be considered a perfect reflection of feminist

touch in translation: “If we continue to speak the same language, we will reproduce the same (his)story” (von Flotow, 1997: 10). She perfectly reflects the fact that as historiography is a manmade field, writing of history cannot ever be carried in an objective manner. History becomes his story as it is written in the patriarchal culture through patriarchal language. Personification of the most basic elements of life shows the male superiority: Earth is mother, who nurtures, embraces and produces (but requires being externally impregnated), while God is father, who is almighty, the ultimate powerholder and creator (without any external need to produce). As long as the writing mission is left to agents with patriarchal point of view, the status of translation and women will remain inferior to their binary superiors, original texts and men. In order to get out of the shaping boundaries of patriarchal languages and structures, feminist translators mostly try to eliminate the derogatory and reducing vocabulary regarding women in the first step. They attempt to change generic masculine usage in order to enhance the visibility of females. In cases where females are totally invisible, they reclaim masculine usages as their own and/or try to create alternate meanings. Their experimental writing has reached beyond the limits of words to visual representations in texts. Due to their humorous and lightening role in the deconstruction of texts, they utilize puns, wordplays, neologisms, annotations and supplementing criticisms in their translations.

One of the most controversial, compelling and significant translation in the history of feminist translation studies may be *The Woman’s Bible* by Elizabeth Cady Stanton published in 1895. After being rejected by some scholars due to the fear of harming their reputations or religious concerns, Stanton gathered a committee of women named Revising Committee and they struggled to eliminate the elements that puts women in an inferior position against men. However, this deconstructive and revising translation of patriarchal bible could not go as far as claiming that “God is a woman.” The translation remains a revisionist translation rather than a deconstruction of the original. However, considering the then social structure and the gender awareness, what was carried out stands out as a brave example in history.

There is of course quite a criticism from both inside and outside of feminism movement towards feminist translation studies. As can be predicted, non-feminists (may) object to the application of feminist translation for the sake of protecting the integrity of the texts. However, what they miss mainly is that translation act is doomed to cause losses in meanings and convey ideologies. There is not such a thing as "just changing the language". Subbranches of feminism, on the other hand, challenge the feminist translation notion as it compulsorily reflects the ideology of the translator and the type of feminism s/he promotes. Feminism is an umbrella term that contains many subcultures in itself. Thus, feminist translation cannot claim universal or all-inclusive notions that applies to all people and all types of feminism. However, what feminist movement fails to catch on feminist translation is that it does not aim to decontaminate the existing source-texts and create a sterilized new feminist outlook in all written sources. It aims to deconstruct the discriminating perspectives by playing with texts, however; it does not (or at least should not) try to reconstruct a new reality. The main objective of feminist translation strategies is to raise awareness in terms of the intrinsic gender discrimination in language and culture.

To summarize, general objectives of feminist translation studies are to represent a political stance against patriarchal hegemony and to reveal the gender discrimination imposed through writing and translation. It demands the recognition that translation is a political act requiring social awareness. As feminist theory claims, language shapes the identity intentionally through manipulation or unintentionally in linguistic usages embedded in everyday language and culture, which turns feminist translation into an act of identity translation. Handling the texts and language as sociopolitical structures, feminist translation studies strives to reveal and eliminate the patriarchal structure.

In Turkey, feminist translation is still in an introductory phase within both cultural and literary systems. There are not many literary examples of feminist translation compared to the male-dominated literary spheres. However, it is possible to find feminist translation works such as *Bekâretin El Değmemiş Tarihi* by Emek Ergün, which is the translation of *The Virgin: Untouched History* by Hanne Blank or *Erkekleri Doğrama*

Cemiyeti Manifestosu by Ayşe Düzkan, which is the translation of *SCUM Manifest* by Valerie Solanas. Even the Turkish translation titled *Kayboluş* by Cemal Yardımcı, the original of which is *La Disparition* by George Perec can be interpreted as feminist translation with regards to the feminist concerns in the original book, and the additions and interventions of the translator into the translated text. More importantly, there emerged a "Feminist Translation Group" under the body of "Gender Studies Collective" (GEN-DER) in 2017. After collecting news, articles, interviews, and researches, this group intends to examine these materials in the light of gender perspective, and then carry out the translation process through gender appropriation of language and cultural references with regards to feminist theory, and then publish these appropriated materials on http://kadinlarinpostasi.com.

3.1.2.1 Feminist Translation Strategies

The practices of feminist translation studies given above represents a small amount in the wide variety of possibilities. As it is a highly experimental writing/translating style, it is always possible for feminist translators to exceed the limits of the current language and genres. Louis von Flotow (1991) categorizes the commonly utilized feminist translation strategies as prefacing/footnoting, supplementing and hijacking the text.

Prefacing/footnoting

According to feminist translation scholars, the fact that the translation is a writing project rather than a shadow of an original work of art should not be ignored. The visibility of the translator challenges the long-lasting inferior positioning of the translation and translators, emphasizing that translation is a co-work. This deconstruction of inferiority of translation and superiority of the original text paves the way to deconstruct any kind of binary opposition that reduces one out of two in every binary couple, which also means the reversion of the women's inferior positioning against men. Prefacing/footnoting feminist translation strategy grants a great opportunity of visibility to the feminist translator. As long as the target audience is unaware of the feminist effect

in the translation, the effort of the feminist translator loses its meaning. Prefaces and footnotes enable translators to raise their own voice as women and/or feminist translators. Through this strategy, they gain the access to the text to raise their own voice.

In her preface to Lise Gauvin's *Letters from an Other*, Susanne de Lotbinière-Harwood prefers to attach a preface:

> Dear reader,
>
> Just a few words to let you know that this translation is a rewriting in the femenine of what I originally read in French. I don't mean content. Lise Gauvin is a feminist, and so am I. But I am not her. She wrote in the generic masculine. My translation practice is a political activity aimed at making language speak for women. So my signature in a translation means this translation has used every possible feminist translation strategy to make the feminine visible in language. (Lotbinière-Harwood, 1989: 9)

This preface titled *'About the her in other'* is directly presented to the audience in order to make herself as a woman, her positioning as the translator and her ideology as a feminist visible. She overtly utilizes prefacing strategy in order to explain what she does in translation and why she does so.

Supplementing

This strategy covers all the linguistic aspects of the sexism in cultures. Many languages have different grammatical structures related to gender in the forms of articles, conjugation, generic usages, derogatory connotations, non-existent versions of some words for a certain gender category, etc. The omission of gender identifiers for a certain language, for French for example, may be supplemented through neologisms and experimental preferences in translation process. Barbara Godard's translation of *Amantes* by Nicole Brossard can be a good example of this strategy. The title in French refers to female lovers as a reflection of Brossard's feminist identity and lesbian affirmation through fiction. This translation "illustrates the challenges faced by the Anglophone translator attempting to capture the subversive use of language to critique a male-centered society" (France, 2000: 301) Rather than providing an explicative equivalent of

the source title, Godard prefers to create a neologism, *Lovhers*, so as to utilize an experimental usage rather than maintaining the patriarchal language to emphasize the positivity on lesbian love.

This strategy may demonstrate its stance as additions or omissions in words, letters, grammatical structures, or even punctuation marks, upper or lower-case letters etc. Most of the experimental writing styles, blurring of the borders between genres, neologisms in order to eliminate problems regarding the linguistic or etymological discriminations fall within the category of supplementing strategy. The limit of the strategy is up to the creativity and sometimes bravery of the translator/author.

Hijacking

As inferiority of the women does not end within the borders of linguistic representation due to cultural references in terms of the biologically-determined inferiority of women, feminist translators have felt an obligation to deconstruct texts in order to reveal this form of subtle oppression, which may be considered as the base of hijacking strategy. Hijacking is introduced in the recent years, and it is mostly “not commonly utilized” in the mainstream media and literature. Within these three feminist translation strategies, the actual deconstruction mission falls within the scope of “hijacking”. By this strategy, the translator undertakes an interventionist role and becomes intrusive regarding the text. S/he may completely convert the plotline, ideology, characteristics, scope or audience of the original text for the purpose of creating awareness, making the oppressed groups visible and revoke inequalities in the language and discourse. Contrary to other strategies that will be mentioned, the source text is not necessarily written from a feminist approach. As a matter of fact, the more it is written in a discriminating manner, the more successful the hijacking strategy could be applied. As a highly controversial act, hijacking strategy may be criticized as being unfaithful to the author, intended message or the source text. However, it can easily be justified that just as the feminist discourse reframes binary patterns, hijacking strategy reframes “fidelity” diverting it from source text author and intended patriarchal meaning to the text and translation act.

It should be mentioned at this point that the in-text strategies, which are supplementing strategy and hijacking strategy are applicable in different types of texts and translations. Hijacking strategy is not appropriate to utilize in the translation of an already feminist text while the main use of the supplementing strategy lies in the interlingual translation of these feminist texts. It may also be suggested that supplementing would be unfruitful when applied to sexist texts. Sexist texts require much more intervention than supplementing offers. Supplementing is a supporting strategy while hijacking carries out the required interventionist action.

3.1.2.2 Intralingual Hijacking as a New Approach to Feminist Translation

As briefly explained above, the main objective of feminist translation studies is to deconstruct the male-dominance in literary market, general discourse and social messages that is embedded in language. Feminist translation strategies presents an ideology-oriented translation act in addition to source-oriented and target-oriented approaches. Manipulation School can be considered as the origin of this ideology-oriented approach.

> "Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society." (Lefevere & Bassnett, 1992: vii)

As claimed by manipulation school scholars, all translations are rewritings and/or manipulations of the original text to some extent. Translator is regarded as the author of a new text rather than a mere mediator as “translation is seen essentially as a text-type in its own right, as an integral part of the target culture and not merely as the reproduction of another text.” (Snell-Hornby, 1988: 24) This author status of the translator helps deconstruction of the inferior status of translation against original text, which provides an agency to the translator. As stated by Toury (2000) “wittingly or unwittingly, they all try to interfere with the “natural” course of events and to divert it according to their own preferences”. Thus, ideological stance of the translators cannot be separated from their outputs. A writing or translation with a claim of isolation from any kind of dominant or

opponent ideologies can be interpreted as adopting a non-political ideology. As proposed by Hermans (1985), “all translation implies a degree of manipulation of the source text for a certain purpose”. The hijacking strategy of feminist translation studies that is discussed below refers to the intentional manipulation of the source texts with the purpose of revealing the secondary position of women in patriarchal society and language, enhancing the visibility of women’s movement in accordance with the ideological objectives of feminism.

As the translation act is regarded as a major apparatus in establishing the culture in the after-Republican era of our country, we do not directly observe the shadow status of translation as it is in Western culture. As briefly mentioned above, there is a parallelism between the translation/translator and woman due to their inferior status as claimed by Canadian feminist translation scholars more than 30 years ago. In this sense, translation has a place that is historically ignorable, lower-positioned in hierarchical order just as women, and it cannot reach beyond its position as the shadow of the original text. This approach places the strong and active source-text/author against the translation/translator, respectively identified with masculine and feminine in the binary opposition system. The place of women as translators in the literary market throughout the history strengthens this perspective. Over-translation by the translators on the preferences of the source-text author subverses the shadow-life status of the translators and raises them to a role as active as the author. The subversion of the translator’s role that is identified with the feminine has the potential to overcome the deep-rooted belief in the woman/man binary opposition as any challenge against the norms raises the hope to overcome other norms. What is meant here is that despite the fact that feminist translation is a movement restricted with the boundaries of literature, it has the potential to pave way to social deconstruction.

Most societies lack the comprehension regarding the oppression and secondary position of women in the society, which is mostly and even deliberately overlooked and covered by powerholders so as to maintain patriarchal systems. As stated by Sara Ahmed (2017), “what you aim to bring to an end some do not recognize as existing”. So as to

eliminate discrimination and oppression of any group, this discrimination should be acknowledged by people in that society. Conforming and rationalizing this point of view, bell hooks states that:

> "All sexism and sexist thinking is the problem, whether those who perpetuate it are female or male, child or adult… . Masses of people think that feminism is always and only about women seeking to be equal to men. And a huge majority of these folks think feminism is anti-male. Their misunderstanding of feminist politics reflects the reality that most folks learn about feminism from patriarchal mass media." (hooks, 2000: 1)

Patriarchal media does its best to disregard the existence of gender discrimination. The efforts of dissident media may interfere with the mainstream media only to a little degree. proposed by global feminist movement, the idea of "gender mainstreaming" advocating the necessity that gender concept should be taken into consideration while creating mainstream media products, is a rather new term, of which mainstream patriarchal media is not a fan. In order to introduce the community with marginalizing concepts as gender, gender discrimination or sexism, we need to go over the limits of dominant ideology and dominant media.

The total opposite of this intentional feminist manipulation has been in effect for many years in literary community. The most eminent example of this patriarchal intervention in feminist discourse, which can be labelled as misogynist translation, is *The Second Sex*, the first English translation of Simon de Beauvoir's *Le deuxième sexe*. A book which can be considered as the beginning of the second wave feminism is translated into English by Howard Parsley, who "deleted fully one-half of one chapter on history, cut one-fourth of another, and eliminated the names of seventy-eight women" (Simons, 2001: 62). According to Simons, he also summarizes the whole women effect on Renaissance with two sentences, eliminating Beauvoir's discussion of women's historical oppression and violence against women in suffragette movement. Rather than commentary of Simons (2001) stating that Parsley "must have found women's history boring", I believe it is an example of "misogynist hijacking" of a feminist text. Acts oppressing women's existence in literary environment are mostly overlooked and unchallenged. Just as translation is utilized to oppress women, feminist translation strategies propose to deconstruct the traditional order and utilize the manipulative aspect of translation

against oppression. Louis von Flotow categorizes the feminist translation strategies that have mostly been suggested by Canadian feminist translation scholars into three main groups: Hijacking, prefacing/footnoting and supplementing (von Flotow, 1991).

Hijacking strategy provides the utmost opportunity for deconstruction among all feminist translation strategies. The other strategies focus on the visibility of the women agents in the publishing market and provides commentary and explication on the sexist usages in the language and culture. Though "parodization of elevated forms of writing becomes an instrument of cultural redress" (Simon, 1996: 15), it may not be efficient enough for performing a deconstruction process on discrimination and binary oppositions. Hijacking strategy, on the other hand, is a controversial practice referring to "the appropriation of a text whose intentions are not necessarily feminist by the feminist translator" (Simon, 1996: 14). The strategy may reveal itself in the forms of additions or omissions, along with graphical representations like upper or lower-case letters, puns with word pronunciations. Any kind of divergence and deviance is allowed and promoted in hijacking. This "hijacking" of the original texts is the main strategy that attributes authorship status to translators. The hijacking translator disposes of the boundaries of being a mere mediator and takes on an interventionist role, shocking the target reader by pushing the limits. It is the role of the feminist translator to reveal the marginalizing viewpoints of dominant ideology inherent to language and culture, to eliminate the linguistic and idiomatic inequalities, to enhance the visibility of the oppressed groups and the oppression itself. Thus, the translator has the authorization to alter the plotlines, deconstruct the characteristic features attributed in accordance with gender, ethnicity, age, economic status etc, and by this means, to change the dominant ideological view of the text. Luise von Flotow argues that the main objective of feminist translation is to attack the traditional patterns that are misogynist by social construction and to deconstruct the texts. In order to draw attention and raise awareness by translation act, the best method is to destruct the norms. To achieve this goal, hijacking strategy may be suggested as the most appropriate method as it enables interventions, alterations and ideological appropriations on the original text. At this point, one may argue that intervention by feminist translators is as violent as patriarchal oppression. In this sense,

Hermans (2009) mentions that “the violence that resists patriarchal oppression is not to be equated with the violence exercised by the system”. Moreover, the strategy proposed in this study does not request elimination of the original text. On the contrary, intralingual hijacking requires the maintenance of the original so as to provide an opportunity to compare original sexist works and non-discriminating feminist translations. Thus, it revokes the violence of annihilation of the original text in the target culture.

As the intracultural application of “hijacking” method mentioned above, the method “intralingual hijacking” refers to a feminist translation strategy carried out within the same language and culture rather than between different languages and cultures in order to shake the established values and value judgements of a society within its own social system. The women kind have historically been inferiorized and suppressed by the male-dominant social and cultural systems. Shaking the value judgements of social structures can be interpreted as a response for the long-lasting oppression of females. As there are misogynist approaches and viewpoints in culture, social life, language, literary works etc., which are mostly regarded normal and remain unchallenged, feminist reactions can be justified as women have the right to object all these oppressing life and thinking styles, patterns, and linguistic usages as well.

By making an addition to the definition of hijacking strategy, we may define the strategy as follows:

Intralingual hijacking strategy: The intentional manipulation of the source texts with the purpose of revealing the secondary position of women in patriarchal society and language, enhancing the visibility of women’s movement in accordance with the ideological objectives of feminism within the same language, for the same target audience as the source text.

As Berk Albachten (2013) indicates, “some cases of intralingual translations can reveal the linguistic, translational and ideological norms of the periods during which these translations were produced”. Thus, it may be fruitful to analyze the intralingual translations as analysis cases for translation sociology, history and evaluation of

translation studies, or even historical culture assessment of a society. From this point of view, it can be deduced that intentional intralingual translation may be useful in shaping the society. There are many reasons to carry out intralingual translation most of which are based on manipulative intervention stemming from ideological stances and cultural transformations such as intralingual translation of the previously written texts due to linguistic revolution or modernization in language and cultural elements or technological developments, intralingual translation for children's literature in order to eliminate the content that is considered inconvenient for children with regards to current ideologies, recent approaches to child psychology and contemporary lifestyles, or intralingual translation for conformity to the ideological stances of the publishing or broadcasting mechanisms. Looking at non-feminist intralingual translation examples, it may be observed that many of them are products of manipulation for the sake of ideological appropriation. As feminist translation strategies challenge the traditional patterns of translation, intralingual hijacking offers to utilize this type of translation as a means to reverse the current patriarchal system within the same language and culture.

First of all, the intralingual hijacking strategy has the potential of enhancing the shock effect that is to be created on the audience. According to some feminist translation scholars such as Barbara Godard, feminist translation aims to astonish and bewilder the audience with unorthodox viewpoints, plot twists and neologisms by means of translating foreign works applying feminist translation strategies. The feeling of astonishment and discomfort at the moment of the first encounter is the first step to raising awareness. "Intralingual hijacking" strategy has a privilege to enhance the shock effect. Alterations and divergences in the works that are already known by the target audience has the potential of drawing more attention compared to new works. Literary works, especially the ones positioned in the center of polysystem, represent literary norms. Feminist translation, on the other hand, strives to destroy any kind of norms. Feminist translations of well-known books in the market, especially the classics or bestsellers may catch more attention than original feminist works, and they may gain greater visibility. What is suggested here is not to carry into a censor-like practice by decontaminating all the literary works from sexist approaches through feminist translation strategies in order to

wipe these original versions off the literary market. The objective is to provide an opportunity of comparison between original versions and “intraligually hijacked” feminist translations in order to raise awareness on discrimination. As language and culture are living and changing structures, the awareness raised through feminist translation may lead to an alteration in the marginalizing, discriminating, sexist and derogatory structures and viewpoints in language and culture in the course of time.

Another important aspect of intralingual hijacking is that this strategy may reveal sexism that are so intrinsic to our language, lifestyles and everyday speech that we are unaware of its powerful shaping effect. At this point, intralingual hijacking in journalistic translation may be utilized as a strong tool for raising awareness on sexist language, role patterns and perceptions. As news has ever-changing contents that are indisputably written in sexist style, which is proved by many studies and articles, they would constitute perfect source texts for intralingual hijacking. News translation also has an advantage in terms of publishing or copyright problems in this digitalized world. The feminist translations of news that are written regarding other cultures and languages their feminist translations may fail to reflect the hijacking effect as the culture and realities are foreign to our own. However, presenting our own happenings in a manner that decontaminates the sexist aspects of language and viewpoints helps to reveal these aspects. Without realizing the fact that we have many gender-biased thought patterns, it is impossible to eliminate gender discrimination. As the linguistic aspects of gender discrimination subtly reflect bigger frameworks such as power, male-dominance, female inferiority, texts convey meanings that are not necessarily included in verbal level. These meanings are created through references to meta-textual aspects of language. In non-feminist translations, the male-dominant perspective of the source text is generally preserved, or at least left untouched. Feminist translation in journalism aims to set the female free from passivity (Gülal, 2015). It should also be mentioned that feminist translation of journalistic texts does not necessarily change the original content in every case. It just reframes the positioning of marginalized and inferior groups. The fact that the content of a journalistic text is conveyed through an unbiased manner does not intervene the objective of such texts to convey news. It just has the potential to alter the possible

reception of the metatextual meaning in such texts such as inferiority of women, the responsibility behind rape cases etc.

In another aspect, intralingual hijacking promotes to the elimination of absence of representation due to cultural differences. As different languages and cultures bear different sets of sexist elements and usages, sexism in foreign culture works may not find a counterpart in target cultures, or feminist translations from a foreign language and culture may fail to cover all sexist structures in the target culture. It is possible to unite all women (in fact, all oppressed groups) broadly against discriminating and marginalizing structures; however, it would be unreasonable to assume that all oppressed people are subjected to the same set and course of discriminating acts. Taking into consideration that the main objective of feminist translation is to reveal and deconstruct the patriarchal elements that are disguised as norm in language and culture, it would yield more efficient results to carry out the mentioned deconstruction act within the same culture.

As there is not many, if any, examples of intralingual hijacking translation strategy, it is currently impossible to observe the effects and reception of such texts. What is certain is that further practice and analysis are required to re-evaluate the effectiveness of the method suggested in this article. Besides this fact, as the here-suggested feminist translation strategy, intralingual hijacking proposes to “offend the own value judgements of a society”, it may be considered a treason for the literary canon by the audience and the patriarchal order. It may be totally excluded, censored or denied of publishing. However, it shouldn’t be forgotten that there are many examples in *l'écriture au féminin* that was first “restricted only to creative writing”, but then “encompassed to teaching, publishing, (…) and other public activities, thereby making their radical approaches to language more palatable to those who found them frustratingly esoteric and difficult” (von Flotow, 1997: 11). Any possible criticism, censorship, or interventions to the texts translated with feminist strategies only proves that what is being done is deconstructing a settled perception. On the brighter side, these acts may contribute to the visibility of the feminist translation, and hence, feminism and women.

The text in question here is considered to be an *intralingual hijacking* of selected fairy tales. The language of the "translated" text is not changed; however, the selected tales are wholly altered (deconstructed and then reconstructed) with respect to an ideology. The utilized strategy is supported with von Flotow's other two strategies in the forms of paratexts and metatexts included in the book as prefaces and notes in parantheses. Garner does not claim his work to be a feminist translation, however; it has many elements that enables an analysis in terms of feminist translation strategies and objectives. As this text, though unintentionally, has attracted a great deal of attention from the readers due to its deconstruction of the patriarchal structures, it can be considered as a good example for the justification of the intralingual hijacking strategy. Furthermore, as feminist translation aims to attribute an authorship to the translator so as to deconstruct the analogous inferior status of women and translators, Garner's positioning in the feminist translation of traditional fairy tales conforms to the intentions of feminist translation scholars. He acts like a co-author, rather than a translator.

When it comes to his choice of fairy tales to reconstruct, it is true that children's literature and fairy tales are in the periphery of literature within the culture, thus they are mostly considered too minor an issue. Despite this ignorance, almost every single person knows mainstream fairy tales by heart. Thus, rather than trying to build a work from scratch by composing brand-new texts sterilized from patriarchal language and all kinds of discriminations to raise awareness, it is logical to deconstruct and alter the existing texts as they are already in the culture and the alterations are more likely to be noticed, and for this reason, draw the most attention from readers.

3.2. Analysis Method

3.2.1.Analysis of the Assumed Deconstruction

The above-mentioned translation strategies will be sought in the text as the deconstruction of the text. For the sake of this analysis, some of the commonly-accepted features of the fairy tales will be evaluated in terms of any alterations, omissions, additions and manipulations. The selected analysis features are based on the fairy tale

analysis methods established by German scholar Max Lüthi, Russian scholar Vladimir Propp and French-Lithuanian scholar Algirdas Julien Greimas.

3.2.1.1. Structural Analysis of Fairy Tales by Vladimir Propp:

Propp analyzes Russian fairy tales to reveal any kind of structural patterns that constitutes the fairy tale genre. He calls his findings the “functions” of the fairy tale. He does not claim that all fairy tales should include all the functions, however, on the whole, the functions form a grammatical coherence in terms of folktale plot and characters. Propp explains the functions as follows:

> 1. Functions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale.
> 2. The number of functions known to the fairy tale is limited.
> 3. The sequence of functions is always identical.
> 4. All fairy tales are of one type in regard to their structure.
> (Propp, 1968: 21-23)

He argues that all tales consists of main structural elements. No matter how different the plotline and the characters seem, each one of them follows a similar set of features to constitute a fairy tale. The functions determined by Vladimir Propp (1968) can be summarized as follows in four parts:

A. Introductory Sequence

1. Absentiation of a family member: A person goes missing, dies or gets away for a while.
2. Interdiction: An order of “Don't do this” is addressed to the hero.
3. Violation of the interdiction: The hero does the interdicted act anyway.
4. Reconnaissance: The antagonist/villain requires something.
5. Delivery: The antagonist obtains information, which is not good for our hero.

6. Trickery: The antagonist tries to deceive the hero

7. Complicity: The hero is fooled by the antagonist, and unknowingly helps the villain.

B. Body of the Story

8. Villainy and lack: The antagonist causes a harm; and the hero is revealed to lack a required element/object/characteristic feature in order to defeat the villain.

9. Mediation: The hero realizes the lack.

10. Counteraction: The hero decides to fight back.

11. Departure: The hero leaves on an adventure.

C. Donor Sequence

12. Testing: The hero is tested.

13. Reaction: The hero reacts back.

14. Acquisition: The hero acquires a magical ability or object to help him in his quest.

15. Transportation (or Guidance): The hero is transferred or guided to a new place.

16. Struggle: The hero battles with the antagonist.

17. Branding (or Injury): The hero is branded with an injury or receives a magical talent or gains a non-depletable object.

18. Victory: The antagonist is defeated. This may be permanent or temporary according to the number of struggles included in the tale. Most common numbers for struggles are one, thre and seven.

19. Liquidation of lack (or Resolution): The initial misfortune is resolved.

D. Hero's Return

20. Return: The hero sets off to turn back home.

21. Pursuit: The hero is pursued by the antagonist who aims to take back what the hero has gained, saved or achieved.

22. Rescue: The hero escapes from the antagonist, mostly with the assistance of a helper.

23. Arrival: The hero comes back home and mostly not recognized or should hide from a danger.

24. Unfounded claim: A false hero presents himself as the true hero, taking credit of what our hero has done.

25. Difficult task: The hero is charged with an almost impossible task.

26. Solution: The hero completes the task.

27. Recognition: The hero is recognized as the true hero of the tale.
28. Exposure of false claims: False hero is exposed.
29. Transfiguration: The hero gains a new appearance.
30. Punishment: The antagonist is punished.
31. Wedding: The hero gets married and ascends to the throne.

As seen above, he states that there are 31 functions and claims that the number of functions known to the fairy tale is limited. So, in the deconstructed translation of Garner, I looked at alternative endings that reach beyond the limited functions of traditional fairy tales. He claims that all fairy tales are of one type in regard to their structure and the sequence of functions is always identical. Thus, the study looks for shifts in plotlines. Propp also claims that functions of characters serve as stable, constant elements in a tale, which constitute the fundamental components of a tale. Thus, the study looks at the role change of characters. To summarize we may establish main categories to analyze the deconstruction of common fairy tales that contributes to the change of the instructed message in fairy tales, which is the main aim of deconstruction act:

- Shifts in plotlines: This aspect covers the elimination or addition of many acts in the plotlines.
- Alternative endings: Deconstructed fairy tales generally have whole new categories of endings that have never been observed in fairy tale genres, which is actually against the genre's objectives such as teaching moral lessons or demonstrating important cultural values. This aspect successfully contributes to deconstruction act that aims to promote new styles of thinking, new values that are regarded important by oppressed or minor groups and creating new morals.
- Role change of the characters: The role change of the characters in fairy tales serve to the ultimate degree in the deconstruction of the fairy tale patterns. Tales are based on common expectations of characters with regards to their social and cultural status, financial capability, gender, race, ethnicity etc. Propp categorizes the fairy tale characters into seven groups as follows:

PROPP	- The hero (protogonist) - The villain (antagonist) - Donor - Helper - Sought-for - Dispatcher - False hero

Though Propp's analysis of the character types is more comprehensive, this study utilizes the method of Greimas, who has proposed the actantial model based on the Propp's theory. Propp's categorization covers the behavior patterns rather than personality traits of characters. Max Lüthi claims that fairy tales are based on the binary system to the extremes, such as good and evil, or sinister and naïve. Thus, Greimas' categorization can be better utilized to analyze the changed role patterns as it is based on the binary oppositions of the characters. This is a more appropriate starting point to make assumptions based on the alterations to the binary oppositions in the reconstructed versions of the fairy tales. Thus, the study analyzes the deconstruction of characters in terms of Greimas' (1983) categorization presented below:

GREIMAS	- Subject vs. Object - Sender vs. Receiver - Helper vs. Opponent

3.2.1.2. Semantic Analysis of Fairy Tales by Max Lüthi

Compared to the functions of Propp, Lüthi's features of analysis are less bounded to the characteristics of cultures. It can be claimed that Lüthi provides more flexible analysis categories. While Propp emphasizes the structural aspects of tales, Lüthi focuses on the semantic dimension. He designates five categories to examine fairy tales: One-dimensionality, depthlessness, abstract style, isolation and universal connection, sublimation and all-inclusiveness.

One-dimensionality:

This feature refers to the relationship between tales and supernatural elements. These elements are regarded as a matter of the fairy tale world. The phenomena that are normally regarded abnormal do not surprise fairy tale characters. Unlike the reality, the talking wolf does not scare the Little Red Riding Hood as a predator, he is just a talking animal due to the fact that "the strange nature of creatures of the otherworld is of no concern; only their actions are important" (Lüthi, 1986: 8). The characters never raise questions regarding the laws that enables magical actions and enchantments. Lüthi (1986) puts forward that "the marvelous events of the folktale require no more explanation than do the events of daily life". When a supernatural creature gives a magical item to the hero and instructs him to use it when in need, the hero does not attempt to try the object before it is needed, he unconditionally trusts the helper and the object given by the helper. He does not get curious about the nature of the magical objects, or enquire the coincidences. Curiosity, if exists, is directed towards events rather than essentials. Fairy tale only exists in the realm of magical world, in just one dimension.

In the case book, this feature is preserved from deconstruction in order to protect the "fairy tale" status of the selected texts.

Dephtlessness:

The characters lack the full range of emotional and mental complexity. They also do not have any binding ties to society other than the plot itself. We only observe what plot wants us to see. All characters are focused on the mission or the role they are given. Lüthi (1986) suggests that "parents, brothers and sisters, and subordinate figures who have been rescued all disappear from sight as soon as they have no more bearing on the action". The required character shows up from void and goes away the instant it completes its part. We do not observe any affection or longing for others which are not related to the current action.

Depthlessness also refers to the fact that tales lack the time dimension. The characters are depicted as “figures without substance, without inner life, without and environment; they lack any relation to past and future, to time altogether” (Lüthi, 1986: 11). There are young or old people, and a course of time, however; we do not observe any aging process. As we observe in Sleeping Beauty, a character may sleep for a hundred years and wake up all beautiful and young as she were at the beginning.

The utensils mentioned in the tales do not bear the signs of active daily use; they are not embedded in the living space of their owner but remain isolated in themselves” (Lüthi, 1986: 12). They lose their function in everyday life and become embedded in the tale. We do not observe a common slipper until it becomes the symbolic crystal slipper that unites prince and the Cinderella.

Characteristic features and emotions are expressed by means of actions. In some cases, we may be presented with sorrow or joy of the characters, however; it is not expressed in the form of honest utterances of emotions or inner speechs. We observe the tears or celebrations of the characters, which proves the opinion that “wherever possible, the folktale expresses internal feelings through external events, psychological motivations through external impulses.” (Lüthi, 1986: 15) Analogous with the one-dimensionality feature, depthlessness of the characters is conveyed in a style that emotions and actions are experienced on one plane.

In terms of physical appearances, we are provided with generic forms of depictions that allows tales to alter with regard to the beauty standards of any era. This feature contributes to the social construction role of fairy tales. As norms differ from culture to culture, or from time to time even in the same culture, lack of detailed descriptions enables the transformation of fairy tales into any ideology.

Abstract style:

This feature refers to the lack of realism in fairy tale genre. The writing style requires that nothing is described in detail. Both animate and inanimate elements of the

tales are given in brief and sharp descriptions. Thus, in order to create a sense in the mind of readers, everything comes in forms of extremes (good/evil, black/white, sinister/naïve, beautiful/ugly), Rather than worldly descriptions, we are given verbal images indicating to "metallic or mineral terms" as Lüthi labels. We observe iron castles, glass shoes, golden-haired girls, antiheros in a figure of ugly black hulls; golden rains, copper horses in sharp contrasts instead of the varying materials of construction or color hues in real life, however, the tale "it does not waste a single word describing iron buildings. Looking neither left nor right, and without the slightest trace of astonishment, the hero pursues his goal" (Lüthi, 1986: 25). The hero is either a king's son, or a peasant's son; he is either a scurfhead or a golden boy (frequently first one, and then the other, by an abrupt change) (Lüthi, 1986: 34). Tales have limited amount of characters in a limited environment.

The most important aspect that is provided by abstract style is that everything "clicks" for the sake of the plotline. This enables the storyteller to give any message without trying to find any logical basis in terms of plotline.

Isolation and universal interconnection:

Lüthi claims that (1986) "a depthless depiction of reality implies a need to isolate the figures portrayed." Fairy tale heroes are propelled into action by external, mostly anonymous forces. Regarding the coincidence element, or the fate, which calls them into adventures, helps them out of disasters and determines their end, the characters are unaware of "the interrelationships of which they are part; they only let themselves be sustained by these interrelationships and thus they attain their goal" (Lüthi, 1986: 59) We also do not observe any family relations other than the ones required for the sake of the course of story. They are assisted through the plotlines, but they are always on their own.

Sublimation and All-Inclusiveness:

According to Lüthi, the motifs identified with tales are of real daily life origin. Tales assimilate the social life elements just as it assimilates the everyday people into tale characters. The genre includes a whole world within its frame, it utilizes any motif that

seems fit for the plotline, like “magical, the mythic, the numinous, rites, erotic and worldly materials” (Lüthi, 1986). It empties their meanings and utilizes these motifs whenever the genre needs. However, as these motifs are derived from the daily life itself, the familiarities play a catalyzer role in sublimation process. As Lüthi himself explains:

> The tale is a world-encompassing literary form in the true sense of the word. Not only is it capable of assimilating and sublimating any element, it in fact reflects all essential components of human existence. Even a single folktale usually comprises both the microcosm and the macrocosm, private and public events, otherworld relationships and relationships with ordinary mortals. But when we consider a group of four or five stories (for all true storytellers have this many in their repertory) the whole range of human possibilities opens up before us. (Lüthi, 1986: 76)

Anyone may find an attracting or familiar aspect in fairy tales, meaning anyone may be affected by them. The subliminal meaning of fairy tales and their relation to the real world are what make them useful for affecting subconscious matters and shaping thought patterns.

3.2.2. Data Selection In Accordance with The Thesis Statements

As this study is based on the “deconstruction of the ideal female image in fairy tales through feminist translation strategies”, it does not contain the analysis of the whole case book due to the fact that it would exceed the boundaries of the thesis statement. All the reconstructed fairy tales included in the book contains parodies regarding any imposed ideologies such as morality, laws, capitalism, and anti-capitalism at the same time. In a further analysis, it would be possible to prove that feminist translation strategies are useful to deconstruct not only the status of women in terms of feminist agenda, they may also serve to analyze and deconstruct all the imposed ideologies. As my starting point had less with analyzing the book and more with evaluating the role and potential effectiveness of intralingual hijacking as a deconstructive feminist translation strategy that can be utilized in reconstructing the ideal female image in the society, this study only contains four fairy tales, each of which stars a protagonist female and demonstrates the feminist transformation of that female, whose inferior character awakens and goes through a self-realization: Little Red Riding Hood,

Rapunzel, Snow White and Cinderella. This selection enables the study to examine the representation of women in fairy tales. As a rule set by the patriarchal turn in fairy tales, the genre mostly demonstrates two types of women as either beautiful and obedient who are always rewarded with a prince and children for their silent suffering, or ugly and interventionist who are punished in many ways. Men, on the other hand, are sole survivors of all fairy tales whether they are protagonists or not. They do not get punished or they never get punished with eternal suffering as many evil female characters experience. Male characters may have to face with difficulties as well, however they are always assisted through these rough patches of their courses and get rewarded in the end.

As fairy tales are originally works of oral tradition, there are a variety of versions that exist even in the same culture. This study presents two traditional versions for each deconstructed tale, which can be argued in terms that they are also interestingly the most well-known versions for today's world. While choosing, the most patriarchal ones are selected in order to emphasize the transformation that can be achieved through hijacking strategy. As the most common versions are compiled and written down by Grimm Brothers and Charles Perrault when it comes to fairy tales, each comparison involves one traditional version written by the mentioned authors, or two when possible. Despite their foreign originals, they are regarded as intrinsic parts of English literature due to their status in target cultures. As mentioned before, fairy tales lose their foreign and translated status in the course of time and become integrated parts of cultures and literary systems as if written in that system. The second traditional versions are attached to the comparisons in order demonstrate that there is diversity in many features of fairy tales, however; they all serve for the maintenance of patriarchal system as a silent rule. Even the most radical ones like the one written by a female author cannot reach beyond the borders of patriarchal role patterns. Though fairy tales began its journey with a matriarchal point of view as mentioned in the literature review, it is turned into a patriarchal genre on purpose by the male-dominated powerholders. At this point, feminist fairy tales have begun to emerge as a reaction to this male dominance in the

genre. Thus, this book, Politically Correct Bedtime Stories, may be interpreted as one of the examples in rule-breaking act within the patriarchal fairy tales.

3.2.3. Quantitative Data Analysis of the Deconstruction in the Case Book

In order to establish the reliability and validity of the study, a quantitative research is also carried out. Two independent analysts who are specialists in the translation studies field are selected to take part in the research. They were first given the methodology and analysis chapters of this study to read. The conclusion part was not provided so as not to bias their objective opinions. Then, they were requested to fill in a table consisting of all the parameters examined within the scope of the deconstruction analysis in the thesis regarding each of the selected fairy tales from James Finn Garners reconstructed translation in order to express their objective opinions. The obtained results are presented in the table below.

✗ : Analyst 1 ✓ : Analyst 2

- Checked boxes refer to the availability of the assumed deconstructions in the intralingually hijacked fairy tales of James Finn Garner according to the analysts.

		Intralingually Hijacked Fairy Tales of James Finn Garner			
		Red Riding Hood*	Cinderella*	Rapunzel*	Snow White
Structural Analysis according to Vladimir Propp	Shifts in plotlines	✗ ✓	✗ ✓	✗ ✓	✗ ✓
	Alternative endings	✗ ✓	✗ ✓	✗ ✓	✗ ✓
	Role change of characters	✗ ✓	✗ ✗ ✓	✗ ✓	✗ ✓
Semantic Analysis according to Max Lüthi	One dimensionality	✓	✓	✓	✓
	Depthlessness	✗ ✓	✗ ✓	✗ ✓	✗ ✓
	Abstract style	✗	✓	✗ ✓	✗ ✓
	Isolation/Universal interconnection	✗ ✓	✗ ✓	✓	✗ ✓
	Sublimation/All-inclusiveness		✗ ✓	✓	✗ ✓

Table: Deconstruction analysis by two independent analysts

In terms of structural analysis parameters, the results obtained from the both analysts demonstrate that the analyzed fairy tales does show deconstruction on these

parameters to the fullest extent as the analysts indicate to a 100% agreement on the deconstruction on these parameters as expected in the beginning of the research.

Semantic analysis allows a wider range of reception from a text; thus, this part of the research was expected to show variations in the results. Even two people who are born and raised in the same family may have different perceptions dependent on their varying experiences, characteristic features and expectations.

Before looking at the table, it should be reminded that the analysis of the thesis indicates that there aren't any differences in the "one-dimensionality" parameter. However, as seen in the table, one of the analysts indicated to the availability of this deconstruction in all intralingually hijacked versions. The only parameter disagreed by both analysts is "Sublimation and All-inclusiveness" in Red Riding Hood. As mentioned in the analysis of the tale, it has problematic approaches towards males in a marginalizing manner, which may have caused analysts to have such an opinion. There are some more minor variations in the analysis of the analysts as can be observed in the table.

Statistically speaking, the general ratio of deconstruction proposed by the researcher is 80% as the one-dimensionality parameter is thought not to be deconstructed in the intralingually hijacked versions of James Finn Garner. The ratio of the deconstruction proposed by the analysts is 75%.

The general result obtained from all eight parameters utilized in the study is 87.5% by the researcher and 84.375% by analysts. Considering that there are three different sets of backgrounds, ideologies, perceptions and receptions regarding the analysis consisting of two analysts and the researcher, it is expected that there are disagreements to different extents on the semantic analysis in a descriptive study. More importantly, by nature, deconstruction act requires different readings for the same texts synchronically from different people and diachronically from one individual. The concept puts forward that even the same individual cannot interpret a text in the same manner that s/he did at first reading. As a result, it may be concluded that the suggested deconstruction of the

fairy tales through the intralingual hijacking strategy is approved by two independent analysts with approximately 3% difference indicating to the reliability and validity of the claim of the study.

4. ANALYSIS OF THE CASE BOOK

4.1. General Review of the Case Book and Its Turkish Translations

4.1.1. The Author: James Finn Garner

James Finn Garner, born in 1960, is an American author and satirist. After trying many jobs ranging from house painter to warehouse clerk, he decided to attend improvisational comedy classes. He played comedian for a couple of years at local bars. At some point of his life, he tried his chance on stage with show such as *Jazz Poetry… TRUTH!* And *Theatre of the Bizarre*. He himself jokingly described these performances as "terrorizing the audience" as they were based on the motto "The stranger, the better." Out of *Theatre of the Bizzarre* came *Politically Correct Bedtime Stories*, which may be described as the biggest success that introduces Garner to global media.

His other books are as follows according to the information taken from his own website (JamesFinnGarner.com):

- Apocalypse WOW!: A Memoir for the End of Time; Recut Madness
- Tea Party Fairy Tales
- Rex Koko, Private Clown Mystery Series:
    - Honk Honk, My Darling (Book of the Year, Non-Traditional Fiction, Chicago Writers Association, 2011)
    - Double Indignity; and The Wet Nose of Danger (Book of the Year, CWA, 2014).

4.1.1.1 The Source Text: Politically Correct Bedtime Stories

This project reconstructs commonly known fairy tales in a satirizing manner so as to criticize the political correctness trend and the censorship and ideology-conveying effect on children's literature by the patriarchal structures as an ideological apparatus of the powerholders. The book not only satirizes the long-lasting discriminating and culturally-biased way in which the fairy tales written, it also stands against the struggle to reconstruct a

"meaningful literature" with regard to other ideologies. It pretends to eliminate any kind of stereotypes and bias in order to create a mostly equal social structure, however; the book mainly utilizes parody, irony, absurdity and satire to draw attention to any kind of stereotyping that intrinsically happens in language. Though it may not be depicted as the perfect example of criticism against political correctness or any kind of discrimination, Garner does not assume such a mission anyways. James Finn Garner takes mainstream fairy tales, deconstructs all the inequalities that are so embellished in language and discourse that we cannot even recognize every one of these reducing word choices, grammatical structures, phrases or experiences transferred from generation to generation through the language we use every day. He *parodizes* the language, characters and plotlines of the fairy tales, which helps to reveal the discrimination that subtly comes with language without being noticed. Satire and irony are effective means to comprehend perspectives of societies, enabling an insight into the values, power structures, stereotypes that shape and are shaped by the collective unconscious. As satire challenges the collective imaginary and the dominant discourse, Garner's deconstruction of the traditional fairy tales may be utilized as an effective tool to debunk the gender stereotyping mostly imposed by biological determinism. It has a subversive effect.

In this study, the main feminist translation strategy that is claimed to be utilized in Politically Correct Bedtime Stories by James Finn Garner is intralingual hijacking. The language of the "translated" book is not changed as the fairy tales are already well-known by the English audience, however; the selected tales are wholly altered. The utilized strategy is claimed to be supported with von Flotow's other two strategies in the forms of paratexts and metatexts included in the book as prefaces and notes in parenthesis.

4.1.2. Turkish Translations of the Case Book

4.1.2.1 Behiç Gürcihan – Translator of *Siz Hâlâ Ananızın Masallarını mı Okuyorsunuz?*

Behiç Gürcihan, also having worked as a columnist in some newspapers, is a translator and an author. He is mainly known with his radical opponent political stance. This feature is further important as the translator of *Politically Correct Bedtime Stories* as the case is analyzed in the light of feminist translation strategies, which promotes the politicization of the

translation act. His translation "*Siz Hâlâ Ananızın Masallarını mı Okuyorsunuz?"* was translated and published in 1995, a year after the publishing of the source text, by Güncel Yayıncılık. The publishing house went out of business, and thus the book is currently out of print.

4.1.2.2. Devrim Evci – Translator of *Ötekileştirmeyen Masallar*

Devrim Evci is a translator. He generally translates non-mainstream texts along with a major amount of political works. Especially from Dipnot Publishing, he has translated a great deal of children's books that may be considered "rebellious" in the mainstream children's literature market such as *Emekçi Çocuklarına Hikâyeler* and *Asi Çocuklara Öyküler*.

4.2. Analysis of The Case Book as Intralingual Hijacking

In this part, the case book *Politically Correct Bedtime Stories* is comparatively analyzed in terms of its deviance from two different traditional versions in terms of characters, plotlines, cultural elements and endings within the scope of feminist translation strategies. As the traditional versions are already familiar among the English-speaking audience and the case book is also written in English, the case book is regarded as an intralingual feminist translation of the traditional versions.

4.2.1. Little Red Riding Hood

This tale is the representation of a young girl within patriarchal cultural systems. Within the course of traditional versions of the tale, she is given advices in accordance with the society's expectations from a girl, and she is punished when she fails to obey. The tale is assumed to be designed to serve as a lesson for any young girl around the world. The advices and expectations may be altered in different adaptations of the traditional version; however, the message remains unchanged: If you fail to obey the patriarchal rules, you get punished. And vice versa, if you obey, you will be rewarded. This

is one of the perfect examples of female representation and reflection of expectations from females in fairy tales.

4.2.1.1. Intralingual hijacking strategy

Example 1

ST 1

Grimm

“Once upon a time there was a sweet little girl. Everyone who saw her liked her, but most of all her grandmother, who did not know what to give the child next.” (Grimm & Grimm, 2015)

ST 2

Perrault

“Once upon a time there lived in a certain village a little country girl, the prettiest creature who was ever seen. Her mother was excessively fond of her; and her grandmother doted on her still more." (Perrault, 2003)

TT:

Garner

“There once was a young person named Red Riding Hood who lived with her mother on the edge of a large wood.” (Garner, 2011: 1)

In the traditional versions, it is seen that the girl is described based on her physical merits such as her being *a sweet little girl* or *the prettiest creature who was ever seen*. Garner reverses this pattern and does not refer to the main character as *girl,* but as *person* without attributing any feminine or girlish charm to Little Red Riding Hood. Within this same example, we also see that the mother and grandmother, who are the two women and role models in Little Red Riding Hood’s life are extremely affectionate females.

Example 2:

ST 1:

Grimm

"The grandmother lived out in the woods, a half hour from the village. When Little Red Cap entered the woods, a wolf came up to her." (Grimm & Grimm, 2015)

ST 2:

Perrault

"Little Red Riding Hood set out immediately to go to her grandmother, who lived in another village. As she was going through the wood, she met with a wolf." (Perrault, 2003)

TT:

Garner

"So Red Riding Hood set off with her basket through the woods. Many people believed that the forest was a foreboding and dangerous place and never set foot in it. Red Riding Hood, however, was confident enough in her own budding sexuality that such obvious Freudian imagery did not intimidate her. (…) The wolf said 'You know my dear, it isn't safe for a little girl to walk through these woods alone.' Red Riding Hood said, 'I find your sexist remark offensive in the extreme, but I will ignore it because of your traditional status as an outcast from society, the stress of which has caused you to develop your own, entirely valid, worldview." (Garner, 2011: 2)

Garner manipulates the original message in the traditional versions as seen in the translation. Red Riding Hood is depicted as a confident individual who can distinguish her own reality from externally imposed patriarchal views that are designed to limit the female's freedom. At the highest extent of deconstruction, Red Riding Hood is turned into a character who is aware of her sexuality as something to embrace rather than a taboo. Being called a "little girl" who is unable to protect herself is challenged so as to revoke the so-called weak image of female characters in the society. Another problem with this form

of addressing is that though she is born with a set of female reproductive organ, Red Riding Hood may be not identifying herself as a woman at all.

Another aspect we encounter here is that she also assures that she recognizes the wolf's worldview as there is not one true way of thinking in any matter. Garner gives the message that no matter what we think, every person has the right to have her/his own point of view –as long as they do not try and force their mind frames and lifestyles on others. Observing the lines of Red Riding Hood, it is observed that she does not "lack the full range of emotional and mental complexity" as expected from a fairy tale character with regards to the depthlessness parameter of Lüthi.

Example 3

ST 1:

Grimm

"The wolf ran straight to the grandmother's house. (…) He went straight to the grandmother's bed, and ate her up. Then he put on her clothes, put her cap on his head, got into her bed." (Grimm & Grimm, 2015)

ST 2:

Perrault

"The wolf ran as fast as he could, taking the shortest path. (…) He then shut the door and got into the grandmother's bed." (Perrault, 2003)

TT:

Garner

"Because his status outside society had freed him from slavish adherence to linear, Western-style thought, the wolf knew a quicker route. He (…) ate Grandma, an entirely valid course of action for a carnivore such as himself. Then, unhampered by rigid, traditionalist notions of what was masculine or feminine, he put on Grandma's nightclothes and crawled into bed." (Garner, 2011: 2)

In his feminist translation, Garner refuses to accept the bad wolf symbol that is presented in the traditional versions and discusses the status of wolf as an outcast and his non-Western way of thinking. He utilizes the translation process as a way to criticize that the Western thought pattern, internalized and standardized through socialization process, may not be necessarily the best option in every case. Acknowledging it as norm in every situation may lead to overlook any other option, which is mostly the main reason behind marginalization and discrimination. As anyone can deduce, the existence of binary oppositions supports each other in complementary ways. Deconstruction of one binary opposition may lead to another.

Interestingly, Garner stands against misrepresentation of the wolf as a vicious creature on the ground that he eats Grandma. If we are to eliminate any kind of discrimination, it is perfectly normal to expect that one should accept a carnivore as he is. This is the deconstruction of human domination over nature and other species.

The last sentence is a perfect example of deconstruction of the binary categorization of belongings for males and females. The attribution of certain clothings or colors to a particular sex is established by the social construction since we all come naked into the world. Garner's choice to destroy this binary opposition paves the way to raise an awareness of other discriminatory and restraining viewpoints from the female/male, girl/boy or woman/man categorization in toy and book choices and choice of professions to the differentiation in personal characteristics in accordance with the role pattern expectations.

Example 4

ST 1:

Grimm

"The wolf had scarcely finished speaking when he jumped from the bed with a single leap and ate up poor Little Red Cap." (Grimm & Grimm, 2015)

ST2:

Perrault

"This wicked wolf fell upon Little Red Riding Hood, and ate her all up." (Perrault, 2003)

TT:

Garner

"The wolf said, 'I am happy with *who* I am and *what* I am.' (…) Red Riding Hood screamed, not out of alarm at the wolf's apparent tendency towards cross-dressing, but because of his willful invasion of her personal space." (Garner, 2011: 3)

Garner feels a need to stand against the questions of Red Riding Hood regarding the size of Grandma's body parts. Female or male, no one should not be criticized based on their physical merits comparing them with the social norms. Thus, this should not be included in a children's literature piece. In the consumerist and capitalist society, especially female bodies are at the forefront of social gaze. From very early ages, people are dragged to have ideal body structures or fashion styles by sometimes by creating unattainable goals in order to increase consumption, which mainly results in loss of self-confidence or fail to realize one's own self in both females and males. Garner challenges this process by pointing out through wolf that beings have the right to accept themselves without appealing to the expectations of others, let it be by keeping up with the fashion or cross-dressing.

He also makes an addition to the plotline, which is one of the biggest problems of the on-going era: Every single being on Earth should protest against undesired invasion of their personal space by any person.

Example 5

ST 1:

Grimm

“A huntsman was just passing by. (…) he took a pair of scissors and began to cut open the wolf's belly. (…) The three of them were happy. (…) Little Red Cap thought, ‘As long as I live, I will never leave the path and run off into the woods by myself if mother tells me not to.’ “ (Grimm & Grimm, 2015)

ST 2:

Perrault

(The story ends with the death of Little Red Riding Hood. The author provides a moral lesson in the end.)

“Moral: Children, especially attractive, well-bred young ladies, should never talk to strangers, for if they should do so, they may well provide dinner for a wolf. I say "wolf," but there are various kinds of wolves. There are also those who are charming, quiet, polite, unassuming, complacent, and sweet, who pursue young women at home and in the streets. And unfortunately, it is these gentle wolves who are the most dangerous ones of all.” (Perrault, 2003)

TT:

Garner

“Her screams were heard by a passing woodcutter-person. When he burst into the cottage, he (…) tried to intervene. But as he raised his axe, Red Riding Hood and the wolf both stopped. ‘And what do you think you’re doing?’ asked Red Riding Hood. (…) ‘Bursting in here like a Neanderthal, trusting your weapon to do your thinking. (…) Sexist! Speciesist! How dare you assume that a womyn and wolves can’t solve their own problems without a man’s help!’

> Grandma (…) cut the woodcutter-person's head off. After this ordeal, Red Riding Hood, Grandma and the wolf felt a certain commonality of purpose. They decided to set up an alternative household based on mutual respect and cooperation, and they lived in the woods happily ever after." (Garner, 2011: 4)

In the traditional versions, it is seen that the fairy tales end with a moral story referring to the fact that a young girl should obey the orders she is given so as to stay alive, or remain pure as Perrault implies. Garner deconstruct the binary roles of males and females as strong/weak and protector/protecteé. The head-cutting of a male individual seems in contrast with the all-inclusive and anti-discriminating approach. For that matter, this can be interpreted as a symbolic act against patriarchal oppression on all minorities rather than a reverse-misogynistic action.

The murder of the only human male by cutting his head would have been turned into a tribute to Valerie Solanas, the writer of a well-known radical feminist publication *Society for Cutting Up Men*. As feminist translation aims to raise the visibility of female writers, authors and feminist writings, a reference to the mentioned book would contribute to raise awareness in this sense.

Lastly, the reconstructed version of the Garner presents an alternative ending to the audience, indicating that "Another world is not only possible, she is on her way." (Roy, 2003)

4.2.1.2. Supplementing strategy

Example 1

ST 1:

Grimm

“One day her mother said to her, ‘Come Little Red Cap. Here is a piece of cake and a bottle of wine. Take them to your grandmother. She is sick and weak, and they will do her well. (…) Behave yourself on the way, and do not leave the path,(…) and when you enter her parlor, don't forget to say 'Good morning,' and don't peer into all the corners first.’

‘I'll do everything just right,’ said Little Red Cap, shaking her mother's hand.” (Grimm & Grimm, 2015)

ST 2:

Perrault

“One day her mother, having made some cakes, said to her, ‘Go, my dear, and see how your grandmother is doing, for I hear she has been very ill. Take her a cake, and this little pot of butter.’ ” (Perrault, 2003)

TT:

Garner

“One day her mother asked her to take a basket of fresh fruit and mineral water to her grandmother’s house – not because this was womyn’s work, mind you, but because the deed was generous and helped engender a feeling of community. Furthermore, her grandmother was *not* sick, but rather in full physical and mental health and was fully capable of taking care of herself as a mature adult.” (Garner, 2011: 1)

For stories this short, any sentence and word utilized refers to an extra-textual counterpart in the real world. This compassion and mutualization of the female characters are the reference of the female role pattern in patriarchal societies as nurturer and care-taker, while male figures are expected to undertake the roles of breadwinner

and protector from the outer world. Garner destructs this binary opposition by mentioning caretaking is not “womyn’s work”. His word supplementation of *womyn* instead of *woman* is the indicator that he challenges the origins of the word derived from *man*. Though the first emergence of man referred to a gender-neutral human being, the fact that it later became the generic form of male humans indicates that the language is under the major influence of patriarchal point of view centering males as a norm in the definition of humankind. According to Bourdieu (1991), it can be assumed that the social world and reality is constructed by symbolic representations, which justifies that the act of naming shapes the establishment and perception of the world by determining the symbolic structures of “the named”. Thus, it is important for both males and females that any kind of labelling affects the perception of the self and the other. As long as women consider themselves as derived from men since entering into language from a very early age, it is unlikely that they can break out of the patriarchal binary oppositions. However, it should also be mentioned at this point that Garner does not promote political correctness as the sole solution of the women’s inferiority. Fairy tales require a whole new level of transformation rather than just linguistic alterations. Thus, he mostly utilizes hijacking strategy in forms of major changes in personal features of the characters and plotlines.

By supplementing an explanation which is not present in the traditional versions, Garner creates a divergence in the reconstructed version of the tale regarding the common perception of the elderly. Today, the newly-set age range of middle ages begins at late 50s and lasts until 70s, which is also experienced greatly different from previous generations and has a diversified definition. Thus, the belief that the elderly is sequestered, weak and ill people is outmoded, as many beliefs that stereotypes people in certain ways.

Example 2

ST 1:
Grimm
“A huntsman was just passing by.” (Grimm & Grimm, 2015)

ST 2:

Perrault

(The story ends with the death of Little Red Riding Hood.)

TT:

Garner

“Her screams were heard by a passing woodcutter-person.” (Garner, 2011: 4)

Garner continues to supplement gender-free word choices in an ironical way. I believe that if the gender-free version of a word seems absurd, the original sexist version should also be regarded as absurd. This satire of Garner criticizes the politically correct usages on one hand, however; it also helps to reveal these established sexist usages that we mostly do not think in detail through humor. Instead of “huntsman” as in Grimms’ version, Garner opts for the usage of “woodcutter-person”. As in every other profession, there is not any obstacle for a woman to become a huntsman or woodsman apart from the social expectations. Another aspect is that, though the word is deep-seated in the language, the act of hunting actually refers to the violation of the right to live. The tradition of hunting as a sports branch in the culture stems from the human-animal binary opposition. Thus, Garner eliminates this reference and goes with a profession related to woods.

Overall Analysis:

It can be concluded that Garner’s translation has gone through a great discursive change in terms of word choices, perspective, dominant ideologies, context, outputs and reception. The analysis indicates that the characters do have complex features in terms of themselves and their perspectives towards social and political life. They do not lack the ties to society to the extent that they get off the plotline in order to constitute new social formations. The depthlessness parameter of Lüthi is subjected to a total deconstruction in the reconstructed version. Another change occurs in the abstract style, which is supposed

to present the characters in the forms of extremes. However, it is observed in the analysis of the wolf's actions, the tale suggests that one cannot be considered pure evil without evaluating the underlying reasons. In this case, the wolf behaves in accordance with its nature. Lastly, the heroes are not propelled into action by external forces. Lüthi offers this parameter with interest to the social expectations from the tale heroes. Garner enhances the borders of this parameter beyond the tales and deconstructs the real-life expectations implied in the stories. These features of the Garner's tale enable a reversion in the binary oppositions proposed by Greimas. Red Riding Hood and Grandma underwent a transformation process from being total objects and receivers to being an active subject and sender, paving the way for audience to recognize and act on their own active agency. The wolf, on the other hand, represents a supposed supporter of patriarchy in the beginning. This situation frequently occurs in societies in the form of patriarchal bargain. Hegemony claims to give privileges to each minority, tricking them into they have all they need and more than "others". However, as the wolf realizes his place as a minority and an outcast in the society, he feels an urge to stand up to it. The message, which is instructed overtly by Perrault or subtly by Grimm Brothers in the traditional versions, is deconstructed by shifts in plotline, features of the characters and an alternative ending. This may be argued as a change in the target audience. For a long time, fairy tales have lost their position in the adult literature and only directed to children with educational aims. However, the reconstructed versions of the fairy tales have something to tell for the adult audience to shake their deep-seated perspectives regarding gender roles, social structures and cultural impositions as well.

4.2.2. Rapunzel

As this is a local German tale, there is not a version adapted or translated from French fairy tale collection of Perrault. However, the comparison includes an interesting version of the tale, written in 1698 when the female effect in the fairy tale genre was on its peaks. The Grimm version is later adapted from *Persinette* by Mademoiselle de la Force with the name of *Rapunzel*. This tale is an interesting example to analyze as it

enables us to analyze the first ideological reconstruction by Grimm Brothers and the second by Garner.

4.2.2.1. Intralingual hijacking strategy

Example 1

ST 1:

Charlotte-Rose de Caumont de La Force

"(…) there lived a fairy, and she had a beautiful garden abundant with all kinds of fruits and vegetables, flowers and herbs, including a bed of parsley. The young wife could see this bed of lush greens from their house, through a small window that overlooked the splendid but enchanted garden." (de Caumont de La Force, 2014)

ST 2:

Grimm

"One day the woman was standing at this window, and she saw a bed planted with the most beautiful rapunzel." (Grimm & Grimm, 2012)

TT:

Garner

"The tinker and his wife lived in a little hovel next to the modest estate of a local witch. From their window, they could see the witch's meticulously kept garden, a nauseating attempt to impose human notions of order onto Nature." (Garner, 2011: 23)

Garner salutes ecofeminism and criticizes the human attempt to put a person-made order on nature. Nature, in binary perception is always considered inferior to (hu)man, as in the woman's inferiority to man. Thus, it is elegant of Garner to notice this detail and bother to deconstruct to uncover the subtle binary opposition.

Example 2

ST 1:

Charlotte-Rose de Caumont de La Force

“He came face to face with the fairy, who scolded him strongly for his boldness in coming to a place where entrance was allowed to no one whatsoever.” (de Caumont de La Force, 2014)

ST 2:

Grimm

“He saw the sorceress standing there before him. "How can you dare," she asked with an angry look.” (Grimm & Grimm, 2012)

TT:

Garner

“Now, this witch was very kindness-impaired. (This is not meant to imply that all, or even some, witches are that way, nor to deny this particular witch her right to express whatever disposition came naturally to her. Far from it, her disposition was without doubt due to many factors of her upbringing and socialization, which, unfortunately must be omitted here in the interest of brevity.)” (Garner, 2011: 24)

In this example, the author attaches an explanation between parenthesis to eliminate any prejudice against all witches due to the impolite manner of one witch. It calls for consideration of the individual characteristics of people while uttering prejudiced assumptions, especially against oppressed and marginalized groups, the largest of which is women.

Example 3

ST 1:

Charlotte-Rose de Caumont de La Force

“He came face to face with the fairy, who scolded him strongly for his boldness in coming to a place where entrance was allowed to no one whatsoever.” (de Caumont de La Force, 2014)

ST 2:

Grimm

"How can you dare," she asked with an angry look, "to climb into my garden and like a thief to steal my rapunzel? You will pay for this." (Grimm & Grimm, 2012)

TT:

Garner

“The tinker might have argued with her over the concept of ownership and stated that the lettuce rightfully "belonged" to anyone who was hungry and had nerve enough to take it. Instead, in a degrading spectacle, he pleaded for mercy. "It was my wife's fault," he cried in a characteristically male manner.” (Garner, 2011: 24)

This section of the tales requires a criticism towards the reconstructed version. If the aim was to deconstruct all the binary oppositions, this reverse-misogynist approach against men is not the appropriate way to achieve this. As a mostly ignored fact, the social structure that is under great influence of patriarchy oppresses male individuals as much as females, if not more. The subtlety of the oppression and the relatively better access to opportunities do not mean all males are living up to their potentials with peace of mind. The gender roles depicted by patriarchal order puts a great burden on being a man, which seems a slippery category of being. It is always at the risk of being lost due to minuscule acts like crying or wearing pink. To this respect, the usage of “a characteristically male manner” should also be considered as prejudice against males. However, as the mainstream literature and dominant mentality in many of the modern societies, this

negative stereotyping of males can be considered as a type of deconstruction of the current case in order to draw attention to the stereotyping of women by the society.

Example 4

ST 1:

Charlotte-Rose de Caumont de La Force

"The fairy, who knew her fate, resolved to strip her of her destiny before she had even reached her twelfth year. (…) she conjured a silver Tower. (…) Though she (Persinette) was acquainted no one but the Fairy, she was never bored in her solitude. (…) Persinette amused herself with a hundred different things as soon as she was alone." (de Caumont de La Force, 2014)

ST 2:

Grimm

"When the woman gave birth, the sorceress appeared, named the little girl Rapunzel, and took her away. Rapunzel became the most beautiful child under the sun. When she was twelve years old, the fairy locked her in a tower that stood in a forest and that had neither a door nor a stairway, but only a tiny little window at the very top." (Grimm & Grimm, 2012)

TT:

Garner

"The witch took the child deep into the woods and imprisoned her in a tall tower, the symbolism of which should be obvious. (…) Rapunzel obediently did as she was told. Thus, for years she let her body be exploited for the transportational needs of another." (Garner, 2011: 25)

Garner finds it necessary to mention that the tower is a symbol, a phallic symbol in this case. In the other versions, the girl is locked up at the age of twelve, or in other words at puberty by the Fairy or the Sorceress. However, it is the phallic symbol representing patriarchy that performs the confinement. In the Mlle de la Force's version, it is the

Mother model who shuts off the Persinette from the rest of the world in order to protect her. Though it brings the maintenance of the patriarchy by following its rules, the author grants self-sufficiency to Persinette who is capable of amusing herself with many activities rather than waiting for a savior. In the Grimms' version, we see the most striking objectification as Rapunzel is depicted as a total object about whom the reader has no clue except from her being "the most beautiful child under the sun".

In the last sentence, Garner explicitly mentions exploitation without concealing the concept behind plotline. This outspokenness contributes to the deconstruction of the *norm*alized oppression. The obedience of the girl does not draw attention at first sight until the audience encounters the word *exploitation*. At that point, this divergence from the traditional versions creates a moment to assess the right to speak or act for her/his own body or life. Being a child, a female, a member of a minority, or an inferior in any sense does not revoke rights regarding people's own decisions.

Example 4

ST 1:

Charlotte-Rose de Caumont de La Force

"(After Prince's blindness was cured by the tears of Persinette and their and their children's near-death adventures caused by the Fairy, who wishes ill of the prince and Persinette, the Fairy finaly gives in and let them live happily ever after.) He (the Prince) was so relieved to find respite after having been so battered by the storm that nothing in the world could compare to the happiness with which he lived with his perfect wife.

Affectionate lovers, learn from their example.
It is advantageous to always be faithful.
Every pain, every effort, even the sharpest worry,
Can all find sweet relief
When passion is mutual:
Fortune is braved, a Fairy's spell overcome,
When two lovers are as one." (de Caumont de La Force, 2014)

ST 2:

Grimm

"As he approached, Rapunzel recognized him, and crying, threw her arms around his neck. Two of her tears fell into his eyes, and they became clear once again, and he could see as well as before. He led her into his kingdom, where he was received with joy, and for a long time they lived happily and satisfied." (Grimm & Grimm, 2012)

TT:

Garner

"'You may want to reconsider that,' said the prince (to the Witch). 'I have some friends in the recording industry, you see, who would be very interested in. (…) I want you to continue to train her, to nurture her... as her manager,' said the prince. 'Then, when the time is right, say a week or two, you can unleash her talent on the world and we can all rake in the cash.' She and the prince began to discuss record contracts and video deals, as well as possible marketing ideas, including life-like Rapunzel™ dolls with their very own miniature stereo Tune-Towers™. As Rapunzel watched, her suspicions turned into revulsion. For years, her hair had been exploited for the transportational needs of others. Now they wanted to exploit her voice as well. 'So, rapaciousness does not depend solely on gender,' she realized with a sigh. She (…) left the witch and the prince (…) in their phallus- shaped tower. (…) She later established the non-profit Foundation for the Free Proliferation of Music and cut off her hair for a fund-raising auction. She sang for free in coffee houses and art galleries for the rest of her days, always refusing to exploit for money other people's desires to hear her sing." (Garner, 2011: 28-30)

The Mlle de da Force version mostly depends of realizing one's true self despite the outer challenges and obstacles. As one of the oldest versions, and also considering the fact that its author is a woman, it is spectacular for a fairy tale to advise to follow the voice of your passion and love. However, as the conventional fairy tale genre, it ends with a marriage to live happily ever after. In the last sentences, though they encountered similar difficulties, the audience is only informed about the inner thoughts and relief of

the prince. Grimm Brothers version positions the female character as an object to be found, saved, loved, brought to a kingdom and made a princess, which makes Rapunzel live happy and satisfied. Garner, on the other hand, takes the matter in hand and deconstructs the whole equivalence between happiness and marriage. He righteously opens new paths for the female protagonist, who is not necessarily in need of a male and confined to the bounds of marriage in order to become happy and satisfied. Females have dreams, and what is more to the point that they have the ability to pursue and realize their dreams. Garner provides his Rapunzel with the arts of observation and deduction, which leads her to notice the exploitation and to take over the control of her own life.

4.2.2.2. Supplementing strategy

Example 1

ST 1:

Charlotte-Rose de Caumont de La Force

"There was once upon a time, two young lovers who, after a lengthy courtship, married." (de Caumont de La Force, 2014)

ST 2:

Grimm

"Once upon a time there was a man and a woman who had long, but to no avail, wished for a child." (Grimm & Grimm, 2012)

TT:

Garner

"There once lived an economically disadvantaged tinker and his wife. His lack of material accomplishment is not meant to imply that all tinkers are economically marginalized, or that if they are, they deserve to be so. While the archetype of the tinker is generally the whipping person in classical bedtime stories, this particular individual was a tinker by trade and just happened to be economically disadvantaged." (Garner, 2011: 23)

Garner chooses to supplement the story with a social criticism regarding the abused usage of political correctness. Neologisms as economically disadvantaged do not revoke the constraints of poverty. Such euphemisms only serve to paint a false brighter picture. There is a thin line between political correctness and ignorance, which should be meticulously evaluated. Some folklore scholars criticize that the tales of James Finn Garner confuse the excessive points of the politically correct language with legitimate attempts to fight stereotyping in children's stories. (Miller, 1994) In daily language, utilizing words such as “woman”, or “menstruation” are sometimes regarded as impolite (especially in Turkish), they are respectively replaced with words such as “lady” and “sickness”. Garner adds irony to his translation to demonstrate the fact that it would be impractical and absurd to utilize euphemisms in every situation for the sake of political correctness. Instead of utilizing poor, his choice of economically disadvantaged show the absurdity in many politically correct usages.

Example 2

ST 1:

Charlotte-Rose de Caumont de La Force

“He came face to face with the fairy, who scolded him strongly.” (de Caumont de La Force, 2014)

ST 2:

Grimm

“He saw the sorceress standing there before him. "How can you dare," she asked with an angry look.” (Grimm & Grimm, 2012)

TT:

Garner

“Now, this witch was very kindness-impaired.” (Garner, 2011: 24)

As many neologisms, this is another irony attached to reveal the absurdity of over-political correctness. This method, however, assists the books objective to catch the readers' attention with fun aspect.

Example 3

ST 1:

Charlotte-Rose de Caumont de La Force

"The fairy, who knew her fate, resolved to strip her of her destiny before she had even reached her twelfth year. (…) she conjured a silver Tower." (de Caumont de La Force, 2014)

ST 2:

Grimm

"When the woman gave birth, the sorceress appeared, named the little girl Rapunzel, and took her away. Rapunzel became the most beautiful child under the sun." (Grimm & Grimm, 2012)

TT:

Garner

"The tinker's wife gave birth to a beautiful, healthy prewommon. (…) There Rapunzel grew to wommonhood." (Garner, 2011: 25)

Usage of the words "prewommon" or "wommonhood" is an intentional creation in order to avoid a label given by the patriarchal society. "Wommon" is another obsolete word to describe woman. He rejects the female categorization of *girl* and *woman* that somehow depends on the virginity of the person. It bears no sense to describe a female human based on a male intervention of her body. Garner aims to reveal the non-discriminating archaic usages not to include these phrases in daily language, but to demonstrate that linguistic inferiority of women is constructed within the course of time. The author raises awareness regarding linguistic aspects of inferiority, degradation and objectification of women.

Overall Analysis:

One of the first versions, adapted from Giambattista Basile's *Petrosinella*, *Persinette* is far from being a feminist writing in any sense but being a production of a female author, impregnated with 17th century struggles of women. For such an early period of time, writing and publishing were huge steps considering the role and perception of women in the society. Then, the Grimm Brothers version we see the traditional weak female protagonist in need of protection with a more vigorous passivation considered as the norm by male authors and patriarchal point of view, which has been the best-known version of the tale in almost every society. Garner, on the other hand, deconstructs almost all kinds of binary oppositions along with reversing female inferiority. The three parameters of Lüthi, depthlessness, abstract style and isolation and universal interconnection are deconstructed in the hijacked version. Garner's female protagonist develops a sense of self during the course of plotline, which can be interpreted as gaining "depth". She transforms from being extremely weak, gullible and obedient to a self-confident woman. She does not follow the fate externally granted to her and decides to follow her own steps. This leads her to leave the phallus-shaped tower, which can be interpreted as the symbol of breaking out of the patriarchal system. She also decides to stay out of any system that contributes to patriarchal order, such as the capitalist chain. She also realizes an important point that gender does not represent an ultimate analysis regarding the people's intentions, which is an important point in the awareness of gender discrimination. As long as people try to invert the available patterns, they only maintain the binary system. Trying to prove that all women as a category have better features than men such as friendliness, capable, intelligent, well-intentioned etc. only serves to justify the search for a pattern for women behavior. Each person deserves to be treated as an individual. It should be accepted that not all women are angels and not all men are devils, which enables us to claim that the needs, desires, competency/incompetency, motherhood, good heart or misdemeanors of one female do not represent the whole. Though, we should also acknowledge that this claim also applies to males.

Within the deconstruction process of binary oppositions applied by Garner, Rapunzel turns into the subject and the sender of her own message. The author also reconstructs the prince character who represents the notion that marriage and having children is the ultimate goal of a female. Thus, he is deconstructed and revealed as an opponent rather than a helper to reveal the fact that his goal to marry Rapunzel, put her in a pretty castle and have children represents the continuation of the patriarchal expectations.

4.2.3. Cinderella

Cinderella is another good example of oppressed female representation in fairy tales. This tale perfectly reflects the patriarchal expectations from women, which can be summarized as: Young girls should grow up obeying the rules of patriarchy. They should bear their sufferings and do the duties they are given. In the end, they will be rewarded with a handsome man, marriage and children, which is the only life course they should desire.

4.2.3.1. Intralingual hijacking strategy

Example 1

ST 1:

Grimm

“A rich man's wife became sick, and when she felt that her end was drawing near, she called her only daughter to her bedside and said, "Dear child, remain pious and good, and then our dear God will always protect you, and I will look down on you from heaven and be near you." (…) The girl went out to her mother's grave every day and wept, and she remained pious and good.” (Grimm & Grimm, 2011)

ST 2:

Perrault

“She scoured the dishes, tables, etc., and cleaned madam's chamber, and those of

misses, her daughters. (…) The poor girl bore it all patiently, and dared not tell her father." (Perrault, 2013)

TT:

Garner

"Cinderella's mother-of-step treated her very cruelly, and her sisters-of-step made her work very hard, as if she were their own personal unpaid laborer." (Garner, 2011: 31)

In the traditional versions, it is emphasized that Cinderella is advised to remain pure and good-hearted in order for God to reward her. This is the initial call for women to obey the rules in a good-tempered manner, which is the precursor of the big reward that is to come in the end. Garner finds it unnecessary to maintain this patriarchal reward system and omits this part in his translation.

Example 2

ST 1:

Grimm

"All the beautiful young girls in the land were invited, so that his son could select a bride for himself. When the two stepsisters heard that they too had been invited, they were in high spirits. They called Cinderella, saying, 'Comb our hair for us. Brush our shoes and fasten our buckles. We are going to the festival at the king's castle.'" (Grimm & Grimm, 2011)

ST 2:

Perrault

It happened that the king's son gave a ball, and invited all persons of fashion to it. Our young misses were also invited, for they cut a very grand figure among those of quality. They were mightily delighted at this invitation, and wonderfully busy in selecting the gowns, petticoats, and hair dressing that would best become them. (Perrault, 2013)

TT:

Garner

Cinderella's sisters-of-step were very excited to be invited to the palace. They began to plan the expensive clothes they would use to alter and enslave their natural body images to emulate an unrealistic standard of feminine beauty. (…) Her mother-of-step also planned to go to the ball, so Cinderella was working harder than a dog (an appropriate if unfortunately speciesist metaphor). (Garner, 2011: 32)

In this example, Garner overtly deconstructs the ideal female image that is imposed by many agents such as visual media, books, magazines, advertisements etc. As this shaping process begins from early ages, it is no surprise that many females go to extremes to fit themselves into the common feminine beauty standards, which sometimes goes down to death or permanent injuries due to reasons such as unauthorized physical interventions, unapproved cosmetic products and illegal slimming pills. It is a method of consumerism to make individuals feel insufficient as they are in order to increase the consumption in the society. The more people feel inadequate to conform to the standards, the more they require external products and goods to make themselves appealing in many ways. With fairy tales such as Cinderella, young females tend to think that their value is determined by their conformity to the beauty standards as the beauty and value of the Cinderella is measured by her skin color, hair style, outfit and other belongings such as carriage and servants.

In the last sentence, Garner salutes natural concerns of feminism once more to reveal the binary opposition between humankind and animals. He mentions that figures of speech derived from animals are speciesist metaphors. In daily language, people frequently utilize animals in metaphors as appraisals or insults. What they usually fail to notice is that the attribution of appraisal or insult is completely arbitrary based on the public opinion regarding those animals utilized in metaphors. The reason of this situation is the human ego positioning humankind superior to animals.

Example 3

ST 1:

Grimm

“Then the bird threw a gold and silver dress down to her, and slippers embroidered with silk and silver. She quickly put on the dress and went to the festival.” (Grimm & Grimm, 2011)

ST 2:

Perrault

“This godmother of hers, who was a fairy, said to her, "You wish that you could go to the ball; is it not so?" (…) She struck the pumpkin with her wand, and it was instantly turned into a fine coach, gilded all over with gold. (…) made a very fine set of six horses of a beautiful mouse colored dapple gray. (…) Her godmother turned them into six footmen, who skipped up immediately behind the coach, with their liveries all bedaubed with gold and silver. (…) she (Cinderella) cried; ‘but must I go in these nasty rags?’ Her godmother then touched her with her wand, and, at the same instant, her clothes turned into cloth of gold and silver, all beset with jewels. This done, she gave her a pair of glass slippers, the prettiest in the whole world.” (Perrault, 2013)

TT:

Garner

“‘I am your fairy godperson. (…) So, you want to go to the ball, eh? And bind yourself into the male concept of beauty? Squeeze into some tight-fitting dress that will cut off your circulation? Jam your feet into high-heeled shoes that will ruin your bone structure? Paint your face with chemicals and make-up that have been tested on nonhuman animals?’

‘Oh yes, definitely,’ she said in an instant. Her fairy godperson heaved a great sigh and decided to put off her political education till another day.” (Garner, 2011: 32-33)

In the traditional versions, it is observed that the girl abstains from attending a ball in “nasty rags”. Upon this, she is granted with silk and sateen garments embroidered in silver and gold supported by accessories that are “the prettiest in the whole world”. It is perceived here that observable part of one’s image is the only key to represent oneself and impress others.

Garner switches fairy godmother with a male character. This fairy godperson, though being a male himself, ridicules the patriarchy-induced beauty standards revealing their unhealthy aspects, which provides us with the insight that not all males can be regarded as a part of the patriarchal oppression. Patriarchy is a political stance in its own right independent from individual males in a society. In fact, the very first group that is oppressed by the patriarchy is males. Although they are given certain opportunities, the social norms, gender roles, patterns, standards and responsibilities impose a burden on men, too.

The fact that he mentions the animal testing on cosmetic products plays a major role in raising awareness in terms of cruelty against animals in cosmetic sector, which remains an unnoticed or semi-intentionally ignored part of these intolerable acts. The phrase “non-human animals” successfully demonstrates the fact that animals are not the slaves of humans, but they are beings with emotions and pain mechanism. The most horrible part of this animal testing system is that there are substitute cruelty-free test methods that are just as capable. Thus, it is not obligatory to utilize animals in chemical tests like inanimate belongings in chemical tests so as to satisfy human needs to conform to society’s beauty standards. This market not only enslaves humans to shape themselves in accordance with the commonly-accepted figures, but also tortures animals. However, Garner maintains the suspense presenting an oblivious Cinderella, who still desires to conform to the unrealistic patterns of the society to the disbelief and disappointment of the fairy godperson.

Example 4

ST 1:

Grimm

“When Cinderella appeared at the festival in this dress, everyone was astonished at her beauty. The prince had waited until she came, then immediately took her by the hand, and danced only with her. When others came and asked her to dance with them, he said, ‘She is my dance partner.’” (Grimm & Grimm, 2011)

ST 2:

Perrault

“The king's son, who was told that a great princess, whom nobody knew, had arrived, ran out to receive her. He gave her his hand as she alighted from the coach, and led her into the hall, among all the company. There was immediately a profound silence. Everyone stopped dancing, and the violins ceased to play, so entranced was everyone with the singular beauties of the unknown newcomer.

Nothing was then heard but a confused noise of, ‘How beautiful she is! How beautiful she is!’ The king himself, old as he was, could not help watching her, and telling the queen softly that it was a long time since he had seen so beautiful and lovely a creature. All the ladies were busied in considering her clothes and headdress, hoping to have some made next day after the same pattern, provided they could find such fine materials and as able hands to make them. The king's son led her to the most honorable seat, and afterwards took her out to dance with him. She danced so very gracefully that they all more and more admired her. A fine meal was served up, but the young prince ate not a morsel, so intently was he busied in gazing on her.” (Perrault, 2013)

TT:

Garner

“Every head in the ballroom turned as Cinderella entered. The men stared at and lusted after this wommon who had captured perfectly their Barbie-doll ideas of feminine desirability. The womyn, trained at an early age to despise their own bodies,

looked at Cinderella with envy and spite. (…) 'Here,' he thought, 'is a wommon that I could make my princess and impregnate with the progeny of our perfect genes, and thus make myself the envy of every other prince for miles around. And she's blond, too!' The prince began to cross the ballroom toward his intended prey. His cronies also began to walk toward Cinderella. So did every other male in the ballroom who was younger than 70 and not serving drinks. Cinderella was proud of the commotion she was causing. She walked with head high and carried herself like a wommon of eminent social standing. But soon it became clear that the commotion was turning into something ugly, or at least socially dysfunctional. The prince had made it clear to his friends that he was intent on "possessing" the young wommon. The men began to shout and push each other. (…) the prince was quickly seized by other sex-crazed males, and he disappeared into a pile of human animals. The womyn were appalled by this vicious display of testosterone, but try as they might, they were unable to separate the combatants. (…) they never ceased pounding, punching, kicking, and clawing each other until, to the last man, they were dead." (Garner, 2011: 33-35)

In the traditional versions, the audience is provided with the information regarding the beauty of Cinderella and the magnificence of her garments and glory of her entrance to the extent that all the other women, turning crazy with jealousy and envy, seek ways to resemble her in the later parts of their lives, which is perfectly summarized by the phrase "Barbie-doll ideas of feminine beauty" that represents both artificial standards and the role of consumerism and capitalism in the process. In order for Cinderella to feel like an "woman of eminent social standing", she needs all these external interventions and belongings, which is a strong reflection of the reality. On top of that, there is not even one line regarding personal traits of the young girl, which is apparently not regarded as a parameter in choosing a spouse as reflected by the fairy tales. It should also be noted that the patriarchy does not grant the same opportunities on all male members of the society. Other parameters such as economic and social status play important roles to establish one's position and rights in a social environment along with being male. Cinderella also is not allowed to have a word to choose another dance

partner as it is prince's, or in other words, alpha male's call. Garner catches this detail and utilizes it to deconstruct this "male's right to choose an obedient female to marry" approach in fairy tales. Garner's usage of the word "prey" reveals the uncivilized notion laying behind this act. Garner successfully demonstrates the socially constructed point of view in the tales promoting that a female to be married only serves to be impregnated, and to upscale the glory of the prince. In Garner's translation, Prince begins to fight over the possession of Cinderella as the alpha male of the environment just as it happens in the wild life, which is referred as "socially dysfunctional" due to the fact that humankind is the only intelligent species on Earth with a so-called fully functioning civilization. It should also be kept in mind that the reason of this vicious fight is not to promote the elimination of males in the society. By pushing things one step ahead and igniting a testosterone show, Garner utilizes irony to demonstrate the uncivilized mind frame of this male superiority, and the physical strength and a little bit machoism frequently required by male gender roles.

Example 5

ST 1:

Grimm

"The next morning, he went with it to the man, and said to him, 'No one shall be my wife except for the one whose foot fits this golden shoe.' (…) The girl (sister of Cinderella) cut off her toe, forced her foot into the shoe, swallowed the pain, and went out to the prince. (…) Then her mother gave her a knife, and said, 'Cut a piece off your heel. When you are queen you will no longer have to go on foot.' (…) The girl (the other sister) cut a piece off her heel, forced her foot into the shoe, swallowed the pain, and went out to the prince. (…) She sat down on a stool, pulled her foot out of the heavy wooden shoe, and put it into the slipper, and it fitted her perfectly. When she stood up the prince looked into her face, and he recognized the beautiful girl who had danced with him. He cried out, 'She is my true bride.' (…) When the wedding with the prince was to be held, the two false sisters came, wanting to gain favor with Cinderella and to share her good fortune. When the bridal couple walked into the church, the older sister walked on their right side and the younger on their left side, and the pigeons pecked out one eye from each of them. Afterwards, as they came out of the church, the older one was on the left side, and the younger one on the right side, and then the pigeons pecked out the other eye from each of them. And thus, for their wickedness and falsehood, they were punished with blindness as long as they lived." (Grimm & Grimm, 2011)

ST 2:

Perrault

"The king's son had it proclaimed, by sound of trumpet, that he would marry her whose foot this slipper would just fit. They began to try it on the princesses, then the duchesses and all the court, but in vain; it was brought to the two sisters, who did all they possibly could to force their foot into the slipper, but they did not succeed. He had Cinderella sit down, and, putting the slipper to her foot, he found that it went on very easily, fitting her as if it had been made of wax. Her two sisters were greatly astonished, but then even more so, when Cinderella pulled out of her pocket the other

slipper, and put it on her other foot. Then in came her godmother and touched her wand to Cinderella's clothes, making them richer and more magnificent than any of those she had worn before. (…) Cinderella (…) said that she forgave them (sisters) with all her heart, and wanted them always to love her. (…) He thought she was more charming than before, and, a few days after, married her. Cinderella, who was no less good than beautiful, gave her two sisters lodgings in the palace, and that very same day matched them with two great lords of the court." (Perrault, 2013)

TT:

Garner

"To the other womyn, it seemed that Cinderella was the cause of all the trouble, so they encircled her and began to display very unsisterly hostility. She tried to escape, but her impractical glass slippers made it nearly impossible. (…) When the bell rang the twelfth time, Cinderella's beautiful gown and slippers disappeared, and she was dressed once again in her peasant's rags. The womyn grew silent at this magical transformation. Freed from the confinements of her gown and slippers, Cinderella sighed and stretched and scratched her ribs. She smiled, closed her eyes and said, 'Kill me now if you want, sisters, but at least I'll die in comfort.' The womyn around her again grew envious, but this time they took a different approach: Instead of exacting vengeance on her, they stripped off their bodices, corsets, shoes, and every other confining garment. They danced and jumped and screeched in sheer joy, comfortable at last in their shifts and bare feet. The palace and realm were theirs now. Their first official act was to dress the men in their discarded dresses and tell the media that the fight arose when someone threatened to expose the cross-dressing tendencies of the prince and his cronies. Their second was to set up a clothing co-op that produced only comfortable, practical clothes for womyn. Then they hung a sign on the castle advertising CinderWear (for that was what the new clothing was called), and through self-determination and clever marketing, they all – even the mother- and sisters-of-step – lived happily ever after." (Garner, 2011: 35-37)

All versions have different endings in this fairy tale. Grimm Brothers pushes the limits of fairy tales by including vicious and bloody scenes in order for the sisters to conform to the requirements of the prince, which is not an acceptable behavior for mature and independent female figures. In the end, the sisters are punished by blindness due to the reasons that they were evil to Cinderella and that they tried to hinder Prince's search for Cinderella so as to marry him, which is an obvious disobedience to the Prince's wishes. Perrault, on the other hand, utilizes a similar plot scheme with a little divergence. In his version, Cinderella is depicted as the perfect role model for a female, who is not only physically beautiful, she is also merciful and compassionate enough to forgive her sisters. Both stories end with the exaggerated expressions of how even more beautiful Cinderella become after she is rewarded with a handsome prince due to her good-heart and obedience in spite of her sufferings, which conveys a message to children indicating that males are to choose their wives amongst the most physically beautiful and most competent to enhance their husbands glory while females are to be rewarded with their prince charming as long as they patiently remain pure and obey the rules they are given, during which process physical merits have utmost importance.

When it comes to Garner, we observe a total divergence from the traditional versions in the translation in accordance with feminist translation strategies. Upon being freed from the socially instructed restraints after midnight, Cinderella realizes the comfort of being her true self. Observing this change in her attitude, women begin to shatter their own restraints, which are the symbolic representations of the struggles to conform the patriarchal expectations. Women take over the reign and disseminate unfounded news regarding the bloodshed occurred between males through media, which is probably to demonstrate that powerholders set the agenda and direct the society through news no matter how delusional, unreal, separatist or humiliating they are, regardless of the actual events and circumstances. Their second act is to intervene with the capitalist monopoly by creating their own brand promoting the pleasure and comfort of women, which also expresses that women are capable of reversing their object position in the market. And lastly and most importantly, thanks to the fact that women get rid of the patriarchal

expectations and its by-product feeling of inadequacy, “even the mother- and sisters-of-step” are able to peacefully blend in the newly constructed social system.

4.2.3.2. Supplementing strategy

Example 1

ST 1:

Grimm

“The man took himself another wife. This wife brought two daughters into the house with her. They were beautiful, with fair faces, but evil and dark hearts. Times soon grew very bad for the poor stepchild. ‘Why should that stupid goose sit in the parlor with us?" they said. "If she wants to eat bread, then she will have to earn it. Out with this kitchen maid!’” (Grimm & Grimm, 2011)

ST 2:

Perrault

“Once there was a gentleman who married, for his second wife, the proudest and most haughty woman that was ever seen. She had, by a former husband, two daughters of her own, who were, indeed, exactly like her in all things. He had likewise, by another wife, a young daughter, but of unparalleled goodness and sweetness of temper, which she took from her mother, who was the best creature in the world. No sooner were the ceremonies of the wedding over but the stepmother began to show herself in her true colors. She could not bear the good qualities of this pretty girl, and the less because they made her own daughters appear the more odious. She employed her in the meanest work of the house. She scoured the dishes, tables, etc., and cleaned madam's chamber, and those of misses, her daughters. (…) The poor girl bore it all patiently, and dared not tell her father.” (Perrault, 2013)

TT:

Garner

“There once lived a young wommon named Cinderella, whose natural birthmother had died when Cinderella was but a child. A few years after, her father married a widow with two older daughters. Cinderella's mother-of-step treated her very cruelly, and her sisters-of-step made her work very hard, as if she were their own personal unpaid laborer.” (Garner, 2011: 31)

In this first example from the tale *Cinderella*, unusual word choices and structures stand out again in the Garner’s translation. At this point of the book, we are now familiar with words such as *wommon* or *womyn* in Garner. The *unpaid laborer* phrase may be utilized to avoid the use of *maid*, which connotes the caretaking activity identified with women and the marital status or virginity of the female person.

He also decides to turn the word *stepmother* upside down to deconstruct the generally accepted evil stepmother image, which is generally depicted as a result of the desire not to share husband’s love, attention, or heritage with children. One cannot deny the fact that the notoriety of stepmothers is constituted, or at least provoked by the evil fairy tale stepmothers. It is without doubt that the stepmother figure in the fairy tales has psychoanalytical interpretations. Nevertheless, this evil stepmother pattern also creates a representation problem for females in fairy tales. Nanda (2014) states that fairy tales depict stepmothers “with repulsive traits like vanity, jealousy and pride” while alluding that desired type of “women should be wives, mothers, submissive and self-sacrificing” without any ambitions “as a way of society’s attempt to silence and oppress women making them passive”. This approach is proved in the Grimm Brothers and Perrault versions, which depict the stepmother as evil while indicating that Cinderella is obedient, good-hearted, gifted and beautiful, due to which she will be rewarded at the end of the tale. So as to deconstruct this pattern, Garner neither mentions the obedience, physical merits or sufferings of Cinderella, nor conveys a vivid description of malignancy of the stepmother and stepsisters. In order not to establish a different set of gender pattern

with a dignification approach to indicate that all women are good, he does not angelize all the female figures, conveying the message that a woman can have evil characteristics, which should be evaluated regardless of her being a stepmother.

Example 2

ST 1:

Grimm

"Then the bird threw a gold and silver dress down to her, and slippers embroidered with silk and silver. She quickly put on the dress and went to the festival." (Grimm & Grimm, 2011)

ST 2:

Perrault

"This godmother of hers, who was a fairy, said to her, 'You wish that you could go to the ball; is it not so?'" (Perrault, 2013)

TT:

Garner

"In front of Cinderella stood a man dressed in loose-fitting, all-cotton clothes. (…) 'Hello, Cinderella, I am your fairy godperson, or individual deity proxy if you prefer.'" (Garner, 2011: 32)

Garner begins the deconstruction from the Perrault's version with fairy godmother. Instead of a female figure that is identified with fairies, he introduces the audience with a male fairy godperson. In the following part of the tale, this fairy godperson begins to criticize the patriarchal oppression on women.

Example 3

ST 1:

Grimm

"Now that no one else was at home, Cinderella went to her mother's grave beneath the hazel tree, and cried out:

Shake and quiver, little tree,

Throw gold and silver down to me." (Grimm & Grimm, 2011)

ST 2:

Perrault

"When she lost sight of them, she started to cry." (Perrault, 2013)

TT:

Garner

"Cinderella was sad, but she contented herself with her Holly near records." (Garner, 2011: 32)

In this part, Garner adds a reference to a pacifist, feminist and activist singer. This is in accordance with the supplementing strategy to make female figures more visible in every possible chance.

Overall Analysis

In the first versions, we observe the traditional obedient female figure in the tales. The extremity of the binary oppositions is maintained through evil stepmother and sweet Cinderella characterization. The characters do not have any other desire than the ones they are imposed by the fairy tale structure. In all three versions, the plotline follows a similar course of events with little divergences. The reconstructed version begins with a traditional character analysis. Upon encountering with the fairy godperson, the author gives a hint about what is to come. In all three versions, Prince is unable to recognize the love of his life without the help of a slipper, which is accepted without astonishment for

the sake of maintaining the abstract style and one-dimensionality. In Garner's translation, the traditional transformation occurring at midnight is utilized to represent a mental transformation which can be explained as becoming self-aware. Through this transformation, Cinderella and immediately after, other females turn into subjects of their own lives instead of remaining an object of patriarchal expectations. Their role as the receivers of messages are reconstructed as the sender of their own opinions, especially after setting up a clothing business that has a political stance, which is normally just a mere industrial branch. In this tale, this notion is also deconstructed to show that anything can be turned into a political item.

4.2.4. Snow White

As there is not a version written by Perrault, the second traditional version of this fairy tale selected for this analysis is *Snow White and Three Dwarfs* restored and retold by Joseph Jacobs. According to his own statement that "while the plot and incidents are common form throughout Europe, the manner in which I have told the stories is, so far as I have been able to imitate it, that of the English story-teller" (Jacobs, 1917: vii), Jacobs retells the story in a manner of English story-teller, which is referred as "a Europe-wide 'reconstruction' of the Grimms' tale" by D. L. Ashliman (2013). Another aspect is that there is a time gap of more than a hundred years between the two traditional versions. For these reasons, these two versions are selected for the comparison between the traditional versions and Garner's translation in the expectation that it gives a fruitful insight regarding the social change and the effects of feminist translation.

At this point, it is perfectly safe to assume that different versions of fairy tales bring different representations of women in accordance with the viewpoint of the authors, the general understanding of the cultures for which they are being written/adapted and the intentions of the publishing systems. The language utilized by the authors also become "more patriarchal and authoritative: the dwarves indicate that dinner *must* be ready when they return" (Pekşen, 2012). For example, in the Ölenberg Manuscripts dated 1810, Snow-White is "persuaded by dwarfs to remain with them and do the cooking when they went to the mines". However, in Grimms' version, the language

becomes more demanding. She is passivated; “saved” by a male hunter and “adopted” by dwarves. The list of the house chores is longer than the Ölenberg Manuscript including cooking, sewing, making the meds, washing, knitting, cleaning etc.

4.2.4.1. Intralingual hijacking strategy

Example 1

ST 1:

Grimm

“Soon afterward she had a little daughter who was as white as snow, as red as blood, and as black as ebony wood, and therefore they called her Little Snow-White.” (Grimm & Grimm, 2005)

ST 2:

Jacobs

“After a while a little daughter came to her with skin as white as snow and cheeks as red as blood.” (Jacobs, 1917: 202)

TT:

Garner

“Once there was a young princess who was not at all unpleasant to look at
and had a temperament that many found to be more pleasant than most other people's. Her nickname was Snow white, indicative of the discriminatory notions of associating pleasant or attractive qualities with light, and unpleasant or unattractive qualities with darkness. Thus, at an early age, Snow White was an unwitting if fortunate target for this type of colorist thinking.” (Garner, 2011: 43)

In this example, the reconstructive translator decides not to emphasize the extraordinary physical beauty of the princess. The traditional versions identify beauty with the degree of whiteness. Garner indicates to the binary opposition between the superiority of the white and inferiority of the black (or other colors). This binary

opposition is an important factor in the evaluation of the feminism, in which the importance of union amongst women of all colors and ethnicities are promoted. Skin color is a perfect disguise for segregationist ideas to blossom. Propagating a delusion of white superiority, patriarchal system has tried to persuade white women not to unite with black women in order not to stain their white status in the society. On the other hand, bell hooks (1981) states that "racism has always been a divisive force separating black men and white men, and sexism has been a force that unites the two groups". Every minor group is deceived by a kind of superiority, thus handicapped in terms of alliance, which only serves to the maintenance of the hegemonic order. Garner deconstructs the beauty of the white and reveals the underlying reasons.

Nevertheless, the reconstructed version fails to deconstruct the usage of princess which is defined as "daughter or wife of a ruler or prince" (Harper, (n.d)). For an author who prefers the usage of womyn instead of woman, the usage of princess may only be accepted for the sake of the continuation of the linguistic fairy tale style.

Example 2

ST 1:

Grimm

"The king took himself another wife. She was a beautiful woman, but she was proud and arrogant, and she could not stand it if anyone might surpass her in beauty. (…)

One day when the queen asked her mirror (…). It answered:

'You, my queen, are fair; it is true.

But Snow-White is a thousand times fairer than you.'

The queen took fright and turned yellow and green with envy. From that hour on whenever she looked at Snow-White her heart turned over inside her body, so great was her hatred for the girl. (…) Then she summoned a huntsman and said to him, '(…) Kill her, and as proof that she is dead bring her lungs and her liver back to me.'" (Grimm & Grimm, 2005)

ST 2:

Jacobs

"Her father married again, a most beautiful princess who was very vain of her beauty and jealous of all women who might be thought as beautiful as she was. (…)

One day when the Queen in the morning spoke to her mirror and (…) the mirror replied:

'Queen, Queen, on thy throne,

Snowwhite's the fairest thou must own,'

Then the Queen grew terribly jealous of Snow- white and thought and thought how she could get rid of her, till at last she went to a hunter and engaged him (…) to kill her and bring back her heart." (Jacobs, 1917: 202-203)

TT:

Garner

"Now years of social conditioning in a male hierarchical dictatorship had left the queen very insecure about her own self-worth. Physical beauty was the one standard she cared about now and she defined herself solely in regard to her personal appearance.

(…)

Once when the queen was having a bad hair day and was desperately in need of support, she asked the usual question and the mirror answered:

'Alas, if worth be based on beauty,

Snow White has surpassed you, cutie.'

The chance to work with Snow White to form a strong bond of sisterhood had long passed. Instead, the queen indulged in an adopted masculine power trip and ordered the royal woodsperson to take Snow White into the forest and kill her. And, possibly to impress the males in the royal court, she barbarously ordered that the girl's heart be cut out and brought back to her." (Garner, 2011: 44-45)

In this example, Garner reveals the underlying reasons behind the beauty envy as "social conditioning in a male hierarchical dictatorship", which creates a vicious circle amongst women from struggling to be "better" to feeling unworthy. Even the Queen assesses her own value via her beauty, which is, in fact, not an appropriate role model for

the young reader. Garner overtly mocks this approach by mentioning that the mirror chose Snow White over the Queen because “she was having a bad hair” day. The Queen also have another patriarchy-infused point of view as she seeks assistance from a male figure to carry out her dirty works that require power. As gender role categorizations prescribe that show of strength, violence, activities like hunting and killing are identified with male characteristics, she orders a “woodsperson” to do the killing on behalf of her. Her request regarding Snow White’s heart is presented as an act “to impress the royal court. It is a reference to the real life in which women of higher status mostly exhibit or at least they are appreciated to exhibit “masculine attitudes”.

Example 3

ST 1:

Grimm

“He took out his hunting knife and was about to stab it into her innocent heart when she began to cry, saying, ‘Oh, dear huntsman, let me live. I will run into the wild woods and never come back.’ Because she was so beautiful the huntsman took pity on her, and he said, ‘Run away, you poor child.’ (…) Just then a young boar came running by. He killed it, cut out its lungs and liver, and took them back to the queen as proof of Snow-White's death. The cook had to boil them with salt, and the wicked woman ate them, supposing that she had eaten Snow-White's lungs and liver.” (Grimm & Grimm, 2005)

ST 2:

Jacobs

“She was so beautiful that his heart failed him, and he let her go. (…) Then he killed a deer and took back the heart to the Queen, telling her that it was the heart of Snowwhite.” (Jacobs, 1917: 203)

TT:

Garner

“The woodsperson sadly agreed to these orders, and led the girl, who was now actually a young wommon, into the middle of the forest. But his connections to the

earth and seasons had made him a kind soul, and he couldn't bear to harm the girl. He told Snow White of the oppressive and unsisterly order of the queen and told her to run as deeply as she could into the forest. The woodsperson, fearing the queen's wrath but unwilling to take another life merely to indulge her vanity went into town and had the candy maker concoct a heart of red marzipan. When he presented this to the queen, she hungrily devoured the heart in a sickening display of pseudo-cannibalism." (Garner, 2011: 45-46)

In the traditional versions, the only reason that the hunters spare the Snow White's life is because she is "too beautiful to kill". This brings back the question of racism. If a too-white person may be considered too white to kill, should we also assume that killing an ugly person, or a darker-skinned person in this case, may be regarded a less major crime? Garner refuses to use this perspective and presents us a male figure in the role of woodsperson, who is a kindhearted and pacifist character. He successfully represents that the macho, wild and even vicious male figure is not inborn but a social construction. Garner changes the traditional act of cannibalism into a parody, in which the oblivious queen eats a heart-shaped candy. This deconstruction of the original cannibalism in the Grimms' version serves to demonstrate the absurdity of the act.

Example 4

ST 1:

Grimm

"The seven dwarfs all came running up, and they cried out with amazement. They fetched their seven candles and shone the light on Snow-White. 'Oh good heaven! Oh good heaven!' they cried. 'This child is so beautiful!'

They were so happy, that they did not wake her up, but let her continue to sleep there in the bed.

(…) The dwarfs said, 'If you will keep house for us, and cook, make beds, wash, sew, and knit, and keep everything clean and orderly, then you can stay with us, and you shall have everything that you want.'

'Yes,' said Snow-White, 'with all my heart.'

So she kept house for them. Every morning they went into the mountains looking for ore and gold, and in the evening when they came back home their meal had to be ready. During the day the girl was alone.

The good dwarfs warned her, saying, 'Be careful about your stepmother. She will soon know that you are here. Do not let anyone in.'" (Grimm & Grimm, 2005)

ST 2:

Jacobs

"And the third one called out in a shrill voice, for he was so excited

'Somebody is sleeping in my bed, just look how beautiful she is!'

Then the dwarfs asked her if she would be willing to stop with them and keep house for them; and she said that she would be delighted." (Jacobs, 1917: 204)

TT:

Garner

"Snow White finally regained her senses, she begged, 'Please, please don't kill me. I meant no harm by sleeping on your bed. I thought no one would ever notice.'

'Female preoccupations are already surfacing. She's complaining that we don't make our beds.' (…) 'Internecine female vindictiveness!'

(…) 'To make ends meet, we also conduct retreats for men who need to get in touch with their primitive masculine identities.'

(…) 'My fellow giants want to get rid of your corrupting feminine presence.'

(…) 'Calm down, brother,' said the leader. 'Don't you see? This is just what we were talking about: contrasts. We can better measure our progress as true men if there is a female around for comparison.'

(…) Snow White had had enough. 'I resent being kept around like an object, just a yardstick for your egos and penises!'" (Garner, 2011: 47-50)

In the traditional versions, Snow White is allowed to stay with dwarfs on condition that she does the housework for them, a work which is considered suitable for females in many cultures. Garner's translation exaggerates the masculine characteristics of the males to the absurdity point. Garner prefers to translate the approach of dwarfs

requesting Snow White to do the chores into an exaggerated primitive masculine characteristic. Parodizing this viewpoint helps the revelation of this binary opposition. The sentence “We can better measure our progress as true men if there is a female around for comparison.” seems beyond absurd at first sight; however, the manhood is indeed calculated by how how unwomanlike a person is. At this part of the hijacking, Garner also grants Snow White with a moment of epiphany realizing the oppression and objectification by men.

Example 5

ST 1:

Grimm

(There is not any corresponding part in this version.)

ST 2:

Jacobs

(There is not any corresponding part in this version.)

TT:

Garner

“Back at the castle, the queen rejoiced at the thought that her rival in beauty had been eliminated. She pottered around her boudoir reading *Glamour* and *Elle*, and indulged herself with three pieces of chocolate without purging. (…)

’You're so young and beautiful,’ sobbed the disguised queen, ‘and I'm horrible to look at and getting worse.’

‘You shouldn't say that. After all, beauty comes from inside a person.’

‘I've been telling myself that for years,’ said the queen, ‘and I still don't believe it. How do you stay in such perfect shape?’

‘Well, I meditate, work out in step aerobics three hours a day; and eat only half-portions of anything placed in front of me. Would you like me to show you?’” (Garner, 2011: 52)

The translation act tries to reveal the pseudo-awareness of the modern age individuals. Though there are a variety of campaigns, awareness raising clubs,

movements, even the most self-conscious individuals fall into the trap of patriarchy and consumerism. It may look like the changing social structures have revoked this situation within the last decades, but it is only the style of oppression that changed its methods. No matter how much they conform to the social standards of lifestyle and beauty, almost all people experience self-doubt in a variety of circumstances ranging from "I'm a terrible mother/father" to "I'm too fat/skinny", all of which stems from the idea that "I am insufficient as I am". Consumerism and patriarchy provides individuals with a new set of oppression that is disguised in the form of freedom and trends. The same woman denied access to many opportunities is now facing a self-obligation to utilize those opportunities to make herself "better". Considering this example, if a woman is practicing meditation and exercising (along with self-starvation, eating disorders) for the sake of remaining slim, rather than her own desire, this cannot be considered as an access to opportunities and a gain of feminism. It should be defined as a new way of oppression. Garner makes an addition to the traditional versions for the sake of revealing this pseudo-feminism that is prevalent in many cultures.

Example 6

ST 1:

Grimm

"The Prince (…) saw the coffin on the mountain with beautiful Snow-White in it, and he read what was written on it with golden letters. Then he said to the dwarfs, 'Let me have the coffin. I will give you anything you want for it.'

The prince had his servants carry it away on their shoulders. But then it happened that one of them stumbled on some brush, and this dislodged from Snow-White's throat the piece of poisoned apple that she had bitten off. Not long afterward she opened her eyes, lifted the lid from her coffin, sat up, and was alive again.

(…) Then they put a pair of iron shoes into burning coals. They were brought forth with tongs and placed before her. She was forced to step into the red-hot shoes and dance until she fell down dead." (Grimm & Grimm, 2005)

ST 2:

Jacobs

"A great prince of the neighbouring country (…) came in he found nobody there but Snow- white lying in her crystal coffer. And he fell at once in love with her. (…) He begged that he might carry the coffer away so that he might always have her near him. (…) the piece of poisoned apple in Snowwhite's throat fell out, and she revived and opened her eyes and looked upon the Prince who was riding by her side.

(…) And the Queen was so enraged because she had not destroyed Snowwhite that she rushed to the window and threw herself out of it and died on the spot." (Jacobs, 1917: 210-211)

TT:

Garner

"With them was a prince from a nearby kingdom, who had come on this male retreat to find a cure for his impotence (or, as he preferred to call it, his involuntary suspension from phallocentric activity). 'You know' said the prince, 'this might sound a little sick, but I trust you guys. I find that younger one attractive. Extremely attractive. Would you fellows mind... um... waiting outside while I...?'

(…) 'Hold it, Prince,' said the leader. 'Does Snow White make you feel like a man again?' (…) 'My brothers, I see certain economic possibilities arising from this. If we kept Snow White around here in this state, we could advertise our retreats as impotency therapy.'

(…) 'No dice, Prince,' said the leader. 'You can look but don't touch. Otherwise you'll break the spell. Tell you what, though. You can have the other one if you want.'

'I don't want to sound classist,' said the prince, 'but she's not high enough caliber for me.'

'That's pretty big talk from a man shooting blanks,' said one of the giants, and everybody but the prince laughed.

(…) the pieces of poisoned apple fell from the mouths of Snow White and the queen, and they awoke from the spell.

'What do you think you're doing? Put us down!' they shouted. (…)

'That was the most sickening thing I have ever heard!' shouted the queen. 'Offering us around like pieces of property!'

'And you,' said Snow White to the prince, 'trying to make it with a girl in a coma! Yuck!'

The leader of the giants said, 'Don't start tossing blame around. You both broke into our property in the first place. I can call the police!'

> ‘Don't try it, Napoleon,’ said the queen. ‘This forest is property of the crown. You are the ones who are trespassing!’
> The queen warned: ‘And another thing. While we were immobile and you all blathered on in your sexist way, I had a personal awakening. From now on, I am going to dedicate my life to healing the rift between womyn's souls and their bodies. I am going to teach womyn to accept their natural body images and become whole again. Snow White and I are going to build a womyn's spa and conference center on this very spot, where we can hold retreats, caucuses, and ovariums for the sisters of the world.’
> (…) And Snow White and the queen became good friends and earned world-wide fame for their contributions to sisterhood.” (Garner, 2011: 53-56)

Firstly, this should be clarified that this part of the tale is distributed around the world in a twisted way. None of the traditional versions depicts a part in which prince kisses Snow White and she wakes up. The romantic kiss scene is included in the Disney productions and has been turned into the canonized version. This situation is an important example to demonstrate to what extent the reconstruction of fairy tales may gain recognition in the culture. The answer is, as seen in this example, to the extent that the traditional versions completely vanish. Garner chooses the Disney style to deconstruct in order to reveal the disturbing nature of the mentioned kiss. Under normal circumstances, the Prince’s love and kiss for Snow White who is assumed to be dead for that time being should be defined as necrophilia. In Garner’s translation, the kiss is turned into an attempt to have sex. The attempt is blocked by the dwarfs not because it is a sickening abuse of the woman’s body, but because of their decision to utilize the mentioned body for their financial interests, which has frequent reflections in the real life. Garner deconstructs the “innocent kiss” to reveal its nature as an abusive act, which sadly reflects a social reality. It is almost impossible not to observe the objectification and monetization of woman body, even without their consent. However, as a divergence from the reality and the traditional versions, Snow White and the Queen come to their senses and raise their voices against these twisted behaviors and ideas. The Queen’s final harangue represents the main reconstructed message of the hijacked version of Garner, promoting the sisterhood concept of feminist movement. Garner emphasizes the sisterhood, which is an important concept for the sake of feminism and its historical

evaluation. It is defined as “an organization of women with a common interest, as for social, charitable, business, or political purposes” (Dictionary.com, 2018), and *the sisterhood* is defined as “the community or network of women who participate in or support feminism” (Dictionary.com, 2018). As in all movements aiming to improve the life style and well-being of the minorities and oppressed groups, feminism also promotes the importance of being united. Garner’s reconstructed version is a good example of the achievements that can be gained through collaboration as promoted by feminist movement.

In this example, Garner also successfully demonstrates the segregationist method of the patriarchy to maintain itself. In the traditional versions, the Prince stands at the highest position in command, then comes the dwarfs, followed by Snow White at the lowest position. In this example, dwarfs hold the power to stand against the Prince mocking him due to his impotence, implying that this should make him feel “not like a man”. Thus, patriarchy does not grant ultimate powers to anyone in any position. In the same manner, despite being a female, the Queen holds the power over dwarfs as a part of the crown, which is a patriarchal system. Hegemonic masculinity has a variety of methods to oppress any group in a unique way in order to maintain its reign.

4.2.4.2. Supplementing strategy

Example 1

ST 1:

Grimm

“Then she summoned a huntsman and said to him, ‘(…) Kill her, and as proof that she is dead bring her lungs and her liver back to me.’” (Grimm & Grimm, 2005)

ST 2:

Jacobs

“She went to a hunter and engaged him (…) to kill her and bring back her heart.” (Jacobs, 1917: 203)

TT:

Garner

"The queen indulged in an adopted masculine power trip and ordered the royal woodsperson to take Snow White into the forest and kill her. And, possibly to impress the males in the royal court, she barbarously ordered that the girl's heart be cut out and brought back to her." (Garner, 2011: 45)

As mentioned above, Garner tries to create gender-free substitutions for sexist word usages. Instead of "huntsman" as in Grimms' version or "hunter" as in Jacob's version, Garner opts for the usage of "woodsperson". Though the word is deep-seated in the language, the act of hunting actually refers to the violation of the right to live. The tradition of hunting as a sports branch in the culture stems from the human-animal binary opposition.

Example 2

ST 1:

Grimm

"He took out his hunting knife and was about to stab it into her innocent heart when she began to cry." (Grimm & Grimm, 2005)

ST 2:

Jacobs

"She was so beautiful that his heart failed him, and he let her go." (Jacobs, 1917: 203)

TT:

Garner

"The woodsperson sadly agreed to these orders, and led the girl, who was now actually a young wommon, into the middle of the forest." (Garner, 2011: 45)

The usage of the girl in Garner's translated tale is a reference to age, which may be clearly understood from the phrase "who was now actually a young wommon". Garner decides to refer to Snow White as young woman after she hit puberty and left childhood period behind, defining the character through her own experiences regardless of her marital or virginity status.

Example 3

ST 1:

Grimm

"After dark the masters of the house returned home. They were the seven dwarfs who picked and dug for ore in the mountains." (Grimm & Grimm, 2005)

ST 2:

Jacobs

"Snowwhite wandered on and on till she got through the forest and came to a mountain hut (…) there she saw three little beds and three little chairs and three little cupboards all ready for use." (Jacobs, 1917: 203)

TT:

Garner

"She had fled as far as she could from civilization and its unhealthy influences. (…) When she awoke several hours later, she saw the faces of seven bearded, vertically challenged men surrounding the bed." (Garner, 2011: 46)

In his reconstructed feminist translation, Garner utilizes a euphemism for dwarf. As mentioned above, utilization of politically correct phrases contributes to the irony element in his translation rather than proposing a new language policy.

Example 4

ST 1:

Grimm

"Then, coloring her face, she disguised herself as an old peasant woman." (Grimm & Grimm, 2005)

ST 2:

Jacobs

"The Queen, disguised as an old woman, came to the door of the house she knocked upon it with her stick." (Jacobs, 1917: 205)

TT:

Garner

"Snow White opened the door to find a chronologically gifted woman. (…) By the look of her clothes, she was apparently unfettered by the confines of regular employment." (Garner, 2011: 51)

These euphemisms also contribute to the irony effect in Garner's translation. However, here we can provide another interpretation to this part. This example shows the word preferences of Garner in order to reveal the elements embedded in the language and culture. It is the easiest act for any language-speaker to say "old", "unemployed" or "poor". Different expressions of these situations pave a way to think about any element that is normally taken for granted including the definitions of old, beautiful, successful, rude, man, woman, masculine, feminine, etc. Garner's translation may be evaluated as an example to point out the fact that labelling is a powerful act, shaping the perspectives and perceptions.

Overall Analysis

In this tale, the depthlessness parameter of Lüthi is challenged by Garner's hijacked version. In this version, the Queen overt expression of her envy, lack of self-

worth and self-confidence, and Snow White's opposition to be kept like an object for male egos are clear indicators of the characteristic depth. On top of that, their final anger and rebellion provides them with a complex mental capacity and emotional range. Their contributions to the sisterhood further prove the deconstruction of depthlessness, as this act strengthens their ties with the society outside of the plotline. The deconstruction of the general feminine role pattern contributes to the reversion of the positions of the female characters from object and receiver to subject and sender, which is closely linked to the reversion of the Queen's opponent role into the helper.

The extreme binary opposition of the female characters as evil and pure is also deconstructed in order to promote individualist approach of queer feminism. However, Garner continues to enthrone the male characters. They are given extreme primitive and almost imbecilic characteristic features, which may be interpreted as a prejudice against males. heir behaviors should be considered as a symbol of the patriarchal system and hegemonic masculinity rather than as a description of the individual males.

4.3. Prefacing/Footnoting Strategy in *Politically Correct Bedtime Stories*

In this casebook, the author has included an "Introduction" part in order to express his goal to create this book. It is not a frequently observed situation in fairy tale books. The fairy tale collections are mostly prepared in order to avoid disappearance of these oral tradition works. James Finn Garner, on the other hand, tries to reveal the features of fairy tales that strengthens and maintains the patriarchal point of view. In his introduction, clarifies his motives, which falls into the category of prefacing strategy according to von Flotow.

Garner mentions that "the stories on which the following tales are based certainly served their purpose – to entrench the patriarchy, to estrange people from their own natural impulses, to demonize 'evil' and to 'reward' an 'objective' 'good'" (Garner, 2011: vii). His aim is to eliminate these purposes in such wide-known parts of the culture, because he considers it an obligation "to rethink these 'classic' stories so they reflect more enlightened time" (Garner, 2011: vii).

He humbly states that this is just a beginning in the field, which is not even near enough to eliminate any kind of discrimination. However, it must be taken into account that any kind of correction begins with raising awareness regarding the erroneous issues.

> "If, through omission or commission, I have inadvertently displayed any sexist, racist, culturalist, nationalist, regionalist, ageist, lookist, ableist, sizeist, speciesist, intellectualist, socioeconomicist, ethnocentrist, phallocentrist, heteropatriarchalist, or other type of bias as yet unnamed, I apologize and encourage your suggestions for rectification. In the quest to develop meaningful literature that is totally free from bias and purged from the influences of its flawed cultural past, I doubtless have made some mistakes." (Garner, 2011: viii)

He accepts in advance that there may be mistakes in his approach while trying to eliminate discriminative viewpoints. As mentioned in a few examples above, there are many reverse-misogynistic usages of supplementing and hijacking strategies. Considering the fact that the book was written in as early as 1994 and the aim was to eliminate the most visible discrimination, which was and is the gender discrimination against women, the stereotyping and prejudicing against men can be accepted as a way of drawing attention.

4.4. Comparative Analysis of Turkish Translations of the Case Book

4.4.1. Little Red Riding Hood

4.4.1.1. Hijacking strategy

Example 1

ST: *Garner* "(…) -not because this was a womyn's work, mind you, but because the deed was generous and helped engender a feeling of community. Furthermore, her grandmother was not sick." (Garner, 2011: 1)
TT 1: *Gürcihan*

"(Hemen belirtelim ki, bu görev, kırmızı başlıklı kıza, kadınların bu tür işlere daha yatkın olduğu gibi erkek egemen inanca uygun olarak kadınsal kimliğinden ötürü verilmemişti. Görevin toplumsallığı nedeniyle bu iş ona uygun görülmüştü. Ayrıca büyükannesi hasta, düşkün birisi değildi.)" (Garner, 1995: 23)

TT 2:

Evci

"Büyükanne hiç de elden ayaktan düşmüş bir kadın değildi. (…) Üç kadın birbirlerine çok bağlı olduklarından böylesi nezaketli davranışlarda bulunurlar, bu, aralarındaki dayanışmayı güçlendirir, iki anayı çocuklarına, iki çocuğu da analarına daha bir bağlardı." (Garner, 2017a: 11)

Gürcihan makes an addition to his translation so as to express that the act was not a woman's work "as believed by the male-dominant norms", which is for the advancement of the awareness included in the tale. He also gives this statement between parenthesis as a way to make the translation act, which was the initial objective of the feminist translation to eliminate the inferiority of the translation and translators that were identified with the females. Evci, on the other hand, omits the fact that caretaking is not a woman's work, which is emphasized in the source text in order to deconstruct the hegemonic viewpoint. Evci's translation focuses on the politeness of the act along with the bond and interdependence between females, which fails to deconstruct good-hearted female role pattern and destroys the desired message in the source text and feminism.

Example 2

ST:

Garner

"I have brought you some fat-free, sodium-free snacks to salute you in your role of a wise and nurturing matriarch." (Garner, 2011: 3)

TT 1:

Gürcihan

"Büyükanneciğim, sana yağsız, kolesterolsüz yiyecekler getirdim." (Garner, 1995: 25)

TT 2:

Evci

"Büyükanne ben geldim. (…) Bu yağsız, tuzsuz yiyecekler tam ağzına layık. (…) Benim cici, bilge ve hep anaç ninem, sen ailemizin sevgili kadın reisi, haniymiş benim canım büyükannem?" (Garner, 2017a: 14)

Gürcihan prefers to omit the reference to matriarchy. This can be interpreted as an attempt not to reconstruct the binary opposition of patriarch/matriarch. As long as the terms of binary oppositionist language maintains their existence, a total deconstruction cannot be achieved. Queer feminism aims to deconstruct the discriminative binarism and "not" establish a new system, which would inevitable bring along a new set of role patterns. However, Evci's preference to emphasize the "anaç nine" and usage of "kadın reis" fall behind the intentions of feminism. The word "reis" is explicitly identified with males in the present Turkish culture. As the translator himself accepts that "reis" is a title identified with males, he feels a requirement to add "kadın" as an identifier to "reis". For a translation published in 2017, it is almost inacceptable to use "kadın reis". This can be interpreted as undervaluation of females that is similar to the frequently utilized "kadın doktor" or "kadın mühendis" phrases in Turkish language. Furthermore, the addition of "cici" and "haniymiş benim büyükannem" phrases diminish the reputation of an

esteemed matriarch. This part of Evci's translation not only fails to maintain the political correctness of the text, but also contradicts with the feminist translation strategies.

4.4.1.2. Supplementing strategy

Example 1

ST:

Garner – Little Red Riding Hood

"There once was a young person named Red Riding Hood who lived with her mother on the edge of a large wood." (Garner, 2011: 1)

TT 1:

Gürcihan – Kırmızı Başlıklı Kız

"Bir zamanlar, büyük bir ormanın kıyısında annesiyle birlikte kırmızı başlıklı bir kız yaşarmış." (Garner, 1995: 23)

TT 2:

Evci – Kırmızı Başlıklı

"Bir zamanlar büyük bir ormanın dibindeki bir kulübede anacığıyla birlikte yaşayan Kırmızı Başlıklı adında genç bir kadın vardı." (Garner, 2017a: 11)

In this part, the titles bear great importance. Garner and Gürcihan choose to maintain the traditional title of the fairy tale in their respective languages. In the Garner's English translation, *little* refers not to the insignificance of the girl, but to her age. In the Turkish versions, Evci's choice to omit the *"kız"*, which is present in the conventional title, serves best to the drawing attention. Evci also prefers to translate Garner's "a young person" as "genç bir kadın" in Turkish. He emphasizes the presence of women rather than using the gender-neutral alternative in contrast with the Gürcihan's "bir kız" phrase, which retains the patriarchal labelling. While these preferences of Evci serves best to the objectives of the feminist translation strategies, his dimunitive usage in "anacığıyla

birlikte" neither is present in the source text, nor does it conform to the objectives of feminist translation.

Example 2

ST:

Garner

"Red Riding Hood screamed, not out of alarm at the wolf's apparent tendency towards cross-dressing, but because of his willful invasion of her personal space." (Garner, 2011: 3)

TT 1:

Gürcihan

"Kurdun kadın gibi giyinmeye meyilli olmasından değil ama kişisel alanının tecavüze uğraması yüzünden, küçük kız çığlığı basmış." (Garner, 1995: 26)

TT 2:

Evci

"Genç kadın, kurdun besbelli karşı cinse özgü giysiler giyinme yönündeki tercihinden değil ama onun genç bir kadın olarak kendi kişisel alanını kötücül bir biçimde işgal etmesinden dolayı kapıldığı ani korkuyla bir çığlık atıverdi." (Garner, 2017a: 15)

Gürcihan's translation of "cross-dressing" as "kadın gibi giyinmek" fails to achieve political correctness. The gendered distribution of the clothing pieces is the product of social construction process. There is not a biological or natural way of dressing like a woman or man. Evci's translation stands nearer to the feminist aim, though he may have chosen to mention that the social construction aspect such as "toplumsal olarak karşı cinse özgü olduğuna inanılan giysiler giyinme yönündeki tercihi".

Evci prefers to focus on the Red Riding Hood's status as "genç kadın", which is absent in Gürcihan's translation. He also translates "invasion of personal space" with a little divergence from the source text by making an addition to state that this invasion is a

malicious act. In this comparison, Gürcihan's translation including a striking word like "tecavüz", which is a word of little loud use due to its positioning as an almost taboo word, boldly utters the hardship that is encountered by women in everyday life.

Example 3

ST:

Garner

"Sexist! Speciesist! How dare you assume that womyn and wolves can't solve their own problems without a man's help!" (Garner, 2011: 4)

TT 1:

Gürcihan

"… seksist manyak seni. Sen ne hakla, kadınlarla kurtların kendi aralarındaki sorunu bir erkek olmadan çözemeyeceklerini varsayıyorsun." (Garner, 1995: 27)

TT 2:

Evci

"Seni cinsiyetçi, seni türcü insan seni! Bir kadınla bir Kurt yaşadıkları sorunları bir erkeğin yardımı olmadan çözemez mi sanıyorsun?" (Garner, 2017a: 16)

In this part, Gürcihan falls out of political correctness boundaries. If the objective of the translation is to eliminate any kind of discrimination, he should not have addressed a male with an offensive word as "manyak". He also omits the "speciecist" accusation, which is, in fact, a significant part of the final.

4.4.2. Rapunzel

4.4.2.1. Hijacking strategy

Example 1

ST:

Garner

“Now, this witch was kindness-impaired. (This is not meant to imply that all, or even some, witches are that way, nor to deny this particular witch her right to express whatever disposition came naturally to her. Far from it, her disposition was without doubt due to many factors of her upbringing and socialization, which, unfortunately must be omitted here in the interest of brevity.)” (Garner, 2011: 24)

TT 1:

Gürcihan

“Cadı, nezaketten nasibini almamış biriymiş (Tabii, bu bütün cadıların, hatta bazılarının bile böyle olduğu anlamına gelmez. Cadıyı, yetiştiriliş tarzından tutun da, çevresiyle olan etkileşimine kadar birçok sebepten kaynaklanan davranış biçimleri konusunda yargılama konumunda değiliz zaten).” (Garner, 1995: 74)

TT 2:

Evci

“İmdi, bu cadı nezaket-engelli bir kimseydi. (Bunu söylerken, bütün cadıların ya da en azından bazı cadıların bu tür varlıklar olduğunu kastetmek ya da özelde bu cadının doğasında olan şeyi ya da yaradılışını ya da her neyse onu ifade etme hakkını ondan esirgemek gibi bir niyetimiz olmadığını belirtelim. Tam aksine, kadın bizce de neyse oydu ve mizacı hiç kuşkusuz yetişme tarzından ve toplumsallaşmanın pek çok farklı unsurundan kaynaklanıyordu ancak yerimiz dar olduğu için bu unsurlara ayrıntılı şekilde değinemeyeceğiz.)” (Garner, 2017a: 48)

Gürcihan does not even mention the elements referring to the disposition, which can be interpreted as a rejection of biological determinism. Gürcihan's translation only indicates to the upbringing and socialization processes for the personality formation. This choice is well-acceptable in terms of queer feminism viewpoint. He also prefers to diverge from the source-text concerns regarding brevity, and directs his concerns on the rights to judge, mentioning that neither he, nor anybody else is in the position to judge the Witch.

4.4.2.2. Supplementing strategy

Example 1

ST:

Garner

"This particular tinker was a tinker by trade and just happened to be economically disadvantaged." (Garner, 2011: 23)

TT 1:

Gürcihan

"Öykümüzdeki kalaycı mesleğini babasından devralan ve kaderin onu fakirliğe ittiği birisiymiş." (Garner, 1995: 73)

TT 2:

Evci

"Bizim bahsedeceğimiz kalaycı (…) ekonomik anlamda basbayağı dezavantajlıydı işte." (Garner, 2017a: 47)

As stated in the analysis of the source text, alleged low-class professions should not be considered as transferred down from family without any right to choose or obligatory due to social class. The society needs to be freed from all kinds of prejudices towards women, men, working class or upper-class people. Being a part of any group in any sense, does not mean the person deserves to be poor, marginalized and degraded. The usage of "by trade" indicates that the vocation requires special set of skills and

training. Thus, Gürcihan's translation referring that the job is handed down from father to son and his emphasis on being poor contradicts with the source text's objectives and all-inclusive feminist approach.

Example 2

ST:

Garner

"The tinker's wife gave birth to a beautiful, healthy prewommon." (Garner, 2011: 25)

TT 1:

Gürcihan

"Karısı (…) güzel ve sağlıklı bir kız çocuk doğurmuş." (Garner, 1995: 75)

TT 2:

Evci

"Kalaycının karısı çok güzel ve sağlıklı bir ön-kadın dünyaya getirdi." (Garner, 2017a: 49)

Though it should be assessed independent from the sexual orientation or the choice of giving birth that are related to gender and individual desires, giving birth is a biologically women-specific, which is abused to exploit and confine women, whereas it is an empowering act. Thus, "dünyaya getirmek" in Evci's translation remains as a euphemism to giving birth and does not fully correspond to "doğurmak" in Gürcihan's translation for feminist discourse.

Evci's preference to keep the neologism prewommon as "ön-kadın" conforms to the feminist translation strategies to raise awareness for labelling. It should not be deduced that feminist discourse stand against the usage of "kız çocuk" as long as it refers to the age of the individual. Feminist discourse challenges the usage of "kız" as a reference to marital or virginity status of females. However, Garner tries to raise

awareness in terms of the usage of “kız”, thus, it would be more appropriate to keep the neologism in the Turkish translation for the sake of feminist translation strategies.

Example 3

ST:

Garner

“Oh, beautiful damsel.” (Garner, 2011: 27)

TT 1:

Gürcihan

“Eyy, güzel bayan.” (Garner, 1995: 77)

TT 2:

Evci

“Ah, güzel prenses.” (Garner, 2017a: 52)

As one of the highest-ranking powerholders of patriarchal order, it would be normal for a prince to utilize the terms of patriarchy. The choice in the source text, damsel, means “a young woman who is not married” (Cambridge Advanced Learner's Dictionary, 2008) as an emphasis to the marital status of Rapunzel. Though both Turkish translations conveys the patriarchal viewpoint and meaning, Gürcihan utilizes the most controversial term in order to attract more attention. However, it should also be taken into consideration that the usage of “bayan” may be misinterpreted by the audience. Feminist discourse struggles to express that “woman/kadın” is not a degrading word. However, the society tries to replace “kadın” with “bayan” in an attempt to utilize the politically correct version in many cases. The translation should include an expression indicating that “bayan” is a patriarchal term uttered by a symbol of a male-dominance in the tale.

Example 4

ST:

Garner

"So, rapaciousness does not depend solely on gender." (Garner, 2011: 29)

TT 1:

Gürcihan

"Demek tecavüz etmek cinsiyete bağlı bir şey değilmiş." (Garner, 1995: 79)

TT 2:

Evci

"Demek ki (…) açgözlülük denen şey sadece toplumsal cinsiyetle sınırlı değilmiş." (Garner, 2017a: 55)

Gürcihan's repetitive usage of the word "tecavüz" may seem a little bit excessive regarding the exploitation of woman body and rights, but "rapaciousness" in the source text comes from the Latin verb "rapere", which is also the etymological root of "to rape". Gürcihan prefers to adopt a more aggressive approach in translation with the aim of disturbing the gendered viewpoint of the society. Evci's translation as "açgözlülük" should also be regarded correct.

Example 5

ST:

Garner

"(…) leaving the witch and the prince to argue about royalties and percentages in their phallus- shaped tower." (Garner, 2011: 29)

TT 1:

Gürcihan

"(…) cadı ile prensi erkeklik organını andıran kulede mahsur bırakarak, hızla oradan uzaklaşmış." (Garner, 1995: 79)

TT 2:

Evci

"(…) cadı ve prens fallus biçimli kulelerinde artık istedikleri kadar telif hakları konusunda tartışabilir, (…)" (Garner, 2017a: 55)

Both Turkish translations convey the meaning given in the source text. Evci keeps the terminological word "phallus-shaped". As observed before, Gürcihan translates with the most striking word choices in a plain language. "Fallus" may not make sense in Turkish to both child and adult common reader. However, it is impossible to fail to notice the patriarchal symbolism in "erkeklik organını andıran kule".

4.4.3. Cinderella

4.4.3.1. Hijacking strategy

Example 1

ST: *Garner* "(…) as if she were their own personal unpaid labourer." (Garner, 2011: 31) **TT 1:** *Gürcihan* "(…) üvey kardeşleri, onu, sanki sendikasız işçiymiş gibi çok ağır işlere koşuyorlarmış." (Garner, 1995: 85) **TT 2:** *Evci* "(…) üvey kız kardeşleri de evin her işini ona yaptırıyorlardı – görseniz, genç kadını iki kız kardeşin maaşsız özel hizmetçisi sanırdınız." (Garner, 2017a: 57)

Gürcihan's translation of "unpaid laborer" into "sendikasız işçi" refers to his concern regarding the working class and economic status of the country. As the older translation published in 1994, it is supposed to focus on the social and economic aspects in translation due to 1993 Economic Crisis in Turkey. This is categorized under the hijacking strategy due to the divergence in the focus towards social criticism.

Example 2

ST:

Garner

"(…) working harder than a dog (an appropriate if unfortunately speciesist metaphor)." (Garner, 2011: 32)

TT 1:

Gürcihan

"Sinderella'yı köpek gibi çalıştırıyorlarmış." (Garner, 1995: 85)

TT 2:

Evci

"Külkedisi (ne yazık ki türcü, ancak yerine de olan o benzetmeyle) köpek gibi çalışıyordu." (Garner, 2017a: 58)

Evci maintains the reference to speciesism. Animal rights are an issue in the feminist movement in its essence. Because of the fact that feminism stands against the oppression and abuse of certain groups for the interest of so-called superior groups, exploitation of animal rights and bodies should be considered among the concerns of feminist movement. The fight against patriarchy should include all the oppressed groups, as mentioned before. Gürcihan fails to refer to this exploitation. If the translation was published in more recent years, this omission would be intolerable. However, it can be regarded acceptable considering the social events of the period. Gürcihan has a tendency to translate in a more anthropocentric and Marxist approach, focusing on the deconstruction of the binary opposition between aristocracy and working class, and for the record, he does not omit non-parenthesized references to animal abuse.

Example 3

ST:

Garner

"Cinderella was sad, but she contented herself with her Holly near records." (Garner, 2011: 32)

TT 1:

Gürcihan

"Sinderella (…) üzgünmüş. Tek tesellisi dürüst bir insan olmanın verdiği tatminmiş." (Garner, 1995: 86)

TT 2:

Evci

"Böylesi zamanlarda hep yaptığı gibi, ünlü aktivist-şarkıcı Holly Near'ın plaklarını dinleyerek avunmaya çalıştı." (Garner, 2017a: 58)

Gürcihan omits the foreign element in his translation. However, as feminist translation strategies aim to enhance the visibility of the significant female figures, he should have at least found a compensatory figure to support the cause intended in the source text.

Example 4

ST:

Garner

"The womyn were appalled by this vicious display of testosterone." (Garner, 2011: 35)

TT 1:

Gürcihan

"Kadınlar bu vahşi maço gösteri karşısında tiksinti duymuş olsalar da, (…)." (Garner, 1995: 89)

TT 2:

Evci

"O sırada olan biteni korku içinde izleyen kadınlar afallayıp kalmış olsalar da (…)." (Garner, 2017a: 63)

Garner's version utilizes the word "appalled", which means "strong feelings of shock and disapproval" (Cambridge Advanced Learner's Dictionary, 2008). There is not any implication that the women were in fear. Thus, there is no need to reflect women as fainthearted. Gürcihan prefers to use "tiksinti", which is related not to gender, but to a pacifist approach against a display of violence.

4.4.3.2. Supplementing strategy

Example 1

ST:

Garner

"There once lived a young wommon named Cinderella. (…) A few years later, her father married a widow. (…) Cinderella's mother-of-step treated her very cruelly." (Garner, 2011: 31)

TT 1:

Gürcihan

"(…) Sinderella adlı bir kız yaşarmış. (…) iki çocuklu bir dul ile evlenmiş. Sinderella'nın üvey annesi, kocasının öz kızına çok kötü davranıyormuş." (Garner, 1995: 85)

TT 2:

Evci

"Bir zamanlar Külkedisi adında genç bir kadın vardı. (…) Bu ön-kadın, annesini yitirdikten birkaç yıl sonar babası (…) iki kız sahibi olan boşanmış bir kadınla evlendi. Üvey anne daha ilk günden Külkedisi'ne acımasızca davranmaya başladı." (Garner, 2017a: 57)

Evci successfully emphasizes the neologisms of Garner regarding womanhood, which Gürcihan fails to do in his translation. Evci also prefers "boşanmış kadın" instead of "dul" as a way of eliminating the gendered labelling of the divorce act and the negative cultural connotations that come with the word. Even Garner fails to eliminate this gendered usage in the source text by using "widow" instead of "a divorced woman", "a woman who lost her husband" or even "a single mother with two daughters".

Both Turkish translations fails to reverse the "üvey anne" image which is mostly perceived as evil stepmother. This issue comprehensively discussed above under Analysis of the Case Book as an Intralingual Hijacking title.

Example 2

ST:

Garner

"'Here,' he thought, 'is a wommon that I could make my princess and impregnate with the progeny of our perfect genes.'" (Garner, 2011: 34)

TT 1:

Gürcihan

"İşte prensesim yapıp, mükemmel genlerimi yaymak için hamile bırakacağım (…) bir kadın." (Garner, 1995: 88)

TT 2:

Evci

"İşte", diye düşündü, "tam prenses diye kendime alıp mükemmel genleriyle kendi eşsiz genlerimi birleştirip harika çocuklar yapabileceğim (…) bir kadın." (Garner, 2017a: 62)

In this example, Evci fails to convey the prince's discourse that positions Cinderella as a passive object to be impregnated. "Çocuk yapmak" is a joint act while "hamile bırakmak" positions the male as the active subject of the act.

4.4.4. Snow White

4.4.4.1. Hijacking strategy

Example 1

ST:

Garner

"For all it's worth, O my queen,

Your beauty is the fairest to be seen." (Garner, 2011: 44)

TT 1:

Gürcihan

"Doğruyu söylemek gerekirse kraliçem

Sizin güzelliğinizin üstüne yok

Alem buysa

Kraliçe sizsiniz." (Garner, 1995: 50)

TT 2:

Evci

"Bir değeri var mı bilmem ama,

Güzelliğinizin eşi yok dünyada." (Garner, 2017a: 74)

Both Turkish translations surpasses the feminist translation in this example. Evci mentions in his first verse that physical beauty may not have any value. Gürcihan prefers to add irony to his translation in order to indicate the absurdity of the beauty comparison requested by the queen and he makes a tribute to a Turkish song that was popular in those years, *Alem Buysa Kral Benim*.

Example 2

ST:

Garner

"'To make ends, we also conduct retreats for men who need to get in touch with their primitive masculine identities.'

'So what does that involve (…) aside from drinking milk straight from the carton?'" (Garner, 2011: 48)

TT 1:

Gürcihan

"'Ayrıca, ekmeğimizi çıkarmak için, gençlere yönelik olarak, çevreyle nasıl uyumlu yaşanacağını gösteren bir kamp açtık. Burada bilgisayar ve İngilizce de öğretiliyor.'

'Bu kamplar bana biraz para tuzağı gibi geliyor,' diye kıllık etmiş Pamuk Prenses." (Garner, 1995: 54)

TT 2:

Evci

"'İki yakamızı bir araya getirmek için de, özellikle ilkel erkeksi kimlikleriyle ilişki kurmak ihtiyacında olan erkek insanlara yönelik olarak bu çevrede turlar düzenliyoruz.' (…)

'Peki bu başka neleri içeriyor, (…) yani hazır karton kutudan süt içme dışında?'" (Garner, 2017a: 81)

While Evci utilizes a word-for-word translation in this part, Gürcihan decides to omit the "primitive masculine identities", which conforms to his opposed stance against biological determinism.

Here Evci's repetitive usage of "erkek insan" can be evaluated as supplementing strategy, which supports the deconstruction of men's superiority over women. He rejects the usage of "man", which is also frequently utilized as the generic form of humanbeings, and instread, he prefers "male humanbeing".

4.4.4.2. Supplementing strategy

Example 1

ST:

Garner

"She saw the faces of seven bearded, vertically challenged men surrounding the bed." (Garner, 2011: 46)

TT 1:

Gürcihan

"Uyandığında, çevresinin, pek sulak yerde yetişmediği belli olan yedi sakallı adamla çevrildiğini görmüş." (Garner, 1995: 52)

TT2:

Evci

"Yatağın çevresinde yedi küçük insan var: yedisi de sakallı ve dikey yönden sorun yaşayan, yedi gülen yüz sahibi yedi küçük insan." (Garner, 2017a: 77)

The use of "vertically challenged" is interpreted above as an irony to demonstrate the fact that it would be impractical and absurd to utilize euphemisms for the sake of political correctness. Though it is an insulting reference to short body height, Gürcihan's translation as "pek sulak yerde yetişmemiş" contributes to the irony. "Dikey yönden sorun yaşayan" tries to compensate the irony in the translation but the usage of "küçük insan" is neither a good choice of politically correct usage as it lays the emphasis on the diminution of the dwarfs, nor does it convey any irony to support the source text.

Example 2

ST:

Garner

"'Don't try it Napoleon,' said the queen. '(…) you are the ones who are trespassing!'" (Garner, 2011: 56)

TT 1:

Gürcihan

"'Bence hiç deneme Napolyon özentisi,' diye sözü almış tedbil-i kıyafet kraliçe: '(…) Burada davetsiz olan biri varsa o da sensin.'" (Garner, 1995: 62)

TT 2:

Evci

"'Böyle bir şeyi aklından bile geçirme Beberuhi,' dedi kraliçe. '(…) Başkasının toprağına izinsiz giren birileri varsa, o da sizsiniz! Kraliçeyle konuşuyorsunuz burada!'" (Garner, 2017a: 91)

In general, Gürcihan's translation can be depicted as target-culture oriented as he constantly omits the foreign elements in his translation. However, in this example, Evci refers to a dwarf character from traditional Turkish theatre-in-the-round. However, it should be mentioned that this part degrades male dwarfs in all translations, which can be evaluated as a reflection of radical feminism. The source text is criticized above for its male-reducing tendencies. However, Turkish translations do not take action to eliminate this reverse-misogynism.

Example 3

ST:

Garner

"'(…) where we can hold retreats, caucuses and ovariums for the sisters of the world.'
(…) And Snow White and the queen became good friends and earned world-wide fame for their contributions to sisterhood." (Garner, 2011: 56)

TT 1:

Gürcihan

"'Pamuk Prenses ve ben, bir kadın merkezi kurup dünyanın dört bir yanındaki kadınlar için kamplar, seminerler, konferanslar vs. düzenleyeceğiz.'
(…) Pamuk Prenses ve kraliçe dost olup dünya kadın hareketine yaptıkları katkılarından dolayı büyük ün kazanmışlar." (Garner, 1995: 62)

TT 2:

Evci

"'(…) ayrıca büyün dünyadaki kız kardeşlerimiz için geziler, eğlenti amaçlı birliktelikler ve hem cinsellik hem üreme konulu geniş katılımlı kongreler için tam bu noktada, bir konferans merkezi inşa edeceğiz.'
(…) Pamuk Prenses ve üvey annesi yakın dost oldular ve kız kardeşliğe yaptıkları katkıdan dolayı dünya çapında ad edindiler, nam saldılar." (Garner, 2017a: 91-92)

In this part, Gürcihan does transfer the references to women's movement. However, Evci's translation can be described as a very good example of feminist translation as he not only utters feminist movement terminology such as "kız kardeşlik", but also brings the education regarding sexuality and reproduction to the forefront.

4.5. Prefacing/Footnoting Strategy in Turkish Translations

As analyzed above, Garner provides an introduction to his work in order to express his objective, which is regarded significant and somehow necessary in terms of feminist

translation strategies. Evci does not include a preface or any kind of footnote in his translation. His book is the almost exact translation of the Garner's *Politically Correct Bedtime Stories*. Gürcihan, on the other hand, attaches a translator's preface to his translation so as to discuss the objective of the source text author along with his own viewpoint regarding the book and his intentions on the translation process.

Gürcihan points out in his preface that the discourse of the book is different from the then agenda of Turkey. He criticizes political correctness concept as a "democracy hallucination that tries to deceive people with linguistic riots rather than significant social corruptions, terrorism, poverty and the huge wage discrimination between man and woman". He mentions that the author "mocks the wordplays that have become social masturbation". (Gürcihan, 1995) Most importantly, he mentions that his objective was to adapt these tales to Turkey.

He also criticizes these politically correct versions as follows;

> "We recommend Little Red Riding Hood for those feminists who believe that the only obstacle before Little Red Riding Hood to establish joyful communities with fellow sisters is *culturally underdeveloped people*.
> (…)
> If Sezen Aksu didn't train Levent and Sertab after separating them from their families to earn a fortune and these two younglings didn't plan to run away from their mother Sezen one day, the tale of Rapunzel doesn't take a role other than a cliché role demonstrating the development of the meta-society.
> (…)
> 'You have never seen Cinderella like this.' No, this is not the introductory sentence of *32. Gün* documentary. This is just a warning regarding this extraordinary version of Cinderalla depicting how self-aware women can ignite a social transformation even faster than the fastest revolutionists.
> (…)
> Snow White and Seven Dwarfs was an innocent tale when you last read it. It's not anymore. It now includes a wide range of flavors from a prince who enjoys having sex with dead bodies to liberal creatures who considers marketing women for their own interests, which are worse than the dwarfs in Livaneli's song. Well, the tale just appeals to the taste of MTV audience." (Gürcihan, 1995)

It cannot be ignored that Gürcihan has rightful criticism towards the whole political correctness issue. The real-life problems encountered by oppressed groups cannot be resolved solely based on political correctness in discriminating and degrading usages. However, as many other activists, Gürcihan fails to comprehend the importance of language in shaping social, cultural and personal characteristics and expectations. Along with language, literature is another major aspect in people's life that shapes the

ideas, ideals and viewpoints. Thus, we cannot adopt just an activist approach and ignore all the remaining discrimination factors. Due to the social, economic and political turmoil of those years, Gürcihan adopts a radical activist approach to resolve the problems, regarding which he attributes the utmost importance to the political and economic aspects. However, probably due to his aggressive approach to inequality and corruption in systems, his translation practice shows more striking examples of divergences in the target text. In terms of feminist translation strategies, it is a desirable act to grab the attention of the readers. However, his criticism regarding the fact that the political correctness effort resembles beating the air is groundless. As Gürcihan accepts in his preface, Garner himself does not support the politically correct language as the sole savior of the oppressed as can be deduced from his own words:

> “It is true that language affects the way we think," he says, "but it's taken a really goofy turn. Changing from retarded to developmentally disabled --has this helped the people who are afflicted? I'd argue probably not.” (Los Angeles Times, 1994)

He mainly tries to reveal the subtle messages in the tales that contributes to the well-establishment of the stereotypes. Evci’s translation bears a problem at this point. He does not provide any information regarding the fact that the author’s main objective is not to settle these politically correct usages in every aspect of life.

This study mainly focuses on the gender roles as it is a feminist translation analysis; however, the book displays many bias such as “sexist, racist, culturalist, nationalist, regionalist, ageist, lookist, ableist, sizeist, specieist, intellectualist, socioeconomicist, ethnocentrist, phallocentrist, heteropatriarchalist” approaches. Some of these biases have been included in the analysis as they are directly related to feminist movement. Looking at the big picture, Garner’s attempt to reveal any kind of discrimination and revoke linguistic barriers between groups may contribute to the equalist movements more than any activist movement can do in the long run.

4.6. Turkish Translations of the Title

Turkish translations of the case book are titled as *Siz Hala Ananızın Masallarını mı Okuyorsunuz? (Are You Still Reading Grandma's Tales?)* by Behiç Gürcihan and as *Ötekileştirmeyen Masallar (Non-Othering Fairy Tales)* by Devrim Evci. Both have lost their ties to the original title *Politically Correct Bedtime Stories*. The only common element that all three versions share is the word *masal*, though it can be speculated that Garner's usage of *bedtime stories* does not specifically refer to fairy tales. He changes the genre name as a deconstruction of the background information that comes with the term fairy tale. As can be seen at first sight, the title of former Turkish translation is relatively more shocking than the latter. It rather looks like an offensive comment on feminist discourse, however; just as many minorities' discourses, this can be interpreted as reclaiming the word as one's own. In itself, the word *ana* doesn't have any degrading meaning. It is the imposition of patriarchal language that "ananın masalı" phrase connotates negative meaning. This preference meets the requirement to catch the audience attention with regards to feminist translation strategies. The title *Ötekileştirmeyen Masallar*, on the other hand, complies with the inclusive approach of the Dipnot Yayınları, which mainly translates, compiles and publishes in order to raise awareness to social corruption issues such as discrimination, racism, politics, etc. However, we may speculate that the choice of this title averts the original intentions of the case book in order to promote the ideology of the publishing house and increase sales by touching a hot button in a world in which marginalization and alienation have begun to cause eyebrows to raise in some environments. The source text author does not aim to eliminate the marginalization through the book. He mainly aims to deconstruct the patriarchal plotlines and "not" promote political correctness. It is not the book and deconstructed fairy tales that is to eliminate marginalization. It is a new way of living that is to be established after realizing the oppressing nature of the current one. Thus, we may not say that the case book contains *unmarginalizing fairy tales.* It only reveals the marginalizing nature of the traditional versions. The title, though seeming compassionate, may be criticized as it conflicts with the content.

5. CONCLUSION

As one of the most indispensable genres of children's literature, or even the adult literature, the gender discriminating aspects of fairy tales is believed to pose a danger to limit the worldviews of individuals into strict gender patterns. Their limited number of story lines and the limited opportunities presented to certain characters may strengthen the prejudice and discrimination against certain group of people, promoting disintegration among societies: It is nearly impossible for a young, naïve and beautiful girl to have another ending than marrying her prince charming, or a step-mother is bound to be defeated by nature. The villain always loses, and the hero always wins though suffering a lot during the course of events. Having undesired qualities such as being short, black or ugly with regards to the ideal standards of the society brings along an inescapable unhappy ending. If you are a vicious wolf, in this manner, who just needs to feed himself, you are bound to be killed by a brave hunter. This limited world perspective repeated in fairy tales over and over again has the potential of creating a false sense of ideal. Literary works cannot be denied of their power of shaping individual's characters. As Felski (2008) labels, "fascination" is the most powerful weapon of fiction. At this moment of fascination, the back part of brain gets activated rather than the analytic zone, which metaphorically pulls the reader into the text. Beginning from this point, the clear border between the text and the self gets blurred and there begins an intertwinement. The reader feels like a character in the story, enjoys and seeks to maintain this feeling. The magical world of fiction seems more attracting than the sad realities of the world. This situation has the potential of dragging the reader into creating fake realities in order to become happy. The reader begins to feel that conforming to the life styles, personal traits and patterns of fiction would bring a sense of self-realization and happiness. An opponent reading is always possible for any text, however; especially for the child reader, it mostly becomes hard to ignore the imposed patterns in texts. Adults are not immune to these effects of literature, either. Long before the integration of fairy tales into children's literature, they were read by and told to adult audience. Children only constituted a small part of this experience, rather than being the main addressee. Thus, though we identify

fairy tales with children's literature today, they are addressed to all the individuals of cultures. They have the power to influence reader from all ages.

This study is based on the objective to determine the role and effectiveness of the intralingual hijacking strategy in reconstructing the ideal female image in fairy tales. Within the scope of this thesis, *Politically Correct Bedtime Stories* by James Finn Garner is accepted as "manipulated" and thus "intralingually hijacked" translation of the traditional versions of fairy tales. Fairy tales become inseparable parts of most cultures, which blurs their foreign origins. In our country, it may be possible to assume that every person is familiar with the plotline of Cinderella, though it may be far-fetched to assume that every person knows the content of Dede Korkut Hikâyeleri. To this respect, it is accurate that fairy tale translations in any language are integrated into culture in different versions. These versions include many variations in accordance with the cultural values of the language into which the translation is being done. As the fairy tales included in Garner's reconstructed translation book are already known well by the English-speaking culture in America, it would be safe to claim that Garner's attempt to manipulate these tales can be regarded as an **intralingual translation act**. For this respect, James Finn Garner's *Politically Correct Bedtime Stories*, which reconstructs the fairy tales to "eccentric" politically correct versions, is evaluated as a work that carries out **intralingual translation using the hijacking strategy** of von Flotow. Thus, the study proposes that these intralingually translated versions using hijacking strategy can be labelled as **intralingual hijacking** of the traditional versions. As a contribution to the translation studies field, by combining intralingual translation and hijacking strategy that are claimed to have been utilized in *Politically Correct Bedtime Stories*, I hereby propose a new sub-strategy in the light of feminist translation theory: **Intralingual Hijacking Strategy**, claiming that Garner's book is an "intralingually hijacked" translation of the traditional fairy tales. The term ***intralingual hijacking*** that refers to the translation act that is carried out with hijacking strategy of feminist translation studies so as to attack the intracultural values of a culture with the aim of reaching a wider audience and attracting the utmost attention. Garner translates fairy tales, which are already commonly known in English, into English. The book is analyzed in terms of its attempts to ideologically correct the recognized

submission of female image in the fairy tales by “intralingually hijacking” the recognized courses of the events, characters, relationships, terminology, structures and endings. He takes the traditional, well-known versions of fairy tales, deconstructs their corrupted aspects in accordance with his ideology, and presents the tales without changing their genre or style, but reconstructing the patterns of patriarchy. The book consists of fairy tales that are well-known in many countries, cultures and languages. At some point, fairy tales lose their foreign status as translations from Grimms’, Perrault’s, or anyone else’s versions and become integrated with the own literary system of each culture. This strategy offered in this study attempts to prove the assumption that intralingual hijacking of sexist texts may draw a higher attention compared to interlingual translation. Interlingual hijacking does transfer a message regarding the objectives of feminist agenda; however, their attempts carry the risk of passing unnoticed. When the translation attacks the already known values of a society through already existing elements such as canonized literary works, it has the potential to ring the alarm. By interlingual hijacking, the translator may successfully transfer the aims of feminist translation. Intralingual hijacking, on the other hand, provides a chance to reveal the gender discrimination that is intrinsic in language and cultural structures that shapes the everyday speech, news, magazine articles, linguistic style of literary works and the choice of themes and plotlines.

In the light of the intralingual hijacking strategy proposed above, this study mainly analyzes four fairy tales selected from *Politically Correct Bedtime Stories* by James Finn Garner. These four tales are selected as they star a female protagonist and demonstrate the feminist transformation of this female character within the course of the intralingually hijacked fairy tale. As this study reveals the deconstruction of the traditional versions of fairy tales in Garner’s translation, two sets of analysis method are utilized to prove this deconstruction act, one being structural analysis by Vladimir Propp and the other being semantic analysis by Max Lüthi. In terms of Propp’s structural analysis, the potential deconstruction of fairy tales is categorized into main titles as shifts in plotlines (or alterations in the course of events), alternative endings, and role change of the characters. As hijacking strategy aims to intervene and intrude to text, the translated text

is expected to be transformed in terms of plotline, ideology, characteristics, scope or audience. Garner's intralingually hijacked translation of traditional fairy tales, *Politically Correct Bedtime Stories*, perfectly reflects these characteristics. The four tales examined here shifts from the usual versions to different degrees during the course of events as given in examples in the analysis part of the study.

In terms of "shifts in plotlines" parameter, all four fairy tale shows alterations compared to the traditional versions to different extents. Garner's translations of Cinderella and Rapunzel follows the original plotline almost until the end, though we observe the breaking point of the plotline a lot earlier in Red Riding Hood in her manifest against the sexist remarks of the wolf. Snow White also drifts away from the traditional plotlines beginning from her encounter with seven dwarfs.

As for the second parameter titled "alternative endings", it is observed that all four intralingually hijacked fairy tales of Garner demonstrates shifts in their endings. Red Riding Hood stands up to sexist and interventionist act of the woodsman, demonstrating that a woman does not need a man to settle her disputes or save herself from intimidating situations. Snow White and the queen unite in the same objective to educate women and raise awareness to feminism around the world. Cinderella realizes that she does not need to satisfy the needs and contribute to the well-being and future of the men in her life, and starts her own business along with the help of fellow women. Rapunzel rejects being utilized as a tool to satisfy other people's needs with her own features and sets off to a new life to follow her own path. Thus, it can be suggested that Garner rejects the traditional "They married and lived happily ever after" endings in his intralingually hijacked versions and creates different scenarios for each female protagonist, indicating that there is not one way of being a self-realized woman. By this way, he enhances the limited worldviews of fairy tales to promote that self-realization is not pre-established for certain biological categories. Thus, each female may have a different dream and follow a different goal.

The "changes in the role patterns of characters" parameter is analyzed with regard to Greimas' method, who explains characteristic features in binary oppositions as subject

vs. object, sender vs. receiver, and helper vs. opponent. We observe in Garner's fairy tales that it is possible to reverse any kind of binary opposition by making additions or omissions to the text in a manner that the text does not lose its credibility. However, the most important aspect for the assumptions of this thesis is that he successfully deconstructs the object positioning of female characters in his deconstructed translation. All the female protagonists get transformed into subject positions, who are in control of their own dreams and lives rather than waiting to be chosen as a wife or rescued from a tower by prince charming. They become aware of their own personalities and turn into active agents of their lives, which normally makes perfect sense but never reflected in male-dominated structures of fairy tales.

When it comes to semantic analysis of the four selected fairy tales of Garner, there are five main categories proposed by Lüthi and utilized for the analysis of this study: one-dimensionality, depthlessness, abstract style, isolation and universal connection, sublimation and all-inclusiveness.

For the sake of keeping protecting the style of the genre, the study suggests that Garner does not intervene to the one-dimensionality aspect of texts. All the deconstructed translations in *Politically Correct Bedtime Stories* happen in the realm of magical fairy tale world. Sublimation and all-inclusiveness are major reasons that lie behind the Garner's choice of utilizing fairy tales. As mentioned above, fairy tales has the power to attract any individual into its realm and affect their way of thinking. Garner reveals this shaping process by deconstructing the intrinsic structure in which the tales are shaped. Rather than eliminating these aspects of fairy tales, he creates a new way of all-inclusiveness embracing the minor and inferior groups as well, such as women or animals.

The most major deconstruction is applied on depthlessness aspect of the traditional fairy tales by Garner. Lack of emotional and mental complexity of the characters do not constitute desirable heroes as idols. Garner's characters, especially female characters gain awareness regarding their emotional relationships and environments. They do not accept relationships imposed by patriarchal expectations of

cultures. All the female protagonists of the selected fairy tales in this study, Cinderella, Little Red Riding Hood, Rapunzel and Snow White, rejects the male characters found suitable for them. They, on the contrary, strengthen their relations with their fellow female companions within the scope of sisterhood concept.

Garner deconstructs the abstract style parameter that revokes the realism in fairy tales. His choice of book title also promotes the realism aspect of his fairy tales. Instead of utilizing the term fairy tale, he prefers labelling his versions as bedtime stories, which may be interpreted as cleansing off the supernatural effect. In traditional versions, fairy tales consists of extremes. Garner abstains from using extreme adjectives, or he mentions the fact that one individual's extreme features cannot be generalized to a whole group. He implies that each person/animal/supernatural being is responsible for their own actions. This awareness is important in the elimination of marginalization and discrimination.

When it comes to isolation and universal interconnection, this aspect can be interpreted as the outcome of depthlessness. As emotionally lacking individuals, women are mostly depicted as objects emptied from any ties to family, friends or any other kind of reality. Garner utilizes this aspect to deconstruct the social structure confining women to private spheres and to encourage the "sisterhood" that is promoted by feminist agenda.

This deconstruction process analyzed in the fourth chapter and summarized above is analyzed by a quantitative research carried out with two independent analysts specialized in translation studies in order to approve the reliability and validity of the study (see Chapter 3.2.3). Within the scope of this study, they are requested to submit their objective opinions on the above-mentioned semantic and structural parameters in terms of the availability of deconstruction in each parameter for each one of the four intralingually hijacked fairy tales. The results obtained from this research indicates to a 100% agreement on the deconstruction of structural parameters between both analysts and the researcher. In terms of semantic parameters, the deconstruction level suggested by the researcher is 80% while the combined rate of two analysts is 75%. The general result obtained from all eight parameters utilized in the study is 87.5% by the researcher

and 84.375% by analysts. As mentioned in the analysis chapter, the differences are expected considering the different characteristics and backgrounds of the analysts and the researcher as independent individuals. Deconstruction is also regarded as an act that requires different readings for the same texts synchronically from different people and even diachronically from one individual. The same person may interpret and deconstruct the text in a different manner in different times. It may be set forward that 3% difference between objective opinions of the analysts and the author is negligible, indicating to the reliability and validity of the claim of the study, which advocates that deconstruction of the gender discrimination in fairy tales have the potential of paving the way for the deconstruction of forced ideal female images in the society.

As mentioned in the introduction of the study, the main question of this thesis is to examine the suggested "intralingual hijacking" of *Politically Correct Bedtime Stories* with the intention of examining the possible reconstruction of ideal female image in fairy tales and the possible effectivity of the proposed strategy, which is based on the examples analyzed in the chapter four and the semantic and structural parameters mentioned in the methodology. The study analyzes the four fairy tales out of thirteen that are included in the casebook as the study focuses on the reconstruction of the ideal female image in fairy tales. Each one of the selected fairy tales star a female protagonist and demonstrate their transformation from a patriarchal characteristic pattern into a more emancipated styles of thinking, freed from binary patterns, and thus these reconstructed translations are believed to demonstrate the possibility of divergence from the socially constructed patterns. Upon providing the reasons that the case book is proposed as the intralingually hijacked versions of the traditional versions in the light of the analysis summarized above and examined in the analysis chapter in detail, this study asserts that the intralingually hijacked versions of fairy tales translated by James Finn Garner address to a wider range of audience along with children as it deals with social, political and cultural aspects of everyday life. Although fairy tales are mostly categorized within the scope of children's literature in today's world, Garner does not claim his work to be a part of the children's literature, just as he also does not claim a feminist intention. The intended audience of the reconstructed audience tends to reach beyond the

children's literature once more as in the beginning of the genre. However, this time its aim is not to instruct a message, but to demonstrate the existing messages in the traditional fairy tales. Reconstructed fairy tales grab the attention of adult readers as well, just as seen in the bestseller *Politically Correct Bedtime Stories* example. The sale rates, critics, comments and articles prove that its audience is not limited to child readers.

As elaborated in the theoretical framework of this study, a translation that attacks the own values of cultures has the potential of drawing higher attention compared to new works. Garner's *Politically Correct Bedtime Stories* sold more than 2.5 million copies within the first years of its publication and it has been translated into 20 languages. There are a number of columns, studies, articles on the book and many comments by famous people. Intralingual hijacking is believed to have the potential of revealing the discriminatory speech and thought patterns that have been embedded in the everyday language and writing styles, it also provides us with the freedom of proposing new ways of thinking, being and becoming through familiar discourses with a higher possibility of getting the attention of the intended audience. This huge interest on the book can be attributed to the familiar sense of fairy tales in many cultures and languages as mentioned before. Thus, we may interpret this situation as a proof regarding the effectiveness of intralingual hijacking as the answer to the research question. Intralingual translation allows for the deconstruction of the gender bias and gender discriminating linguistic usages and plotlines in fairy tales. This deconstruction can be utilized to reconstruct unusual female images and alternative ways of living for women as seen in the examples taken from the case book in analysis chapter. Intralingual hijacking creates an easier environment for the audience to both recognize the established socially constructed and confining role patterns on women, and to realize the possibility of different characteristics for women.

As the sub research question requires, this thesis also deals with the Turkish translations of the case book regarding whether there has been any changes and developments regarding feminist theory and feminist translation in Turkey and the comparative analysis of intralingual and interlingual hijacking strategies. Considering the

developments in feminist perspectives and the 22-year-old gap between two translations, it was assumed that the later translation would yield more appropriate results in terms of feminist translation. However, the translations do not offer consistent data regarding their awareness on feminist translation strategies. More interestingly, the earlier version demonstrates a more established political stance compared to the other as analyzed through examples taken from translations in the tables presented in chapter four. Though it does not focus on the promotion of women's welfare, Behiç Gürcihan overtly expresses his ideas in his own "Translator's Preface". His choice of title *Siz Hâlâ Ananızın Masallarını mı Okuyorsunuz?* reflects the ironical and satirical approach of Garner, as well. As it is mentioned in the analysis chapter, the usage of "ananızın masalları", which resembles the structural establishment of a well-known swear word in Turkish, can be interpreted as the reclaim of the phrase tearing off the degrading meaning attributed to the words by the patriarchal language. The title of Devrim Evci's translation *Ötekileştirmeyen Masallar*, on the other hand, fails to recognize the opponent stance of Garner against political correctness. This may be intervention of the translator to the text and the statement of his proponent stance towards political correctness act, however; the text does not represent any addition, footnote or expression of such idea. It should also be mentioned that Garner criticizes the cover illustration of the later translation on his social media account stating that "I don't know what the hell magical housecats have to do with the book" (Garner, 2017b). Thus, we can conclude that the later translation is interested in attracting the non-mainstream audience regardless of the many original intentions of the author while the earlier translation, published in 1995, is interested in political events on macro levels underestimating the power of feminist theory's intentions to promote everyday life as a political stance.

When it comes to the comparative analysis of intralingual and interlingual hijacking strategies, it is safe to conclude from the analyses and the prevalence of the case book and both translations that interlingual feminist translation fails to grab the desired widespread attention from the audience compared to the intralingual translation. The attention attracted by Turkish translations of the case book combined cannot go anywhere near the attention given to the case book, *Politically Correct Bedtime Stories.* It

cannot be ignored that many elements such as the promotion of the book, the publisher, or the year of publishing are important factor in the sale and reading rates. However, it can also be set forth that one of the reasons of this lack of attention from the Turkish audience towards the Turkish translations may have occurred due to the foreignness of the texts. They may be well-known by the Turkish audience as well, which may be to the extent that they are more widespread than our own folk tales. However, the lifestyles, the titles, characters and culture-specific items are foreign to our own lives and our past. Thus, we do not need to object to their deconstruction as we do not feel threatened by this act in terms of our own cultural values. Thus, this result further contributes to the answer of the main research question that intralingual hijacking strategy may be utilized as a more effective and valid strategy in order to reveal gender discrimination, to eliminate gender bias in many kinds of texts from fiction to news, and raise awareness in this regard.

As stated by famous story teller Judith Liberman in her Webİstanbul speech in 2015, we all consist of stories that we listen, tell, and share. Our reality is like a tapestry weaved with stories. By this, she means we can change and improve ourselves by changing the stories we hear. It is possible to change the world by changing the stories heard by the world. In a similar and more feminist sense, the sci-fi and fantasy author Karen Joy Fowler (2018) perfectly interprets the writings of Ursula K. Le Guin stating that she taught us “the values of patriarchy are buried in the very plots of our stories”, thus, “new plots are needed.” Original works of literature play a major role in deconstructing the patriarchal plotlines and reconstructing new ones. However, as the mostly invisible but most major communication tool, translation plays a huge part in the distribution and promotion of ideas. This is one of the reasons why feminist translation is regarded important in this regard.

At this point, it should also be mentioned that the intralingual adaptation of fairy tales by James Finn Garner does not yield a perfect example of feminist translation. He does not set forth such an intention, either. The tales have inconsistencies in terms of the ideological stance of the author. As seen through the examples presented in the analysis,

he mostly degrades male characters for the sake of glorify female awareness, which is undesired by feminist theory. As observed in the analysis of Red Riding Hood that finalizes with the cutting up woodsman's head, the only type of feminism that promotes male elimination from the society is radical feminism, which mostly has lost its followers and transformed into moderate forms in real life. Garner's attempt to deconstruct any pre-given category to shape the expectations, role and thought patterns and perceptions of people may fail to reflect his true intentions. On contrary to common belief, for example, he is opposed to political correctness as the solution to the inferiority of the oppressed groups. This is why he introduces new plotlines to traditional fairy tales as a way to reveal the subtle discrimination in everyday life. Just as with all firsts, it has deficiencies and imperfections that needs to be improved. However, *Politically Correct Bedtime Stories* constitutes an important example in its field as the only well-known intralingual feminist translation, the reason why it was chosen as the case book at first.

Suggestions

This study constitutes a basis for further analysis in terms of a newly improved term within the coverage of this thesis, intralingual hijacking strategy, and its potential effects in raising awareness to feminist agenda. This thesis covers just one example of the strategy proposed, thus it would be fruitful to analyze different works of art from different languages, cultures, ideologies and eras such as poststructuralist and/or postcolonial works in terms of intralingual hijacking strategy to elaborate the strategy, to propose any sub-strategies, and examine any other possibilities accompanied by intralingual hijacking strategy.

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Yabancı Dil

İngilizce

Fransızca

GAZİLİ OLMAK AYRICALIKTIR...