Hacettepe University Graduate School of Social Sciences
Department of Translation and Interpreting

TRANSLATED QUEER FICTION IN TURKISH: A COMPARATIVE STUDY ON TURKISH TRANSLATIONS OF PATRICIA HIGHSMITH'S *CAROL: THE PRICE OF SALT*

Kemal Ata KARGI

Master's Thesis

Ankara, 2024

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ACCEPTANCE AND APPROVAL

Kemal Ata Kargı tarafından hazırlanan "Translated Queer Fiction in Turkish: A Comparative Study on Turkish Translations of Patricia Highsmith's *Carol: The Price of Salt*" başlıklı bu çalışma, 18.01.2024 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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Kemal Ata Kargı

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ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, **Doç. Dr. Sinem BOZKURT** danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

Kemal Ata KARGI

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ABSTRACT

KARGI, Kemal Ata. *Translated Queer Fiction in Turkish: A Comparative Study on Turkish Translations of Patricia Highsmith's Carol: The Price of Salt,* Master's Thesis, Ankara, 2024.

Recently in Translation Studies, the interaction between translation and gender has become more apparent. As the number and quality of studies published at this intersection increase, feminist translation studies and queer translation studies have become the sub-disciplines under Translation Studies. As a branch of this field, many studies have been conducted in respect of queer translation and queer theory. Yet, there is still a noticeable gap that needs to be filled in queer translation studies. Hence, this thesis focuses on the differences of translated queer fiction through several consecutive decades in terms of translation strategies with special emphasis to the aspects such as, patronage, ideology, censorship and visibility. To this end, this thesis aims to make a comparative analysis of the two Turkish translations of the queer literary novel *Carol: The Price of Salt*. 1992 translation by Mehmet Harmancı and 2018 translation by Seçkin Selvi of the novel will be examined in the light of Marc Démont's queer translation modes and B.J Epstein's translation approaches. The reasons for different translation strategies observed between the two Turkish translations will be analyzed according to André Lefevere's theoretical framework. As to conclude, it is expected to focus on different translation approaches and what affected translators to adopt those approaches for translating this queer literary work throughout the years.

Keywords: queer translation, queer theory, rewriting, patronage, ideology

ÖZET

KARGI, Kemal Ata. *Türkçeye Çevrilmiş Kuir Eserler: Patricia Highsmith'in Carol: The Price of Salt Eserinin Türkçe Çevirileri Üzerine Karşılaştırmalı Bir İnceleme*, Yüksek Lisans Tezi, Ankara, 2024.

Son dönemde çeviribilimde, çeviri ve toplumsal cinsiyet arasındaki etkileşim daha da belirgin hale gelmiştir. Bu kesişimde yayımlanan çalışmaların sayısı ve niteliği arttıkça, feminist çeviribilim ve kuir çeviribilim de çeviribilimin alt disiplinleri haline gelmiştir. Bu alanın bir kolu olarak kuir çeviribilim ve kuir kuram üzerine pek çok çalışma yapılmıştır. Ancak kuir çeviribilimde hala doldurulması gereken gözle görülür bir eksiklik bulunmaktadır. Bu nedenle, bu tez; hamilik, ideoloji, sansür ve görünürlük gibi hususlara özellikle vurgu yaparak, birbirini takip eden yıllarda çevrilen kuir kurgu eserlerin arasındaki farklılıklara odaklanmaktadır. Bu amaçla bu tez, kuir temalar içeren *Carol: The Price of Salt* eserinin iki Türkçe çevirisinin karşılaştırmalı bir analizini yapmayı amaçlamaktadır. Romanın Mehmet Harmancı'ya ait 1992 çevirisi ve Seçkin Selvi'ye ait 2018 çevirileri, Marc Démont'un kuir çeviri modları ve B.J Epstein'ın çeviri yaklaşımları ışığında incelenecektir. İki Türkçe çeviri arasında gözlemlenen farklı çeviri stratejilerinin nedenleri André Lefevere'nin kuramsal çerçevesine göre analiz edilecektir. Sonuç olarak, yıllar içinde farklı çeviri yaklaşımlarının bulunması ve çevirmenlerin bu yaklaşımları bu kuir eserin çevirisinde benimsemesinde nelerin etkili olduğu üzerinde durulması beklenmektedir.

Anahtar Sözcükler: kuir çeviri, kuir kuram, yeniden yazım, hamilik, ideoloji

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INTRODUCTION

1. GENERAL REMARKS

The concept of gender entered apparently into Translation Studies over half a century ago. The translators from Quebec took a groundbreaking perspective in their practices and majorly focused on the interaction between women and society within the contexts of culture, language, translation and gave birth to the feminist translation. This field expanded to include queer theory, masculinities, and their relation to translation over the years. As Flotow mentions, "the term 'gender' acquired broader meanings throughout the 1990s, integrating issues raised by gay activism, queer theory, and ideas about the discursive performativity of gender. These aspects are now being explored in translation research as well" (2010, p. 129).

Thus, many studies were carried out at the intersection between gender and translation with special emphasis to queer theory and Translation Studies, and these advancements resulted in a new sub-discipline, namely queer translation studies. Within the context of translation studies, plenty of scholars such as Keith Harvey, Brian James Baer, Klaus Kaindl, Teresa de Lauretis, B.J. Epstein and such have shaped the theoretical framework of the queer in translation studies and made significant contributions to the field. There seems to be, however, a very limited number of studies in the Turkish context (Abdal, 2023; Alan, 2020; Savcı, 2018; Ul, 2021 among others). Hopefully, this dissertation aims to fill the gap in the field of queer translation studies to some extent.

2. PURPOSE AND SCOPE OF THE THESIS

Recently in translation studies, the interaction between translation and gender has become more apparent. As the number and quality of studies published at this intersection increase, feminist translation studies and queer translation

studies have become the sub-disciplines under Translation Studies. Hence, plenty of studies have been conducted with respect to queer translation and queer theory. Yet, there is still a noticeable gap that needs to be filled in queer translation studies. For that reason, this thesis aims at making a comparative analysis between the Turkish translations of the queer novel *Carol: The Price of Salt* published in 1992 by Mehmet Harmancı and 2018 by Seçkin Selvi in terms of translation strategies with special emphasis to the aspects such as censorship, patronage and visibility. The translations of the selected novel are examined in the light of Marc Démont's translation modes and B.J. Epstein's translation approaches according to Lefevere's theoretical framework. In line with this purpose, there are several aims to this thesis. The first aim is to examine whether the queer elements are preserved and/or omitted/censored according to Démont's tripartite and Epstein's bipartite classification of translation modes and approaches. The second aim is to examine the underlying motives within the framework of André Lefevere's concept of patronage. The third aim is to demonstrate whether there are certain norms in translation of English queer fiction into Turkish. The last aim is to show whether these norms show an alteration through time.

3. RESEARCH QUESTIONS

Considering the abovementioned aims and scope of the thesis, this study aims at answering the following research questions through a comparative analysis.

Research question 1: What are the different methods applied for the translations of the novel *Carol: The Price of Salt* in different time periods (1992-2018)?
Research question 2: Which queer elements preserved or omitted or censored through translation in different time periods according to Démont's tripartite or Epstein's bipartite classification?
Research question 3: What are the underlying motives of translators for choosing different translation strategies within the framework of André Lefevere's concept of rewriting?

4. LIMITATIONS

The comparative analysis of the two Turkish translations of *Carol: The Price of Salt* is grounded on several limitations. Firstly, the list of translated literary novels from English (from 80s to present) into Turkish which contain queer elements is compiled referring to different lists of queer novels. For this section, only the translated literary novels with main queer characters have been selected as a criterion to create a bibliography. Many online sources, databases of libraries and bookstores, similar bibliographies used in different works are scanned and investigated. Then, the novels in this list are categorized and analyzed and one of them, the novel *Carol: The Price of Salt* has been selected. The main reason why the novel is found suitable for this study is because of the fact that it has two Turkish translations and the time period between the two translations is long enough to reveal significant data. Passages from the source text which contain queer elements and their translations in two different target texts (1992 and 2018 translations) are extracted and analyzed with regard to Démont's and Epstein's translation methods. In order to examine the influence of patronage, ideology, poetics and universe of discourse on the differences between translations in different time periods; this study is grounded on André Lefevere's theoretical framework.

5. OUTLINE OF THE THESIS

In the Introduction part, the general remarks about queer theory and its relation to translation studies as well as the aims and the extent of the study are explained. Also, the research questions intended to be answered at the end of the study are presented and the limits of the study are set pursuant to certain variables. In Chapter 1, in addition to the historical development of the term ''queer'', the broad notion of it in literature and its lexical meaning are explained. After that, as a newly emerging sub-branch of the gender studies, the ''queer theory'' which constitutes the foundation of queer in translation studies is dissected. Then, many scholars and researchers whose works and theories

composed the queer with Translation Studies are explained. In Chapter 2, André Lefevere's descriptive approach to translation studies and his theoretical framework including the factor of patronage in translation are explained. In Chapter 3, the methodology of the dissertation which contains Marc Démont's translation modes and B.J. Epstein's translation approaches are explained to make a comparative analysis in the case study. In Chapter 4, I have created a bibliography which demonstrates a list of English queer novels, their Turkish translations, publishing houses, authors, translators and so on. Furthermore, general information about the selected novel *Carol: The Price of Salt,* the author of the novel Patricia Highsmith, the two Turkish translations of the novel and their translators Mehmet Harmancı and Seçkin Selvi have been briefly explained. The main part of this chapter is the comparative analysis of the source and target texts in accordance with Démont's and Epstein's methodologies. In Chapter 5, tables and the findings of this study are presented and discussed. In Conclusion, the research questions of the dissertation presented in the Introduction part are answered and suggestions for the further studies in the field of translation studies are made.

CHAPTER 1: QUEER IN TRANSLATION

1.1. THE CONCEPT OF QUEER: THE PLACE AND IMPORTANCE OF QUEER IN LITERATURE

Before being used in order to define somone's gender identity or sexual-orientation, the term ''queer'' has long been used in English as an adjective that means ''peculiar'' or ''weird''. When the word queer first emerged in English in 1513, it was used for some situations or persons deemed abnormal and odd, even to ''feel queer'' might come to a meaning for someone who feels sick without referring any sexual connotations. Tamanna (2018) argued that it was not until 1894 that the word queer was first used to mean homosexual people by the Marquess of Queensbury. The Marquess found out that his son Lord Alfred Douglas and the famous writer Oscar Wilde had been having a secret love affair and thus sued Wilde for being homosexual which was a major offense at that time. It is believed that the noun queer, as a slur, was first used in the notorious trial of Wilde where he was found guilty for being homosexual and sentenced to hard labor for 2 years in 1895. Clark explained that (2021) the first recorded formal document that the word queer was used with a sexual derogatory meaning is a letter of Marquess in which he states homosexuals as ''snob queers'' which shows his disgust towards his son Lord Douglas and Oscar Wilde. It is presumed that queer started to be used as a slur around that time. In 1914, *The Concise New Patridge Dictionary of Slang* described the queer as ''homosexual, derogatory from the outside, not from within'' (p. 524) and noted that this pejorative adjective was being commonly used in society from this date forward. Merrill Perlman, a consultant who works at news and journalism organizations, explains the historical development of the lexical meaning of queer in *Columbia Journalism Review* (2019) as follows:

> Dictionaries show a progression for "queer." The 1949 printing of *Webster's New Collegiate Dictionary* lists just one slang usage for "queer": "Counterfeit money." The 1965 printing of *Webster's New World Dictionary, College Edition*, lists "queer," noun and adjective, as slang for homosexual. Not offensive slang, just slang. *Webster's New World College Dictionary, Fifth*

> *Edition,* the current one, used by the *Associated Press* and many news organizations, is expansive by comparison. It lists "queer" this way: "[Slang] homosexual: in general usage, still chiefly a slang term of contempt or derision, but lately used as by some academics and homosexual activists as a descriptive term without negative connotations." (Even the dictionary can use a proofreader occasionally.) The Dictionary of American Slang says "in the early 1990s queer was adopted as a non-pejorative designation by some homosexuals, in the spirit of 'gay pride.'" The OED says that transformation began in the late 1980s. (para. 5)

The quotation above shows the evolution of the term briefly. According to the reviews of many dictionaries, presses, news organizations, it can be observed that the usage and meaning of queer has changed over centuries. From a total slur word used to humiliate homosexual people, it became an umbrella term which the homosexual people willingly use to define themselves. The embracement of the word in a prideful way dates back to 1990 when the ''Queer Nation'' was founded in New York. It is an LGBTQ+ activist organization which was established to stand out against the violence and hostility towards homosexual people. There was a bursting rage and prejudice against homosexual people due to the AIDS epidemic at the time. They organized many protest marches to combat with homophobia and enhanced the living conditions of the LGBTQ+ community. One of the slogans they shouted during the marches was ''we're here, we're queer, get used to it'' and it became a well-known chant remarking the movement. To get to the main point of using the queer as an umbrella term by the community itself can be explained by the unifying power that the word carries underneath. While queer was used with a pejorative meaning before 1990s, the homosexual people defined themselves with a bunch of words one of which was ''gay''. However, this word was not deemed suitable for an inclusive language since the gay generally refers to male homosexuals excluding females. After that, women homosexuals came up with a word ''lesbian'' but there were a wide range of individuals who defined or at least tried to define themselves with different and certain names such as transgender, bisexual, gender-fluid, non-binary and so on and so forth. Jagose (1996) explains this problematic uncertainty as ''while there is a certain population of men and women who may be described more or less unproblematically as homosexual, a number of

ambiguous circumstances cast doubt on the precise delimitations of homosexuality as a descriptive category'' (p. 7). For that reason, this problem created a need to include all individuals who define themselves beyond the extent of the word homosexual. Only then, the word queer showed up as a savior and was adopted by the community to clearly render their gender identity as a whole. In their book *Literary Theory: An Anthology,* Julie Rivkin and Michael Ryan focused on the reception of the queer by community as follows:

> Queer Theory adopted a term of stigmatization ("queer" being a derogatory name for a gay or lesbian person) and turned it against the perpetrator by transforming it into a token of pride. The shift in name also indicates a shift in analytic strategy, for now gay and lesbian theorists began to explore the "queerness" of supposedly "normal" sexual culture. (2004, p. 887)

Rivkin and Ryan mention on the fact that the adaptation of queer not only helped the LGBTQ+ community to ally with each other but also construct a base for gay and lesbian theorist to assemble under the same roof in an effort to defy binary opposition, gender bias and discrimination against homosexuality in general. With the help of this progressive leap, one of the main functions of queer theory is achieved by treating queerness as a non-ordinary sexual culture.

When it comes to the place of queer in literature, the early myths of ancient times can be considered the first appearance of homosexuality in written form and they can be interpreted as the archaic versions of modern LGBTQ+-themed literary works. The same-sex (especially male lovers) romance theme and queer characters, heroes, gods can be found in several tales of Greek mythology. Even though Homer, one of the most revered and famous poet and narrator of the ancient Greek literature, did not explicitly depicture Achilles and Patroclus as lovers in the *Iliad,* they were considered as legendary lovers by the specialists and authors of the ancient literature afterwards (Carlick, 2023). The terms like heterosexual or homosexual which demonstrate the sharp contrast between gender identities were not invented back then since same-sex relations were regarded normal and ordinary. The same cast of mind was passed on to the Roman Period. The contemporary Latin writers and poets such as Catullus,

Lucretius, Horace or Virgil gave place to homoerotic themes and homosexual characters in their works (Carlick, 2023). In the course of time, reverse and negative attitude towards homosexuality was developed through Middle Ages to Renaissance. One of the most influential and outstanding poets of English literature William Shakespeare, for example, did write his famous *Sonnets* under the oppressive regime of Elizabethan Era due to religious constraints of the Church. Carly Hunter explains the situation of homosexual earmarks that are embowered in Shakespeare's *Sonnets* in her article ''Desire, Passion, and Homosexuality: Exploring William Shakespeare's *Sonnets"* as follows:

> Over the development of Queer theory, the study of Shakespeare's Sonnets have been closely evaluated as contentious. However, the controversy is not just the theme and tone of the *Sonnets*, but the scholarly argument of Shakespeare's exhibit of friendship or that of sodomy. The separation throughout the academic community is specifically contributed to the first hundred and twenty-six sonnets having a homoerotic tone. Many scholars agree that the narrator possesses a deep love and affection for the young man, yet the source of this desire is questioned and disputed. (n.d. pp. 4-5)

It can be rendered that the queer-theme in literary works started to be evaluated as paradoxical or irregular during that time and the poets and writers were obligated to develop an oblique manner of discourse to avoid being labelled as homosexual. Later on, the position of queer identities in literature got worsen at the beginning of the 19th century, even the references of homosexual nuances were frowned upon. However, there were a handful of authors who penned such novels and poems that were thought to be highly controversial and unorthodox. *Leaves of Grass*, a collection of poems by Walt Whitman, *Joseph and His Friend: A Story of Pennsylvania*, one of the first queer American novels by Bayard Taylor and *The Picture of Dorian Gray* by Oscar Wilde can be given as bold examples from a time when writing about same-sex relation themes could result in death penalty (USF Libraries, 2021). As it has been mentioned earlier in the case of ''Wilde Trials'', Oscar Wilde was sentenced to imprisonment and hard labor for writing letters and books evocating homosexual desire. By the 20th century, there were different views on the place of homosexuality in social life and the civil liberties of homosexuals. Though some countries and governments tended to

decriminalize homosexuality, the others (depending on religious matters, political views, moral aspects) took a rather negative stance against homosexuality and identified homosexuals as criminals. André Gide, a nobel prize winner author, wrote a controversial short novel *L'Immoraliste* (The Immoralist) in 1902 which is a semi-autobiographical novel from Gide's real-life experiences. A young man discovers his sexual inclinations during his journey to Africa in the novel and this journey of exploring his true-self refers to Gide's sexuality. Apart from that, E.M Forster from England wrote *Maurice* in 1913-1914. The novel tells a story of Maurice and his fellow student Clive and their homosexual love. Due to the social pressures and the objection against such theme, Forster's novel was not published until 1971. Just around that time in 1970s, the young adult literature with LGBTQ+ characters and queer content entered into the literature with a publication of John Donovan's novel, *I'll Get There, It Better Be Worth the Trip* of in 1969 which coincides with the famous Stonewall Riots. Over the years, the number of queer characters and themes increased and 1980s drew the attention for the first pieces of literary works with secondary queer characters (Cart & Jenkins, 2006, p. 40).

As for the ''Queer Theory'', it has been progressing and advancing from 1990s as an academic tool, and it became a field of study within the academic discipline of Translation Studies. The translation practices of literary texts within the context of queer theory's point of view have laid the groundwork for further studies to fill the gap in this area. Therefore, the general information and outline of Queer Theory and its interaction to translation studies will be discussed in the next section.

1.2. QUEER THEORY AND GENDER STUDIES

Although the origins of the queer theory are not absolute and definite, it is grounded on and nourished from gay and lesbian studies, feminist theory, poststructuralist and postmodern theories. Theresa de Lauretis (1991) suggested the term queer theory for the first time in her article ''Queer Theory: Lesbian and

Gay Sexualities''. She expands on the notion of the term queer and its evolution before and during the 90s, emphasizing on the fact that let alone homosexual, even the words lesbian and gay (ladies first as she says) are not adequate for an identification of one's gender identity. She explains the emplacement of queer theory as follows:

> In a sense, the term ''Queer Theory'' was arrived at in the effort to avoid all of these fine distinctions in our discursive protocols, not to adhere to any one of the given terms, not to assume their ideological liabilities, but instead to both transgress and transcend them – or at the very least problematize them. (1991, p. v)

According to de Lauretis, homosexuality is not the counter sense of heterosexuality and she objects to the gender binary system which classifies gender into two main forms as masculine or feminine according to individual's life-style, socio-cultural aspects, sexualities or sexual practices and so on. De Lauretis propounds a more fluid conception of gender identity. This point of view actually indicates the major argument of the queer theory since it refutes the general derogatory ideas against homosexuality back then. Individuals from a wide range of gender identities and sexual orientations obtained a right to merge under the unifying umbrella of queer. Hence, queer theory is of capital importance in view of the combat against the climax of enmity during the 90s. Jen Gieseking clarifies the impacts of the queer theory in detail as the following:

> Thus, queer theory is a framework of ideas that suggests identities are not stable or deterministic, particularly in regard to an individual's gender, sex, and/or sexuality. Queer theory is committed to critiquing and problematizing previous ways of theorizing identity. While heteronormativity assumes that heterosexuality and the relations of the binary masculine and feminine genders expected within it are secure and constant, queer theory is a discourse model that destabilizes the assumptions and privileges of secure heteronormative models of study and everyday life and politicizes and acknowledges the fluidity and instability of identities. (2008, p. 737)

That is to say, queer theory enables a more inclusive and accepting environment for the individuals from different backgrounds of the social life, people of color, gays, lesbians, transgenders, bisexuals as well as heterosexuals or straights as

it is in modern day language. Frankly, queer theory does not draw a line for heterosexuals either and includes the people of heteronormative lifestyle without excluding anyone based on their gender identity. With this way, it tries to demolish the binary opposition and animosity inflicted on queer people by not forcing anyone to act, speak, think or live in a fixed or imperative way. Over and above, Gayle Rubin who is a feminist anthropologist, tackles the issue of homo/heterosexuality from a socio-political aspect. She rejects to define sexuality simply by biological explanations and comments on the relation of sexuality and sexual behaviors/expressions. In her essay ''Thinking Sex'', Gayle describes the political perspective of sexuality as follows:

> The realm of sexuality also has its own internal politics, inequities, and modes of oppression. As with other aspects of human behavior, the concrete institutional forms of sexuality at any given time and place are products of human activity. They are imbued with conflicts of interest and political maneuvering, both deliberate and incidental. In that sense, sex is always political. But there are also historical periods in which sexuality is more sharply contested and more overtly politicized. In such periods, the domain of erotic life is, in effect, renegotiated. (2007, p. 150)

According to Gayle, political hierarchies organize the ranks of sexualities and these hierarchies show differences depending on epochs, governments, cultures, moral systems and so on and so forth. She discusses a diagram which shows the sexual value system in the essay. Pursuant to this diagram, some sexualities, sexual acts and expressions may seem good, normal and natural, while others like homosexuality are perceived as bad, abnormal or unnatural. Also, this diagram shows that while having a sexual intercourse as a married couple falls under the category of good, other types of relationships are deemed sinful. This general concept actually can be regarded as heteronormativity since we live in a world where being married, religious and heterosexual is rewarded as a heteronormative rule. ''It is impossible to think with any clarity about the politics of race or gender as long as these are thought of as biological entities rather than as social constructs'' (Gayle, 2007, p. 157). As a consequence of that, as certain sexual expressions, behaviors are cherished and regarded good, others are considered valueless, bad and oppressed in society. This situation overtly

demonstrates the political power dimension of sexuality. That is where the queer theory plays a vital role because it dissents the idea that homosexuality has a lower status and heterosexuality has a higher status in society. Therefore, gender and sexuality as two different political aspects are to be reckoned as a crucial problem that should be paid much more attention in order to prevent the sexual oppression which creates social inequality.

Apart from that, Michel Foucault was another important social theorist that had a huge impact on the progression of the queer theory. Although the queer theory was not even mentioned when Foucault wrote his famous book *History of Sexuality: An Introduction* in 1976, it greatly shaped and contributed to the queer theory the years after. Just like de Lauretis and Gayle, Foucault posits sexuality as a cultural, social and historical experience instead of biological (1978, p. 43). He states that these power structures and discourses all together identify one's gender and sexuality. Thus, sexuality cannot be solely regarded as a natural trait. He compares the views on the homosexuality through centuries. According to Foucault, sodomy was deemed as a grave sin like adultery, rape, debauchery in the 17th and 18th centuries. However, homosexuality was evolved into a personal trait that can be talked over in the 19th century. Foucault comments on this subject as follows:

> As defined by the ancient civil or canonical codes, sodomy was a category of forbidden acts; their perpetrator was nothing more than the juridical subject of them. The nineteenth-century homosexual became a personage, a past, a case history, and a childhood, in addition to being a type of life, a life form, and a morphology, with an indiscreet anatomy and possibly a mysterious physiology…The sodomite had been a temporary aberration; the homosexual was now a species. (1978, p. 43)

Foucault (1978) intentionally uses such words as ''aberration'' or ''pervert'' through the *History of Sexuality: An Introduction* when referring homosexuals to indicate the demonizing approach of heteronormative view over homosexuality. But he further emphasizes on the fallacious opinions about homosexuality which were seen as a psychological or physiological disorder or cardinal sin or major offense throughout the history. The main objective of queer theory maintains the

diversified spectrum of gender identities and sexualities. As Foucauldian view suggests, the cultural aspects, social structures, power dynamics form one's gender and sexuality. This view reinforces the political and social spheres of queer identities and homosexualism and eventually regards them beyond the extend of bodily property.

Eve Kosofsky Sedgwick, additionally, was a highly influential and pioneering figure through the evolution of queer theory. She wrote *Between Men: English Literature and Male Homosoical Desire* in 1985 and *Epistemology of the Closet* in 1990 which were seen as groundbreaking, significant works for the understanding and reception of queer theory along with Foucault. Sedgwick (1990) merged the methodologies of feminism, gay studies and anti-homophobic theory in *Epistemology of the Closet* and mainly differentiated the notions ''sex'' and ''gender'' to theorize her point of view on the gender studies. She explains why the difference of these terms is significant for the gender studies as follows:

> ''Sex'' in this sense – what I'll demarcate as ''chromosomal sex'' – is seen as the relatively minimal raw material on which is then based the social construction of *gender.* Gender, then is the far more elaborated, more fully and rigidly dichotomized social production and reproduction of male and female identities and behaviors – of male and female *persons* – in a cultural system for which ''male/female'' functions as a primary and perhaps model binarism affecting the structure and meaning of many, many other binarisms whose apparent connection to chromosomal sex will often be exiguous and nonexistent. Compared to chromosomal sex, which is seen (by these definitions) as tending to immutable, immanent in the individual, and biologically based, the meaning of gender is seen as culturally mutable and variable, highly relational (in the sense that each of the binarized genders is defined primarily by its relation to the other), and inextricable from a history of power differentials between gender. (1990, pp. 27-28)

Segdwick points out that while sex can be defined with biological factors, gender is a much broader concept stratified with cultural and social structures. Furthermore, she objects to the gender binarism which classifies gender as male and female and presents a more fluid concept. When she combines gender and its relation to sexuality, particularly homosexuality, Sedgwick states that "an understanding of virtually any aspect of modern Western culture must be, not

merely incomplete, but damaged in its central substance to the degree that it does not incorporate a critical analysis of modern homo/heterosexual definition" (1990, p. 1). She tackles the problem of the modern sexual definition of homosexuality through the eyes of Western culture and finds it inconsistent. What is more, the general discrepancy that homosexuality is attributed to a minor group of population which she refers as ''a minoritizing view'' is also rather problematic. According to her point of view, a specific sexual orientation or gender identity cannot be referred to a minority and this view would preclude social inequality and discrimination against queer people.

When examined the repertoire of multifaceted views of the abovementioned scholars and researchers on the subject of queer theory and its relation to gender studies, it is aimed to set ground for the comprehension of queer theory. In the next section, how the queer first appeared, evolved and finally found a place in Translation Studies will be evaluated thoroughly.

1.3. QUEER IN TRANSLATION STUDIES

In the previous sections, the concept of queer as a gender identity and its place in language and literature have been discussed. It can be seen that queer identities appear in literature and society in different forms throughout the history. Many variables and factors have played a crucial role in the reception and evolution of queer identities. Within the scope of the queer theory, the concept of queer found a place in academic disciplines in terms of historical, cultural, lingual and sociopolitical facets. Along with that, many academic studies have been conducted and theories have been developed on the concept of queer in order to broaden the horizons of gender studies. However, the formation of ''queer studies'' in the field of Translation Studies emerged years and years later comparing to other branches. For that reason, as Baer and Kaindl (2018) term it, the ''Queer Translation Studies'' showed up as a new-sprung academic field which has considerable amount of deficiency. Besides, the collaborative work by Baer and Kaindl *Queering Translation, Translating the Queer: Theory, Practice,*

Activism also offers a broad range of collected works examining ''the interconnectedness between translation and queer aspects of sex, gender, and identity'' (Baer & Kaindl, 2018). Furthermore, Baer (2021) explains the notions of ''queering translation'' and ''translating queer'' in his latest work *Queer Theory and Translation Studies: Language, Politics, Desire.* Baer remarks that queering a translation answers the question of ''what queer theory can do for Translation Studies'' (2021, p. 22). In other words, queering translation explains how the queer theory benefits Translation Studies both theoretically and in practice. Baer discusses translating queer by using Aleksei Apukhtin's lyric poem translations. According to his point of view, this queering of translation ''is predicated on opening up the site of enunciation, making it a productive site of queer performance'' (2021, p. 159). On the other side, Baer mentions that translating the queer by removing gender markers or pronouns in his example demonstrates the sites of queer performativity (2021, p. 153). The power of translation, therefore, enables discovering the different and new meanings of the same word in different and new contexts. So, translating queer is destruction of the existing knowledge rooted in heteronormative norms and translating the other queer-related meanings into the target text. In this way, this study delves into translating the queer elements of the Turkish translations of the selected queer novel.

First of all; to clarify the interaction between gender identity and translation, the characteristics of languages should be taken into consideration. Some languages adopt a different attitude towards the concept of gender comparing to others. While some Romance languages such as French, Italian or Spanish possess gendered grammatical system, other languages like Turkish can be considered as a genderless language. This situation creates difficulty when conveying the meaning through translation. B.J. Epstein and Robert Gillett (2017) suggested in their collaborative work *Queer in Translation* that grammatical structures of a language would influence the way of the speakers of that language think and added that certain word games with gender markers are not construed properly among different linguistic contexts. '' 'Greek love', for example, does not begin to equate either to homosexuality or to pedophilia, even though the participants and

the mode of gratification involved may be exactly the same'' (Epstein & Gillett, 2017, p. 2). Therefore, the inference that gender identities (especially queer identities in this study), sexualities, sexual-orientations, sexual acts are interpreted fairly differently. ''Nowhere is the constructedness of gender and sexuality more glaringly evident than when attempts are made to find equivalents in other languages and cultures'' (Epstein & Gillett, 2017, pp. 1-2). With that being said, the social norms and structures, cultures, morals and the rest are of vital importance in the field of Translation Studies as well as other academic fields forementioned. William J. Spurling addresses the interactive relation between queer translation and culture in his article ''Queering translation: Rethinking Gender and Sexual Politics in the Spaces Between Languages and Cultures'' as follows:

> But translation also operates at the encounter or contact zone between cultural borders. As I mentioned earlier, translation is a site of both textual and cultural production; therefore, it must not only be conceived of as a linguistic praxis, but one that addresses also the vast system of codes, symbols and signifying practices we understand as culture. (2017, p. 177)

Taken all together, the position of queer in this cultural and normative system is also significant. Queer, as is evident from its name, advocates the opposite of the standard, normal and normative. For the last three decades, there have been notable increase in the gender studies and the works with respect to sexuality and translation. Thanks to the cardinal works by Baer, Spurling, Larkosh, Santaemilia and most importantly Harvey, numerous studies have been carried out to problematize the notions of gender identity, sexuality and translation. In his article ''Sexuality and Translation as Intimate Partners? Toward a Queer Turn in Rewriting Identities and Desires'', Jose Santaemilia describes the two sides of queer research in Translation Studies as follows:

> Such queer research in translation and sexuality evinces a two-way process: on the one hand, the projection of translation onto queer texts—i.e., the critical exploration of alternative or subversive identities and sexualities; and on the other hand, translation as a queer practice. Translation is, therefore, used with a double purpose: (i) to problematize sexual identities; and (ii) to develop a queer politics through translation. (2017, p.18)

On the purpose of problematizing sexual identities, queer researchers are inclined to adopt a discursive approach towards the translation process and deal with languages that are pertinent to sexuality and gender identities. In other words, they are ''focusing on both sexuality and translation as discursive processes that affect our understanding and experience of our bodies, our desires, and our pleasures'' (Santaemilia, 2017, p. 18). In this manner, they attempt to develop an understanding for the notions of sexuality such as gays, lesbians, queers, masculinities, femininities and so on. As for the second purpose, queer in translation takes on a political task and performs to revolt against the heteronormative languages and gendered translations. As well as feminist translation studies argues against the bigot beliefs and stereotypes from the infamous paradigm of ''les belles infidèles'' (a predominant translation approach in 17th century France which suggests that translations can be either beautiful or faithful like women), queer translation studies objects to settle for the rules dictated by heteronormative order and struggle to naturalize queer identities and different sexual orientations. ''Therefore, a queer praxis becomes a site of resistance to the accepted conventions, traditions, forms of identification, forms of analysis, and forms of translation'' (Santaemilia, 2017, p. 19). Further to that, Spurling compares the scope of queerness phenomenon and translation as follows:

> Queer is not simply about sexual rights in the same way that translation is not simply about seeking equivalences in one language from another, and the critical conjunction of translation and queer studies offers broadened opportunities for civic engagement and citizenship in a transnational world, as well as an important tool for knowledge production about sexual difference and for the decolonization of desire. (2017, p. 181)

That is to say, the notion of queer in Translation Studies does not merely explain the gender identities or the forms of sexuality, it also offers new opportunities for progressive works in the cultural, literary and translational studies. This argument, in fact, reflects another fundamental objective of the queer theory and queer studies in translation which posits that the translation act should be over the limitations of the traditional translation approaches and ''what sex 'is' or

‘represents’ in language and culture no longer delimited by normative boundaries or assumptions of commonality’’ (Larkosh, 2015, p. 3). All in all, the queer translation studies aims to use translation as a tool to avert heteronormative-centered discourse in language by problematizing different gender identities and sexualities and expostulate gender binarism, which impairs the human rights of LGBTQ+ people.

Among other studies and research that have been conducted in the field of queer translation studies, Keith Harvey’s works come to the forefront and shine out especially on the subject of ‘’camp talk’’. His main interest and focus were generally on the concept of camp talk which he defines it in his famous and pioneering article ‘’Translating Camp Talk: Gay Identities and Cultural Transfer’’ as ‘’fictional representations of homosexual men’s speech in French- and English-language texts from the 1940s to the present’’ (Harvey, 1998/2000, p. 446). In his study, he analyzes French texts that are translated into English and English texts that are translated into French, for instance a scene from *Angels in America, Part One: Millennium Approaches* by Tony Kushner. In the conversations between gay male characters, there are some implications that suggest direct references to gay sexual desire and passion such as ‘’erection’’ and ‘’fellatio’’ which totally carry the traits of camp talk according to Harvey. Along with obvious sexual scenes, there are specific indicators that signalize femininity and effeminacy such as the exclamation ‘’oh my’’ which is, to Harvey, ‘’multiply determined as camp style and constitutes an example of what I would call the emphatics of camp’’ (1998/2000, p. 450). Furthermore, Harvey asserts that the cultural constructions, social norms, language features and gender identities are closely related to camp talk. In his article ‘’Gay Community, Gay Identity and the Translated Text’’, he exemplifies the notion of camp talk with another excerpt between two homosexual males. While the protagonists Belize and Louis are having a conversation in the example, Belize criticizes Louis’ lack of knowledge about colors when Louis cannot differentiate purple from mauve. The stereotypical presupposition that gay men should be super sensitive to colors demonstrates another trait of camp talk and ‘’a single adjective is a site of

subcultural investment'' (2000, p. 155). Harvey explains one of the main objectives of camp talk as ''camp's critical mechanisms are specifically developed to mock, dodge and deconstruct the multiple binarism in our society that stem from the postulation of the categories natural/unnatural'' (2000, p. 454). In other words, these camp practices are evaluated as a means to disavow gender binarism and hatred against homosexuality in a humorous and ironic way.

Harvey, what is more, scrutinizes the comparison of ''gay identity'' and ''gay community'' and their relation to Translation Studies. When Harvey focuses on such questions as ''what is gay identity, who can be included in gay community, are translated texts with homosexual themes produced by homosexuals, how do identities affect the translation'', he touches upon the political aspects of the increasing awareness relating with homosexuality through the 20th century. He explains the significance of gender identity for Translation Studies as follows:

> "Gay writing" is, perhaps above all else, a literary genre that explores the parameters of gay experience in order to validate an identity position and create an interactional space for the formulation and reception of gay voices. Translation as an activity — and translated texts as products — operate with the textual elaboration of this identity position, either to introduce it as an innovative device in the target cultural polysystem or to modify (heighten or attenuate) it for the target reader as a consequence of the target cultural pressures to which he or she is subject. (2000, p. 140)

Having that said, Harvey puts emphasis on the translation acts from the perspective of queer. Translation, as a performative activity, conveys gender identities to the target cultures, languages and reinforces the naturalization process of queerness. ''Considering the label 'gay' – both as it relates to 'identity' and 'community' – as an important, valid and workable outcome of years of struggle for visibility and equality'' (Harvey, 2000, p. 144). Therefore, queer translation studies validates the reception of gender identities and sexualities in the target culture through translation. Harvey, by concentrating on camp talk, examined how the queer identities affect the literary system in different cultural settings through the process of translation and made a major contribution to gender studies and queer translation studies.

In other respects, the queer translation studies in the Turkish context may seem infertile yet the contribution of Evren Savcı cannot be disregarded. She is a researcher and scholar studied on queer theory, women's studies, gender and sexuality studies and ethnographic methodology. In her article ''Ethnography and Queer Translation'', she elaborates on the sexual political relations under the conservative regime of AKP (Justice and Development Party) and its interaction with ethnography. Savcı (2018) states that her interest for sexual and political discourses, languages and queer theory inspired her to combine her works in the fields of sociology and ethnography with Translation Studies. In her study, she seeks to make an understanding for sexualities and gender identities which were involved in an interaction with politic discourses of Turkey and she uses translation as a methodology for her case. Savcı explains the details of her research as follows:

> I argue that the ways in which such vocabularies enter into public and political discussions shed light onto the logic of the operating political economy and the particularities of its moralizing logics—in this case, a system I refer to as neoliberal Islam. This project also had two unintended outcomes: introducing translation as a methodology to (transnational) sociology in order to provide a way for sociologists to engage with language and the linguistic component of transnationally circulating meanings, and introducing ethnography as a valuable method to translation studies. (2018, p. 73)

She examines the sexual-political discourse of neoliberal Islamic regime of AKP by touching upon LGBTQ+ rights, gender identities, sexualities, hate crimes and homophobia. According to her point of view, language and translation are social and cultural constructions and ethnography is a practical tool that can be used as a methodology in queer translation studies. Savcı further states that ''queering translation via ethnography then enables us to treat language in all its complexity, especially revealing how meaning is made in practice and how changes in language and in practice inform each other'' (2018, p. 80). This approach also corresponds to the political side of queer theory that stands out against heteronormative linguistic performance.

Along with Savcı, there are many other researchers that have made major contributions to the field in Turkish context. Büşra Ul conducted a study on the position of Sel Publishing through the reception of queer non-fictional texts (Ul, 2021). Feyza Solmaz focused on the Turkish translation of Gore Vidal's novel *The City and the Pillar* within the context of camp talk and queer culture (Solmaz, 2018). Cihan Alan studied on the historical development of the queer movement in Turkey by examining the queer activism of Kaos GL Magazine (Alan, 2021). Göksenin Abdal investigated the Turkish translation of *Rubyfruit Jungle* by Rita Mae Brown and how the queerness is affected by the hegemonic male gaze in Turkish through translation according to Démont's methodology (Abdal, 2023).

In light of the information shared on the field of queer translation studies, I endeavored to compose a multifocal in-depth study on queer as and in translation. I cordially hope that this dissertation leads forth for the further studies within the field of Translation Studies in Turkey.

CHAPTER 2: TRANSLATION AS REWRITING

2.1. ANDRÉ LEFEVERE AND THE CONCEPT OF REWRITING

Translation is deemed as one of the most complex and multifaceted phenomena throughout the history. Translation, in theory and in practice, provides opportunity to build bridges among cultures via numerous agents such as artistic and literary works. With the help of the translation act, humans are able to transfer elements of one culture/language to another. Translation Studies, in other respects, dwells on the components which form the field of the study regarding with this phenomenon. Although it focused on different aspects in the field, for example, whether a translated text should be faithful to its source text or the concept of equivalence, the cultural aspect of translation was not given much credit until the 1970s. This cultural approach to translation or more precisely known as ''cultural turn'' gained ground in the early 1980s. The term ''cultural turn'' was first coined by Mary Snell-Hornby and the notion of the term was prospered and broadened by Susan Bassnett and André Lefevere's collaborative work *Translation, History and Culture* (1990). Bassnett explains their definition on this subject as follows:

> We called this shift of emphasis 'the cultural turn' in translation studies, and suggested that a study of the processes of translation combined with the praxis of translating could offer a way of understanding how complex manipulative textual processes take place: how a text is selected for translation, for example, what role the translator plays in that selection, what role an editor, publisher or patron plays, what criteria determine the strategies that will be employed by the translator, how a text might be received in the target system. (1998, p. 123)

Considering this definition, it can be rendered that the descriptive approach to the study of translation created resources for further examinations in terms of the interaction between translation and culture. Lefevere and Bassnett describe the full-length process of translation and the constraints which influence and shape it. Undoubtedly, there were many factors which played a role and researchers such as Even-Zohar, Lefevere, Bassnett and Hermans who contributed to the transition process of the cultural turn, led to breakthrough achievements in the

field. In that period, abovementioned researchers held many gatherings and meetings in order to develop their theories and conduct their studies on translation. In 1976, they organized Leuven Colloquium in Belgium. One of the most significant impacts of this conference was that it was ''not only paved the way for the emergence of the discipline, but also strengthened the idea of translation as a crucial element of interaction between cultures in the decade of the 1970s'' (Dinçel, 2007, p. 142). What is more, they made an understanding that the translation studies is not just a simple linguistic matter, rather it is a sophisticated field dependent on a large number of variables, beginning with culture. They also asserted that translators cannot be regarded apart from the cultural environment they were born into and this has a tremendous impact on the translation process. After that in 1985, Theo Hermans edited a collection of articles under the title of *The Manipulation of Literature: Studies in Literary Translation* which put ''The Manipulation School'' into practice, a groundbreaking turning point in terms of Translation Studies. Hermans definitively expressed the core of the ''polysystem theory'' and their view on the Manipulation School as ''there should be a continual interplay between theoretical models and practical case studies; an approach to literary translation which is descriptive, target-organized, functional and systemic'' (Hermans, 1985, p. 10). Accordingly, the Manipulation Group put forth a conception that enhanced the link between polysystem theory and descriptive studies and eventually made an understanding for the interaction among culture, language and translation in the system.

Although Belgian translation theorist André Lefevere was deemed as a systems theorist according to some researchers (Munday, 2016, p. 199), his later works are significant in terms of cultural turn. Lefevere, who has contributed outrightly to the discipline of comparative literature and Translation Studies, examines factors, which ''govern the reception, acceptance or rejection of literary texts'' (Munday, 2016, p. 199). He also believes that people of power can ''rewrite'' literature, and thus govern its reception within the society. These ideas are especially important in order to understand the reception of queer literature within

Turkish society. To this end, some of the concepts suggested by Lefevere will be elaborated throughout this chapter.

Considering the governance of reception of literature within the society, Lefevere initially set forth the term ''refraction'' which stands for ''processed for a certain audience (children, for example) or adapted to a certain poetics or a certain ideology'' (Lefevere, 1981, p. 72). Afterwards, Lefevere altered the term and renamed it as ''rewriting'' which he refers as ''the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work'' (2000, p. 235). It can be asserted that translation does not do its work by only transferring the lingual units or the meaning of a source text to a target text but rather it is a process of reproduction pursuant to certain variables which determine or manipulate a literary text. In his elaborative work *Translation, Rewriting and the Manipulation of Literary Fame* (1992), he expands on the notion of the ''rewriting'' and focuses on the motivation of rewriting, through which consumption of literature by society is governed. These motivations can be ideological or poetological. In order to understand these motivations, such factors as professionals, patronage, poetics, ideology, universe of discourse and language are explained below.

2.1.1. Professionals and Patronage

Lefevere mentions two different factors which control the literary system; ''professionals'' and ''patronage''. The first factor, ''professionals'' are described as the parameters inside the literary system. The professionals are critics, reviewers, teachers, translators and so on and ''they will occasionally repress certain works of literature that are all too blatantly opposed to the dominant concept of what literature should (be allowed to) be -its poetics- and of what society should (be allowed to) be -ideology'' (Lefevere, 1992, p. 14). That is to say, the professionals either produce or influence the rewritings and operate

inside the literary system as a control mechanism and thus this control mechanism affects the poetics and ideology of a text.

On the other hand, there is a second factor, ''patronage'' which operates outside the literary system. The concept of patronage contains powers such as persons, institutions, publishers or states (Kings/Queens, Emperors, the Church, the Court, national governments) and its focal point is relatively more on the ideology of the literature comparing to its poetics. Moreover, there are three components that compose the patronage and eventually mold a literary text which are ''ideological component'', ''economic component'' and ''status component''. Lefevere explains that the ideological component ''acts as a constraint on the choice and development of both form and subject matter'' (1992, p. 15). This component generally influences the literary system politically as an authoritarian power from outside, however the ideology is not limited only by political aspects. Aysun Kıran clarifies the significance of ideological component in her article ''A Conceptual Discussion of Rewriting as a Tool for the Translation(al) Turn'' as follows:

> ''Lefevere's nebulous interpretation of ideology as a pervasive state of mind fails to clearly delineate its modes of operation, but this vagueness can also be construed as the ideological component being the most influential and domineering aspect of patronage''. (2020, p. 86)

There can be given numerous examples related with the aspect of ideological component of the patronage. To be more precise, from literary to religious almost all texts were being audited by the Catholic Church during the Medieval Age. The Church had an indefinite power and decision-making authority on the translation of the texts from Latin to the European languages. The translators were not allowed to translate the original language of the Bible to their local languages or other novels, poems, tales which were deemed unsuited to the Christian culture and beliefs. Similarly, the German government during the Second World War was ruled by the Nazi leader Adolf Hitler. The literature as a whole was fully limited

and shaped by the government, only such literary texts that praised the Nazi propaganda were permitted. As can be seen, the ideology of the time determines the form and subject of the rewritings through patrons.

The economic component, second of all, is how the patrons render the payment of writers and rewriters in moneywise. The payment might be in the forms of pensions, fees, funds by the such patrons as publishing houses, governments, states or monarchs. Lefevere (1992) mentions well-known British poets Chaucer and his contemporary John Gower for the fact that Chaucer was the King's envoy and the controller of some customs from where he receives payments while Gower was a poet living in the countryside and renders himself as his own patron which, according to him, enables him to write in Latin, French and English languages. With this comparison, it can be said that the economic component might have influence on the translators and rewritings.

The last component, according to Lefevere, is the status which he depicted as ''acceptance of patronage implies integration into a certain support group and its lifestyle'' (1992, p. 16). Hence, this component ensures the writers or rewriters to be a part of a literary group or a class of a society. Lefevere (1992) gives an example of the Beat poets who used the City Lights bookstore to arrange gatherings in San Francisco. Upon this matter, Kıran states that ''the status conferred on a rewriter may require her/him to conform to the patron's expectations or to behave in a way that is conducive to supporting a group whose member the rewriter is or has become'' (2020, p. 86). Hence, the patrons of an upper social class or an elite literary group, for instance, may demand certain requirements from the translators which will affect the rewritings as a result.

In addition, Lefevere sorts patronage under two categories; ''undifferentiated'' and ''differentiated''. Patronage is called undifferentiated if the abovementioned three components are procured by the same person or people as patron. This case might be seen in the past in totalitarian regimes, when a king or a queen

let's say, makes all the decisions about a literary output. S/he can demand omissions, additions or alterations from the writer or rewriter. Indeed, the stance of conservative and nationalist governments in many countries can be given as example as well. If such governments funded and promoted the translators and publishing houses which prioritized the literary works according to the government's political view, this would mean that those governments' ideology, power of finance and authority to grant status affect the literary system as an absolute patron.

In differentiated patronage, the three components of the literary system are not directly linked and dependent to each other and there happens to be more than one patron who execute the full process. This situation is seen in more democratic societies and translators who are not concerned about complying with the limits set by the publishing houses or governments they work for. When these three powers held by different patrons, the reflection of the components may differ. Munday comments on the how different patrons lead to the outcome of a literary text as ''Thus, a popular best-selling author may receive high economic rewards but accrue little status in the eyes of the hierarchy of the literary system'' (2001/2016, p. 202). Put it differently, there have been a large number of great writers and rewriters who died poor and thankless while there are others who make vast profits yet are frowned and disdained by literary communities.

2.1.2. Poetics

Lefevere mentions that ''the literary system possesses a kind of code of behaviour, a poetics'' (1982, p. 6). While the patronage controls the literary system as an external constraint, poetics exerts its power inside the system as an internal constraint through professionals (bodies who have an effect on the literary works as mentioned above). According to Lefevere, a poetics consists of two components: ''one is an inventory of literary devices, genres, motifs, prototypical characters and situations, and symbols; the other a concept of what

the role of literature is, or should be, in the social system as a whole'' (1992, p. 26). For the inventory component, certain genres, symbols, characters exert more or less power depending on the society they live in. To clarify, certain symbols such as cross (in Christian countries), crescent (in Muslim countries) or animals for example a dove which represents peace may gain more literary value considering the society and the social/cultural norms of that society. Further to that, common characters in tales and novels such as princess and princesses or giants and dragons from Western culture are appreciated more in European countries or Japanese manga comics in far East countries. That is to say, these literary devices as Lefevere puts it, are highly important for literary works to survive in a society. On the other hand, the functional component actually determines the suitability of a literature work according to the social norms of the society they are born into. ''The latter concept is influential in the selection of themes that must be relevant to the social system if the work of literature is to be noticed at all'' (Lefevere, 1992, p. 26). It can be deduced that for African or Asian literatures, let's say, a selection of a theme relevant to African or Asian cultures is of great significance for a literary work to be able to sustain its persistence in the literary system it resides in. Lefevere clarifies the role of the inventory and functional components as follows:

> The inventory component of the poetics of a literary system is not immediately subject to direct influence from the environment once the formative stage of the system is past. The functional component is more likely to undergo direct influence from outside the system. This influence tends to find its most obvious expression in the themes written about in various stages of the system. (1992, pp. 33-34)

Lefevere explains this part with an example of the changes observed through the novel themes with regard to the era of the environment, the developments occurred in that environment in the European system. The plots, themes, protagonists or topics of the novel show an alteration for certain periods of time such as Baroque, Industrialization or Enlightenment era. Therefore, there must be plenty of required criteria for literary works to survive in the system. In addition to that, a poetics is never deemed as

stable yet always changeable. ''In a literary system the poetics dominant today is quite different from the poetics dominant at the inception of the system'' (Lefevere, 1992, p. 35). In other words, literary devices, prominent themes, popular symbols that were used 200 years ago in the Turkish literature which was under heavy influence of Arabic and Persian literatures/cultures are considerably different from the current literary system, hereby ''different poetics dominant at different stages in the evolution of a literary system will judge both writings and rewritings in different'' (Lefevere, 1992, p. 36). The general concept of poetics and the components, which shape and affect it, can be comprehended better bearing in mind the abovementioned factors.

2.1.3. Ideology

As for the ideology, Lefevere postulates that ideology becomes more of an issue comparing to others. According to his definition, ideology does not only cover the political aspect of the production of a rewriting rather he defines ideology as the ''grillwork of form, convention, and belief which orders our actions'' (Lefevere, 1992, p.16). When it comes to the field of Translation Studies, the form and subject of a translated text are to be eventually affected by the ideology imposed upon the translators. A translator's work will be shaped in the target language within the boundaries drawn by the ideological considerations in the system of that target language. Munday renders that ''together, ideology and poetics dictate the translation strategy and the solution to specific problems'' (2001/2016, p. 203). Thus, the ideology along with the dominant culture, poetics and patronage would have influence on the manipulation and production of a rewriting. Lefevere also states that ''if linguistic considerations enter into conflict with considerations of an ideological and/or poetological nature, the latter tend to win out'' (1992, p. 39). To his thinking, the ideological factors carry more weight comparing to poetics in the case that they are contrary to each other. Furthermore, the ideology factor might be involved in the process of rewriting by a political figure or

government, also the translators' or publishing houses' ideology might constraint or alter the output as well.

2.1.4. Universe of Discourse

The third constraint that Lefevere puts forth is the universe of discourse which he characterized the term as ''the knowledge, the learning, but also the objects and the customs of a certain time, to which writers are free to allude in their work'' (1985, pp. 232-233). It can be said that the universe of discourse is a dominantly influential factor when producing a rewriting. There may be several variables which have an impact such as how the rewriter views the world, her/his past experience, her/his mindset in which culture and environment s/he grows up and so on and so forth. The universe of discourse essentially focuses on the interaction between a literary text and the society that this text is born into and finally the rewriter's attitude towards the whole concept. Lefevere makes a statement on this subject as follows:

> This attitude is heavily influenced by the status of the original, the self-image of the culture that text is translated into, the types of texts deemed acceptable in that culture, the levels of diction deemed acceptable in it, the intended audience, and the ''cultural scripts'' that audience is used to or willing to accept'' (1992, p. 87)

In other words, the interaction between a novel written in English and the Turkish translation of such novel depends on abovementioned factors. That is to say, the distinctions between American and/or British and Turkish cultures would most likely to affect the formation of the target text. Moreover, the translator's, publishing house's or the current government's worldview would influence the reception of the source text. With such factors and the rest, a rewriting's acceptability is evaluated and determined in that culture.

2.1.5. Language

The last constituent is language which is a general term. Language is the principal tool which human beings have used to communicate from the very beginning by using words, sentence structures and even gestures. Just like different cultures, countries and communities, there have been a vast number of languages and almost all of them differ with regard to their features, grammar, linguistic structure, language family and so on. When the Translation Studies is taken into consideration, the relation between an original and translated text matters a lot. According to Lefevere, writers and rewriters try to achieve an effect on their readers and ''the final effect is usually achieved through a combination of 'illocutionary strategies' or ways to make use of linguistic devices'' (1992, p. 99). Lefevere discusses that the audience of a translated text expects to receive the same effect comparing to the audience of an original text and he furthers that the way to achieve this is by not losing ''something'' through translation. He explains why some things get lost through translation as follows:

> The reason is often to be found in the simple fact that one strategy is privileged above others in the translation, and that this is felt to result in what is often described as ''awkwardness, woodenness, lack of style'', not for reasons grounded in the text of the original as such, but for reasons extrinsic to the text. One reason is the difference between the languages in which the original and the translation have been expressed; the other reason is the dominant ''poetics'' of translation at the time a particular translation is made. (1992, p. 99)

As can be understood, the translation strategies that are used show an alteration through years. In addition, different languages and cultures require different strategies. The norms that impact the strategies may be different. Lefevere (1992) exemplifies this issue by comparing a Latin original text with its nineteenth-century translations. He states that there is no need to rhyme in the original text but the translations appear on the contrary. He expresses that ''it is imposed on translators by the 'translational poetics' of their day, which in the nineteenth century held that acceptable poetry translations should make use of the

illocutionary strategies of meter and rhyme" (1992, p. 100). Thus, the society, era and culture of a language significantly affect the translation as well as the dominant poetics of the target text. It can be construed that all these four constraints are intertwined and dependent in the matter of producing rewritings.

In view of the theoretical framework of André Lefevere, it is intended to evaluate the differences in the translations of the queer novel *Carol: The Price of Salt* which has been selected for this case study. Lefevere's concepts of rewriting and patronage will assist to explain why the differences between the two Turkish translations occurred. In the next chapter, the methodology that is adopted for this study will be explained in detail.

CHAPTER 3: METHODOLOGY

In this part, the methodology that is chosen for my case study will be clarified. My study, which is comparative and descriptive, concentrated on queer elements in literary texts and how they are altered, preserved or erased through translations. Primarily, in order to collect data, I prepared a bibliography which consists of a plenty of novels written in English language and involving queer characters. These novels are selected from the databases of national libraries in addition to the online sources, literature magazines, reading lists of dissertations in this field and so on. After dissecting the bibliography, the novels with two different Turkish translations are selected and finally *Carol: The Price of Salt* by Patricia Highsmith and the two Turkish translations by Mehmet Harmancı (1992) and Seçkin Selvi (2018) are deemed suitable for this dissertation.

As for the data analysis, the queer-themed scenes in the source text and their Turkish translations are determined and classified. After that, the translation strategies used for the selected texts are categorized in light of the translation modes by Marc Démont and translation approaches by B.J. Epstein. Then, the findings that I gathered which show the numeric data are demonstrated by another table. Lastly, these findings led to a conclusion with the help of André Lefevere's theoretical framework of patronage and queer translation background. In order to contextualize my comparative analysis, it would be beneficial to explain in detail the queer translation modes suggested by Marc Démont and queer approaches to translation suggested by B.J. Epstein.

3.1. MARC DÉMONT'S THREE MODES OF TRANSLATING QUEER LITERARY TEXTS

One of the two methodologies selected for this study is by Marc Démont. In his work, he puts forward three different modes to examine queer literary texts which are misrecognizing, minoritizing and queering. He explains his point of view via examples extracted from many literary works.

3.1.1. Misrecognizing

The first mode he suggests is *misrecognizing* which is a mode of translation that ''aims to suppress the text's disruptive force and conceals the queerness of a text'' (Démont, 2018, p. 163). In his article ''On Three Modes of Translating Queer Literary Texts'', Démont makes use of Spanish translations of English poems written by Walt Whitman. The compilation of translated poems under the title of *Poemas* was published in 1912 by the translator Âlvaro Armando Vasseur. Vasseur misrecognizes the queerness of the text through specific word choices in compliance with his style. One of the lines of Whitman's poems (particularly his ''I Saw in Louisiana A Live-Oak Growing'') is ''Uttering joyous leaves all its life without a friend a lover near'' and Vasseur translates this part with the Spanish word ''camarada'' which means ''buddy, pal'' in Spanish. This word may be the equivalent of the word ''friend'' yet the word ''lover'' is not translated at all and the translation simply misrecognizes the homoerotic energy and turns it into a bromance situation. This attitude ''dilutes the sticky thickness of homosexual affects in the innocence of a watery bromance'' (Démont, 2018, p. 158). Démont furthers that this problem can be easily solved by comparing the original texts and translation but translators who misrecognize the queer subjects through translation indicates that it is a ''testimony to the systematic attempts to erase queer sexualities and *in fine* queer subjects'' (Démont, 2018, p. 158). He also mentions some queer texts that are ''normalized or straightened'' and argues that it is an ethical dimension of a translator's task to preserve the queerness of a text.

Another example, which exemplifies the misrecognizing mode by Démont is about the *bear* context in the Italian culture. Démont refers to the article ''Bear or "Orso?" Translating Gay Bear Culture into Italian'' by Antonio Gualardia and Michaela Baldo. In the article, the concept of ''bear'' is explained as ''people defining themselves with this totemic persona have usually a large or husky body, heavy body hair; they have an epicurean appetite and they are happy with their own masculinity'' (Gualardia & Baldo, 2010, p.23). That is to say, the proponents of the bear concept stand up for breaking the taboos and stereotyped opinions

about queer people and state that homosexuals must not be defined as thin, feeble, smooth, pansy or so on. They create a new agenda and slang words to represent themselves. Such words related to the bear concept are transferred from American literature to the Italian literature and consequently are embraced by the Italian culture. However, this transition process causes confusion which can be explained as ''It shows that the gay bear phenomenon is still a new born baby in Italy and that gay bears are in the process of building their group identity through a constant journey made of borrowing, codeswitching, translating and paraphrasing the foreign but at the same time through inventing and adapting that foreign into the local'' (Gualardia & Baldo, 2010, p. 35). Démont imparts that the translation word ''orso'' for ''bear'' or ''peloso'' for ''hairy'' does not express the same cultural reference between American and Italian contexts. He further clarifies the disparity as follows:

> Whereas the bear culture in the United States originally deconstructed "the standards of beauty or in general the gay mainstream image imposed by the media (young, smooth-skinned, gym buffed) which tries to control and label the gay identity as feminized and (or) weak" (2010: 23) while trying to define a "new way" of being gay, in Italian culture the translation of the "bear" vocabulary becomes a way of expressing "chauvinism" (2010:23) and intrahomophobia (2010: 32). As the authors conclude: "Behind the domestication of concepts there is certainly among the Italian bears a desire to pass as heterosexual men" (2010: 35). (Démont, 2018, p. 159)

Although there is a ''close'' translation that aspires to meet the deficit, the literal translation of the words regarding *bear* context cannot convey the same cultural message, hence, misrecognizes the queer theme.

It would be better to give different examples in the Turkish-English context in order to clarify the strategy. For example, in her PhD dissertation, in which she examined the Turkish translations of several novels such as *Midnight Cowboy*, *Call Me by Your Name* and such from gender perspective by referring to Démont's translation modes, Büşra Ul suggested that the translator Armağan İlkin, who translated the *The Color Purple* into Turkish in 1984 employs misrecognizing strategy. The novel was written by Alice Walker in 1982, and

translated into Turkish in 1984. The most distinctive example of this mode is the omission of the word ''fuck''. İlkin omits a word with sexual reference many times. Additionally, the sentence ''Then us touch each other'' is translated as ''Ellerimizi birbirimize uzattık o zaman'' which does not reflect the sexual meaning. In fact, the protagonists of the story commence a sexual intercourse in this scene but the homoerotic atmosphere is erased through translation (Ul, 2021, p. 94).

Another example from Büşra Ul's dissertation is the novel *Midnight Cowboy* which was written in 1965 by James Leo Herlihy and translated into Turkish in 1970 by Giovanni Scongiomillo under the title of *Geceyarısı Kovboyu*. The first sentence, ''purely sexual connection with someone'' is translated as ''bir kadınla yalnızca cinsel bir ilişkiye girişir''. According to the source text, the word ''someone'' does not signify a specific gender however, the translator uses the word ''kadın/woman'' which directly refers to a specific gender. With this way, the queer identity is deleted through translation and the misrecognizing mode of translation has been adopted by Scongiomillo (Ul, 2021, p. 70).

3.1.2. Minoritizing

The second mode is *minoritizing* which means ''translations that are less interested in suppressing the text's disruptive force than in assimilating it, transforming it into a fixed explicit form'' (Démont, 2018, p. 163). In other words, the translators that employ this strategy are inclined to overlook the implied meaning layers of the source text by being faithful to literal translation. With this way, the translation fulfills its duty but fails to preserve and transfer sub-meanings to the target text. Démont describes this notion with an example of French intralingual ballade translations completed by Thierry Martin under the collection of *Mille et une nuits*. Martin translated François Villon's ballades (1431-1463) and published his translations in 1998. The title of Martin's translation is *Ballades en argot homosexuel* (Ballades in homosexual slang) which is different from Villon's original poem title *Ballades en jargon* (Ballades in jargon). These ballades are divided into two parts; one of which contains six ballades that are attributed to

Villon and the second part contains different ballades some of which are attributed to anonymous authors. ‘’The text is therefore made of two layers, making the text’s paternity plural and problematic’’ (Démont, 2018, p. 160). These ballades tell stories about specific types of criminals and according to Démont, the translation of Villon obtains three semantic layers one of which represents queer sexual images. Yet, Martin usually fails to transfer this homosexual theme through his intralingual translations. Démont further argues that ‘’Martin’s interpretative violence to the original text is probably of greater interest than the accuracy of his translation’’ (2018, p. 161). Therefore, it is safe to assume that minoritizing mode generally intends to create a proper equivalent translation at the expense of damaging the queerness of the original text.

Another example regarding the minoritizing mode of translation can be given from the novel *The Color Purple* taken from Ul’s dissertation. The protagonist Celie calls her lover Shug as ‘’fine woman friend’’. In this manner, she wants to point out her companionship with Shug. Ul also explains that this word group resembles the term ‘’girlfriend’’ in modern language but the translator interprets this part as ‘’tatlı bir arkadaşım’’ which creates a total friendly environment and diminishes the queerness of the source text. Thus, it can be concluded that minoritizing mode of translation is applied in this example (Ul, 2021, p. 97).

Considering that the novel *Carol: The Price of Salt* is examined in this case study with Marc Démont’s translation modes, it is important to bear in mind how to deal with two different translated editions of this novel and categorize them according to this methodology. One of the major differences between misrecognizing and minoritizing modes is while prior fully disregards the queerness of the source text and does not intend to, on purpose or not, transfer it to the target text, the latter aims at translating the message without particularly paying attention to the implied meanings, namely queerness in this context. With that being said, there is an ambiguity arises from the translation in the target text.

3.1.3. Queering

The third mode is *queering* which enables source texts preserve the queer sense through translation. Démont remarks two facets of queering translation namely, critiquing and developing. ''The first one consists in critiquing the work of suppression or assimilation of the previous translation(s) in order to expose the source text's specific manifestation of queerness. The second one seeks to develop techniques to recreate in the target language the queerness of a text'' (Démont, 2018, p. 163). He exemplifies this mode with four French translations of *Moby Dick*. The striking difference of these translations stems from a French word ''sperme'' which has a connotative meaning with respect to the queer context. In the regarding scene, male sailors squeeze lumps of sperm together which evokes a mark of homosexual identity. Although the first three translations prefer not to use the word ''sperm'' and translate it as ''sparmaceti'' or ''whale sperm'' and spoil the queerness of the source text, Philippe Jaworski decides to systematically translate ''sperme'' as ''sperm'' and executes queering mode in the fourth translation of *Moby Dick* by preserving queer connotations. Démont agrees that Jaworski half-acknowledges the queer aspect of the scene by distinguishing between whale's spermaceti and sperm in his translation. Upon the matter, Démont defines the notion of queering translation as follows:

> A queering mode of translation does its best to translate not only the semantic content or what Appiah defines as its literal content, but to offer a translation that preserves the web of virtual connotative associations and, therefore, the text's ambiguities and potentially disruptive content, in order to open new possibilities of readings. (2018, p. 168)

As can be seen above, this translation method aims to preserve and transfer the literal content to the target text but also intends to recreate queer connotations through translation so as to prevent the disruptive force that might endanger the queerness of the texts.

The example about queering mode extracted from Ul's dissertation is the novel *Call Me By Your Name*. The novel was written by André Aciman, published in

2007 and translated into Turkish by Süha Sertabiboğlu two years after under the title of *Adınla Çağır Beni*. The two protagonists Elio and Oliver try to flirt and have a relationship through the story in Italy. There are some example sentences such as ''I like doing things for you, will do anything for you, just say the word, I liked you from day one''. These sentences are directly translated as ''Senin için bir şey yapmak hoşuma gidiyor, senin için her şeyi yaparım, söylemen yeter, senden daha ilk günden hoşlandım'' and completely convey the real feelings of Elio toward Oliver. The target text audience can understand that Elio likes Oliver romantically thanks to this translation. Moreover, Elio describes his sexual attraction to Oliver as ''the smell of his body fresh from his chest, from his neck and his armpits, take me and molt me and turn me inside out, become one with your lust'' and these sentences are translated as ''vücudunun, o anda göğsünden, boynundan, koltukaltlarından yayılan kokusu, al beni erit beni, içimi dışıma çıkar, senin şehvetine sahip biri haline geleyim''. As is seen; the lust, sensuality and homoerotic desire are largely preserved and reemerged through translation. So, the mode of queering is practiced in these examples (Ul, 2021, p. 187).

3.2. B. J. EPSTEIN'S QUEER APPROACHES TO TRANSLATION

Marc Démont's three translation strategies are fundamentally utilized for my case study. However, there is a need arises for additional translation methods required for certain examples. Hence, B. J. Epstein's queer approaches have been taken into consideration to fill this gap. Epstein majorly constitutes two categories when handling the translation of texts from the perspective of queer translation which are eradicalization and acqueering. For this study, only the latter method has been used to differentiate between translated texts that have slight distinctions in terms of queer context as Marc Démont's misrecognizing mode and Epstein's eradicalization approach overtly amount to the same point.

3.2.1. Eradicalization and Acqueering

The first mode that Epstein asserts is *eradicalization* which is explained as ''a translator may choose – or be encouraged by the publisher to choose – strategies that remove or downplay queer sexualities, sexual practices, gender identities, or change queerness to the straight/cis norm. Doing so can be considered 'eradicalization', as this eradicates the radical nature of queerness.'' (Epstein, 2017, p. 121). The translation practices that adopt this mode do not preserve the queerness of a text or may erase it through translation. Epstein chose the Swedish translation of two English young adult novels; *Dance on My Grave* and *Sugar Rush* which contain queer male and female characters. Both queer protagonists are unsure about their sexuality and do not name their partners in a romantic way, rather as ''bosom buddy''. A good deal of alterations can be observed in the translations of the books. ''Slang and dialect terms are often deleted or changed, which also affects the context and the reader's understanding of the text, and the style is not always retained… in both novels, the queer sexuality seems to have been eradicalized in translation'' (Epstein, 2017, p. 124).

Epstein exemplifies eradicalization approach with abovementioned English novels and their Swedish translations. The first novel is Aidan Chamber's *Dance on My Grave* (1982) which was translated into Swedish by Katarina Kuick with the title *Dansa Påmin Grave* and the translation was published in 2006. There are many sexual references in the source text that ring a bell for queer but Kuick either does not understand some of them or decides not to translate because of the fact that there is considerably high amount of sexual words. For instance, the English word ''effete'' becomes ''dekadenta'' which means ''decadent'' or ''bugger'' becomes ''skit'' which means ''shit/devil'' in the first novel. ''Much of the sexuality in this book is quite euphemistic, so it is possible the translator did not recognize the sexual connotations, but it also changes the tone so that it is less sexually charged'' (2017, p. 124). According to Epstein, the translator either finds it inappropriate to translate these words with queer references into a young adult

novel or she does not comprehend the queer associations of the words. The same translation approach has been observed in the second novel that was translated into Swedish by Moa Andersdotter in 2010. Andersdotter retains the English title in her translation. In addition to that, many sexual connotations or words with homoerotic reference are erased, softened or toned down. For example, the word ''frig'' in the source text is omitted or ''hot perving date'' is translated as ''her date'' which means ''hot date'' or ''wanker'' is translated with an English word ''loser''. Besides, the Swedish translator chooses to delete some sex scenes with more than two people and pretends to describe the scene as heteronormative one male-one female sexual intercourse, which overshadows the erotic atmosphere. Consequently, Epstein states that his findings appear surprisingly and both novel translations have been de-queered and eradicalized.

On the other hand, the example of the eradicalization mode can be exemplified in Turkish translation of the novel *The Color Purple*. The protagonists Celie and Shug sleep together, kiss and touch each other. Celie defines her feelings after the scene as ''Then I feels something real soft and wet on my breast, feel like one of my little babies mouth''. The reason why she compares breastfeeding her babies to having sexual intercourse with Shug is because of the fact that this is the only other skin contact she has experienced apart from breastfeeding and Celie feels the same excitement when Shug touches her clitoris. The translator chooses to omit this part a and thus erases the queer scene. As a result, Ul classifies this example according to Démont's translation modes as misrecognizing (Ul, 2021, p. 94). However, when the Epstein's translation approaches are taken into consideration, this example also falls into the eradicalization approach since it overly accords with misrecognizing mode as explained above.

The second mode, *acqueering* aims to strengthen queer content by highlighting the queerness of a text through translation with several practices. Epstein's explanation of acqueering approach can be given as follows:

> For example, trt or highlight it in order to force a reader to question it; change spellings or grammar or word choices to bring attention to queerness, or add in footnotes, endnotes, a translator's preface, or other paratextual material to discuss queerness and/or translatorial choices. (2017, p. 121)

Epstein argues that translators can enhance and improve a text's queerness or erase homophobic, biphobic or transphobic language with the help of several translation strategies. Furthermore, they can add or alter queer themes, characters and phenomena to tone up and arouse reader's interest to the queerness of the text. To this respect, this mode of translation will be specifically used for examining such cases when translators apply translation strategies that aspire to strengthen the tone of the queerness.

The example of acqueering mode in the Turkish-English context can be given out of *Midnight Cowboy*. This example contains a slang word in the sentence ''Hansel's a fag''. Faggot is a degrading word for homosexual males and the translator chooses to render this word as ''hötöröf''. According to Ul, this word choice is a careful and deliberate act to indicate the character's sexual orientation. So, the translator consciously interprets the source text to highlight the queer element through his translation practice. Therefore, this example categorized under the mode of queering according to Ul's dissertation. (Ul, 2021, p. 77). Yet, it can also be categorized under the acqueering approach by Epstein. Although it may seem that the mode of queering by Démont and the approach of acqueering by Epstein are the same; for this dissertation, I will use the concept of acqueering by Epstein for displaying the differences of tone. In examples when two of the translators perform queering mode without spoiling the queerness of the source text but when one of them deliberately flourishes, fosters and recreates the queer in the target text, I prefer to label this translation strategy as acqueering by Epstein.

To sum up and in order to clarify the differences between different translation modes and approaches for translating queer literary texts, which will be used in this disseration, a short example excerpted from *Heartstopper*, a romantic

comedy-drama in Netlix series is chosen. This English queer-romance series which contains many gay/lesbian/bi/transgender characters, mainly tells stories about the two high school teenagers Nick and Charlie who are in a romantic relationship. The conversation (Season 2, Episode 4, 2:20) that takes place between Charlie and his friend about Charlie's boyfriend Nick will be discussed below in accordance with the abovementioned translation modes and approaches.

The ST from *Heartstopper* (2022)	Friend of Charlie: Can I ask you, like, a really weird question? Charlie: Yeah. Friend of Charlie: **Before you and Nick got together, how did you know that you liked him in that way?** Charlie: **Uh… I just always wanted to be around him. But also, anytime he was there, I felt like I couldn't breathe. And I literally could not stop thinking about kissing him.**
The TT translated with Démont's misrecognizing mode **The TT translated with Epstein's eradicalization approach**	Charlie'nin arkadaşı: Sana garip bir soru sorabilir miyim? Charlie: Tabi. Friend of Charlie: Nick ile tanışmadan önce onu **arkadaşça beğendiğini** nasıl anladın? Charlie: Ah... Hep onun yanında olmak istiyordum.
The TT translated with Démont's minoritizing mode	Charlie'nin arkadaşı: Sana garip bir soru sorabilir miyim? Charlie: Tabi. Charlie'nin arkadaşı: Nick'ten önce onu **o şekilde beğendiğini** nasıl anladın? Charlie: Ah… Hep onun yanında olmak istiyordum ve yakınımdayken nefes

	alamıyordum. Ayrıca onu düşünmeden de duramıyordum.
The TT translated Démont's queering mode	Charlie'nin arkadaşı: Sana garip bir soru sorabilir miyim? Charlie: Tabi. Charlie'nin arkadaşı: Nick ile birlikte olmadan önce ondan **hoşlandığını** nasıl anladın? Charlie: **Ah… Hep onun yanında olmak istiyordum ve ne zaman yakınımda olsa nefesim kesiliyordu. Ayrıca bir saniye bile onu öpmeyi düşünmekten kendimi alamıyordum.**
The TT translated with acqueering appraoch	Charlie'nin arkadaşı: Sana garip bir soru sorabilir miyim? Charlie: Tabi. Charlie'nin arkadaşı: Nick ile birlikte olmadan önce ona **aşık olduğunu** nasıl anladın? Charlie: **Ah… Hep onun yanında olmak istiyordum ve ne zaman yakınımda olsa heyecandan, ona olan aşkımdan nefesim kesiliyordu. Ayrıca bir saniye bile onu öpmeyi düşünmekten kendimi alamıyordum.**

This scene from the TV show *Heartstopper* displays a conversation between teenage boys about their love lives. As can be seen, Charlie explains how his feelings for Nick emerged by describing his physical attraction at the beginning of their relationship. The bold sentences which demonstrate the sexual expression are totally deleted in the target texts (that I have translated) employing misrecognizing mode or eradicalization approach. Therefore, the related queer elements are not transferred to the target texts and this spoils the queerness of the source text. Besides, the word ''like'' in the source text is translated as

‘’arkadaşça beğenmek’’ which directly misrecognizes the queerness as well. Considering the target text translated with the help of minoritizing mode, the difference distinguishes itself with a word choice. Although the literal translation of the word ‘’to like’’ might be ‘’beğenmek’’, it does not give the same energy as it does in the source text. The focal point of this passage is ‘’that you liked him in that way’’ which clearly indicates that this emotion means more than a regular liking by especially asserting it with ‘’in that way’’. The target text audience would understand that Charlie likes Nick but they would not be able to understand the emphasis on this different way of like since ‘’öyle beğenmek’’ tones down the queer narrative. Thus, the translation creates ambiguity in terms of queer sense.

When it comes to the mode of queering, it can be said that the queer elements are transferred through translation and this mode leaves no room for ambiguity. The word choice for ‘’like’’ is ‘’hoşlanmak’’ which directly clarifies the romantic feeling. Additionally, the bold sentences are literally translated as ‘’ne zaman yakınımda olsa nefesim kesiliyordu’’ or ‘’onu öpmeyi düşünmekten kendimi alamıyordum’’. This narrative conveys the queerness of the source text to the target text.

As for the last example, it is safe to assume that the acqueering approach aims to tone up the queerness by means of translation. As can be observed, the translation contains words that are not presented in the source text. For example, the sentence ‘’that you liked him in that way’’ is translated as ‘’ona aşık olduğunu’’. With this way, the translation reveals the implied meaning in the target text. Furthermore, the word ‘’heyecandan’’ and ‘’aşkından’’ are added in order to strengthen the queer narrative in the last bold sentence. Because the protagonist Charlie thinks and indirectly states that the reason why he cannot breathe around Nick is due to the sexual tension between them. By pointing out this feeling with the word ‘’heyecandan’’ and ‘’aşkından’’ in the target text, the queerness of the source text is flourished and transferred to the target text.

In the wake of the abovementioned data shared, it would be suitable to remark that I examined all of the translation examples according to Démont's translation modes initially. After that, I included Epstein's only acqueering approach (eradicalization approach is not used) in this study. So, each translation example which belongs to the acqueering approach also belongs to the queering mode. That is why, acqueering approach and queering mode are presented together in the tables. In the next chapter, selected examples from the Turkish translations of the novel *Carol: The Price of Salt* will be elaborated on in compliance with Marc Démont's translation modes and B.J. Epstein's translation approaches.

CHAPTER 4: CASE STUDY: COMPARATIVE ANALYSIS OF TRANSLATED QUEER FICTION IN TURKISH

4.1. THE CONCISE BIBLIOGRAPHY OF TRANSLATED QUEER FICTION IN TURKISH

In order to select a queer translated novel from English into Turkish in different time periods for the comparative analysis of this study, the work titled *The Cambridge Companion to Gay and Lesbian Writing* (2011) by Hugh Stevens was scanned and the Turkish translations of the works mentioned in the bibliography at the end were listed by scanning the web pages of the national library and second-hand booksellers. In this context, it is aimed to create a bibliography of queer translated works. Moreover, in addition to the abovementioned work, Kaos GL's list and national library records also served as a guide in the search for the source text. You can find the source texts, the author, the publishing date and publishing house and target text(s), translator(s), the publishing date and publishing house below.

Table 1. The bibliography of queer novels and their translations

	Source Text	**Target Text**
1	Title of the Work: *Tess* Name of the Author: Thomas Hardy Name of the Publishing House: James R. Osgood, Mclivaine & Co.) Genre: Social Novel Year of Publication: 1891 Place of Publication: London Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Tess* Name of the Translator: Özay Süsoy Name of the Publishing House: Altın Kitaplar Yayınevi Year of Publication:1982 Place of Publication: İstanbul
		Title of the Work: *Tess* Name of the Translator: Suna Güler Asımgil Name of the Publishing House: Gümüş Basımevi Year of Publication: 1986 Place of Publication: İstanbul
		Title of the Work: *Tess* Name of the Translator: Özay Süsoy Name of the Publishing House: Altın Kitaplar Yayınevi Year of Publication: 1988

		Place of Publication: İstanbul
		Title of the Work: *Tess* Name of the Translator: Suna Güler Name of the Publishing House: İnkılap Yayınları Year of Publication: 2006 Place of Publication: İstanbul
		Title of the Work: *Kaybolan Masumiyet* Name of the Translator: Hülya Dalan Name of the Publishing House: İnciraltı Yayınları Year of Publication: 2014 Place of Publication: İzmir
		Title of the Work: *Aşkın Masumiyeti Tess* Name of the Translator: Atilla Erleten Name of the Publishing House: Erasmus Yayınları Year of Publication: 2017 Place of Publication: İstanbul
2	Title of the Work*: Where Angels Fear to Trend* Name of the Author: E.M Forster Name of the Publishing House: William Blackwood and Sons Genre: Historical-Fiction Novel Year of Publication: 1905 Place of Publication: United Kingdom Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Meleklerin Uğramadığı Yer* Name of the Translator: Armağan İlkin Name of the Publishing House: Adam Yayıncılık Year of Publication: 1982 Place of Publication: İstanbul
		Title of the Work: *Meleklerin Uğramadığı Yer* Name of the Translator: Armağan İlkin Name of the Publishing House: İletişim Yayınları Year of Publication: 2004 Place of Publication: İstanbul
3	Title of the Work: *The Color Purple* Name of the Author: Alice Walker Name of the Publishing House: Harcourt Brace Jovanovich Genre: Epistolary Novel Year of Publication: 1982 Place of Publication: United States Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Renklerden Moru* Name of the Translator: Armağan İlkin Name of the Publishing House: İnkılap Yayınları Year of Publication: 1984 Place of Publication: İstanbul
		Title of the Work: *Renklerden Moru* Name of the Translator: Senem Karagözoğlu, Aytaç Özgören, Sema Çubukçu Name of the Publishing House: Doğan Egmont Year of Publication: 2019 Place of Publication: İstanbul
4	Title of the Work: *A Passage to India* Name of the Author: E.M Forster Name of the Publishing House: Edward Arnold Genre: Fictional Novel Year of Publication: 1924 Place of Publication: United Kingdom	Title of the Work: *Hindistan'a Bir Geçit* Name of the Translator: Filiz Oğluoğlu Name of the Publishing House: Adam Yayıncılık Year of Publication: 1984 Place of Publication: İstanbul
		Title of the Work: *Hindistan'a Bir Geçit*

	Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Name of the Translator: Filiz Oğluoğlu Name of the Publishing House: İletişim Yayınları Year of Publication: 2001 Place of Publication: İstanbul
		Title of the Work: *Hindistan'a Bir Geçit* Name of the Translator: Filiz Karabey Ofluoğlu Name of the Publishing House: İletişim Yayınları Year of Publication: 2010 Place of Publication: İstanbul
		Title of the Work: *Hindistan'a Bir Geçit* Name of the Translator: Hasan Fehmi Name of the Publishing House: İletişim Yayınları Year of Publication: 2017 Place of Publication: İstanbul
5	Title of the Work: *The Rainbow* Name of the Author: D.H. Lawrence Name of the Publishing House: Methuen & Co Genre: Fictional Novel Year of Publication: 1915 Place of Publication: United Kingdom Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Gökkuşağı* Name of the Translator: Mehmet Harmancı Name of the Publishing House: Oda Yayınları Year of Publication: 1984 Place of Publication: İstanbul
		Title of the Work: *Gökkuşağı* Name of the Translator: Mehmet Harmancı Name of the Publishing House: Oğlak Yayıncılık Year of Publication: 2000 Place of Publication: İstanbul
		Title of the Work: *Gökkuşağı* Name of the Translator: Tülin Nutku Name of the Publishing House: Can Sanat Yayınları Year of Publication: 2009 Place of Publication: İstanbul
		Title of the Work: *Gökkuşağı* Name of the Translator: Elif Yeşilkaya, Mehmet Harmancı Name of the Publishing House: Alfa Yayıncılık Year of Publication: 2019 Place of Publication: İstanbul
6	Title of the Work: *A Single Man* Name of the Author: Christopher Isherwood Name of the Publishing House: Simon&Schuster Genre: Physcological Fiction/ Gay Novel Year of Publication: 1964	Title of the Work: *Tek Başına bir Adam* Name of the Translator: Fatih Özgüven Name of the Publishing House: Metis Yayınları Year of Publication: 1987 Place of Publication: İstanbul
		Title of the Work: *Tek Başına bir Adam* Name of the Translator: Fatih Özgüven

	Place of Publication: İstanbul Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Name of the Publishing House: Metis Yayınları Year of Publication: 2005 Place of Publication: İstanbul
		Title of the Work: *Tek Başına bir Adam* Name of the Translator: Fatih Özgüven Name of the Publishing House: Yapı Kredi Kültür Sanat Year of Publication: 2012 Place of Publication: İstanbul
7	Title of the Work: *The City and the Pillar* Name of the Author: Gore Vidal Name of the Publishing House: E.P Dutton&Co,Inc. Genre: Fiction/Queer Literature Novel Year of Publication: 1988 Place of Publication: Unites States Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Kent ve Tuz* Name of the Translator: Nihat Kumser Name of the Publishing House: Kent Matbaası Year of Publication: 1988 Place of Publication: Ankara
		Title of the Work: *Kent ve Tuz* Name of the Translator: Fatih Özgüven Name of the Publishing House: Altıkırkbeş Yayın Year of Publication: 1998 Place of Publication: Eskişehir
		Title of the Work: *Kent ve Tuz* Name of the Translator: Fatih Özgüven Name of the Publishing House: Helikopter Yayınları Year of Publication: 2010 Place of Publication: İstanbul
8	Title of the Work: *Tales of the City* Name of the Author: Armistead Maupin Name of the Publishing House: Harper & Row Genre: Humour/Gay Fiction Novel Year of Publication: 1978 Place of Publication: United States Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Kent Masalları* Name of the Translator: Armağan İlkin Name of the Publishing House: Remzi Kitapevi Year of Publication: 1990 Place of Publication: İstanbul
9	Title of the Work*: Carol, The Price of Salt* Name of the Author: Patricia Highsmith Name of the Publishing House: Coward-McCan, W. W. Norton & Company) Genre: Romance Novel Year of Publication: 1952 Place of Publication: United States Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Tuzun Bedeli* Name of the Translator: Mehmet Harmancı Name of the Publishing House: Remzi Kitapevi Year of Publication:1992 Place of Publication: İstanbul
		Title of the Work: *Tuzun Bedeli* Name of the Translator: Seçkin Selvi Name of the Publishing House: Can Sanat Yayınları Year of Publication: 2018 Place of Publication: İstanbul
10	Title of the Work: *The Left Hand of Darkness*	Title of the Work: *Karanlığın Sol Eli* Name of the Translator: Ümit Altuğ

	Name of the Author: Ursula K. Le Guin Name of the Publishing House: Ace Books Genre: Feminist/Science Fiction Novel Year of Publication: 1969 Place of Publication: United States Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Name of the Publishing House: Ayrıntı Yayınları Year of Publication: 1993 Place of Publication: İstanbul
		Title of the Work: *Karanlığın Sol Eli* Name of the Translator: Ümit Altuğ Name of the Publishing House: Ayrıntı Yayınları Year of Publication: 2001 Place of Publication: İstanbul
		Title of the Work: *Karanlığın Sol Eli* Name of the Translator: Ümit Altuğ Name of the Publishing House: Ayrıntı Yayınları Year of Publication: 2010 Place of Publication: İstanbul
		Title of the Work: *Karanlığın Sol Eli* Name of the Translator: Ümit Altuğ Name of the Publishing House: Ayrıntı Yayınları Year of Publication: 2011
		Title of the Work: *Karanlığın Sol Eli* Name of the Translator: Ümit Altuğ, Işın Elçin Name of the Publishing House: Ayrıntı Yayınları Year of Publication: 2016 Place of Publication: İstanbul
11	Title of the Work: *Orlando* Name of the Author: Virginia Woolf Name of the Publishing House: Hogarth Press Genre: Biographic Fiction Novel Year of Publication: 1928 Place of Publication: United Kingdom Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Orlando* Name of the Translator: Seniha Akar Name of the Publishing House: Ayrıntı Yayınları Year of Publication: 1994 Place of Publication: İstanbul
		Title of the Work: *Orlando* Name of the Translator: Seniha Akar Name of the Publishing House: İletişim Yayınları Year of Publication: 2000 Place of Publication: İstanbul
		Title of the Work: *Orlando* Name of the Translator: Seniha Akar Name of the Publishing House: İletişim Yayınları Year of Publication: 2005 Place of Publication: İstanbul
		Title of the Work: *Orlando* Name of the Translator: Seniha Akar Name of the Publishing House: İletişim Yayınları Year of Publication: 2008 Place of Publication: İstanbul

		Title of the Work: *Orlando* Name of the Translator: Seniha Akar Name of the Publishing House: İletişim Yayınları Year of Publication: 2010 Place of Publication: İstanbul
		Title of the Work: *Orlando* Name of the Translator: İlknur Özdemir Name of the Publishing House: Kırmızı Kedi Yayınevi Year of Publication: 2014 Place of Publication: İstanbul
		Title of the Work: *Orlando* Name of the Translator: Sibel Hacıoğlu Name of the Publishing House: Aylak Adam Kültür Sanat Yayıncılık Year of Publication: 2018 Place of Publication: İstanbul
12	Title of the Work: *Nightwood* Name of the Author: Djuna Barmes Name of the Publishing House: Harcourt Trade Publishers Genre: Modernist Lesbian-Literature Novel Year of Publication: 1936 Place of Publication: United States Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Geceyi Anlat Bana* Name of the Translator: Aslı Biçen Name of the Publishing House: Ayrıntı Yayınları Year of Publication: 1994 Place of Publication: İstanbul
		Title of the Work: *Geceyi Anlat Bana* Name of the Translator: Aslı Biçen Name of the Publishing House: Sel Yayıncılık Year of Publication: 2018 Place of Publication: İstanbul
13	Title of the Work: *Two Serios Ladies* Name of the Author: Jane Bowles Name of the Publishing House: Alfred A. Knopf Genre: Modernist Novel Year of Publication: 1943 Place of Publication: United States Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Ağırbaşlı İki Hanımefendi* Name of the Translator: Ahu Antmen Name of the Publishing House: Can Yayınları Year of Publication: 1996 Place of Publication: İstanbul
14	Title of the Work: *Maurice* Name of the Author: E.M Forster Name of the Publishing House: Norton Genre: Gay Literature Novel Year of Publication: 1971 Place of Publication: New York Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Maurice* Name of the Translator: Sadri Ülkü Name of the Publishing House: İletişim Yayınları Year of Publication: 2000 Place of Publication: İstanbul
15	Title of the Work: *The Hours* Name of the Author: Michael Cunningham	Title of the Work: *Saatler* Name of the Translator: İlknur Özdemir Name of the Publishing House: Can Yayınları Year of Publication: 2000

	Name of the Publishing House: Farrar, Straus and Giroux Genre: Physcological Fiction Novel Year of Publication: 1998 Place of Publication: United States Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Place of Publication: İstanbul
16	Title of the Work: *Queer* Name of the Author: William S. Burroughs Name of the Publishing House: Viking Press Genre: Autobiographic Novel Year of Publication: 1985 Place of Publication: United States Source: Database of National Library	Title of the Work: *Queer* Name of the Translator: Ali Kaftan, Çetin Şan Name of the Publishing House: Altıkırkbeş Yayınları Year of Publication: 2001 Place of Publication: İstanbul
		Title of the Work: *Queer* Name of the Translator: Burcu Denizci Name of the Publishing House: Altıkırkbeş Yayınları Year of Publication: 2014 Place of Publication: İstanbul
17	Title of the Work: *A Room With a View* Name of the Author: E.M Forster Name of the Publishing House: Edward Arnold Genre: Travel Literature Novel Year of Publication: 1908 Place of Publication: United Kingdom Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Manzaralı Bir Oda* Name of the Translator: Sevil Cerit Name of the Publishing House: İletişim Yayınları Year of Publication: 2002 Place of Publication: İstanbul
18	Title of the Work: *Hard Love* Name of the Author: Ellen Wittlinger Name of the Publishing House: Simon & Schuster Children's Publishing Genre: Young Adult Novel Year of Publication: 1999 Place of Publication: United States Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Zor Sevgiler* Name of the Translator: Mine Kazmaoğlu Name of the Publishing House: Günışığı Kitaplığı Year of Publication: 2002 Place of Publication: İstanbul
		Title of the Work: *Zor Sevgiler* Name of the Translator: Mine Kazmaoğlu Name of the Publishing House: Günışığı Kitaplığı Year of Publication: 2010 Place of Publication: İstanbul
19	Title of the Work: *A Home At the End of the World* Name of the Author: Michael Cunningham Name of the Publishing House: Farrar, Straus and Giroux Genre: Romance Novel Year of Publication: 1990 Place of Publication: United States	Title of the Work: *Dünyanın Sonundaki Ev* Name of the Translator: Püren Özgören Name of the Publishing House: Can Yayınları Year of Publication: 2003 Place of Publication: İstanbul

	Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	
20	Title of the Work: *The Master* Name of the Author: Colm Toibin Name of the Publishing House: Picador Genre: Historical Novel Year of Publication: 2004 Place of Publication: Ireland Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Üstad* Name of the Translator: Arzu Yazıcıoğlu Name of the Publishing House: Nokta Yayınları Year of Publication: 2005 Place of Publication: İstanbul
21	Title of the Work: *Brokeback Mountain* Name of the Author: Annie Prouxl Name of the Publishing House: The New Yorker Genre: Western Fiction Novel Year of Publication: 1997 Place of Publication: United States Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Brokeback Dağı* Name of the Translator: Dost Körpe, Sabri Gürses, Ünver Alibey Name of the Publishing House: Everest Yayınları Year of Publication: 2006 Place of Publication: İstanbul
22	Title of the Work: *Stone Butch Blues* Name of the Author: Leslie Feinberg Name of the Publishing House: Firebrand Books Genre: Historical/Physcological Novel Year of Publication: 1993 Place of Publication: United States Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Sevici Türküsü* Name of the Translator: Cemile Çakır Name of the Publishing House: Artshop Yayıncılık Year of Publication: 2007 Place of Publication: İstanbul
23	Title of the Work: *Fingersmith* Name of the Author: Sarah Waters Name of the Publishing House: Virago Press Genre: Crime Novel Year of Publication: 2002 Place of Publication: United Kingdom Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Ustaparmak* Name of the Translator: Figen Bingül Name of the Publishing House: Artemis Yayınları Year of Publication: 2009 Place of Publication: İstanbul
		Title of the Work: *Ustaparmak* Name of the Translator: Cem Tunçer,Finger Bingül Name of the Publishing House: Nora Kitap Year of Publication: 2016 Place of Publication: İstanbul

24	Title of the Work: *Call Me By Your Name* Name of the Author: André Aciman Name of the Publishing House: Ferra, Straus and Giroux Genre: Romance Novel Year of Publication: 2007 Place of Publication: United States Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Adınla Çağır Beni* Name of the Translator: Süha Sertabiboğlu Name of the Publishing House: Sel Yayıncılık Year of Publication: 2009 Place of Publication: İstanbul
25	Title of the Work: *Flight of Aquavit* Name of the Author: Anthony Bidulka Name of the Publishing House: Insomniac Press Genre: Gay Fiction Novel Year of Publication: 2008 Place of Publication: United States Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Ara Sıcak* Name of the Translator: Ayfer Ünalan Name of the Publishing House: Sel Yayıncılık Year of Publication: 2010 Place of Publication: İstanbul
26	Title of the Work: *She's Come Undone* Name of the Author: Wally Lamb Name of the Publishing House: Simon & Schuster Genre: Physcological Fiction Novel Year of Publication: 1992 Place of Publication: United States Source: Gey ve Lezbiyen Yazını-Türkiye'de LGBT Edebiyat Çevirileri, Hugh Stevens, 2011	Title of the Work: *Üç Renkli Deniz* Name of the Translator: Erhan Akay Name of the Publishing House: Okuyanus Yayınları Year of Publication: 2014 Place of Publication: İstanbul
27	Title of the Work: *We The Animals* Name of the Author: Justin Torres Name of the Publishing House: Houghton Mifflin Harcourt Genre: Fictional Novel Year of Publication: 2011 Place of Publication: United States Source: Kaos GL Queer Reading List	Title of the Work: *Biz Hayvanlar* Name of the Translator: Lale Akalın Name of the Publishing House: Doğan Kitap Year of Publication: 2016 Place of Publication: İstanbul
28	Title of the Work: *Aristotle and Dante Discover the Secrets of the Universe* Name of the Author: Benjamin Alire Sáenz Name of the Publishing House: Simon & Schuster Books for Young Readers Genre: Young Adult Literature Novel Year of Publication: 2012 Place of Publication: United States Source: Database of National Library	Title of the Work: *Aristo ve Dante Evrenin Sırlarını Keşfediyor* Name of the Translator: Çiçek Ağğez Name of the Publishing House: Doğan Egmont Year of Publication: 2017 Place of Publication: Doğan Egmont

This queer reading list is made up of a large number of novels written in English language covering a period of four consecutive decades between 1980-2020. Novels with queer protagonists are the main criterion of this listing. That is why, novels that contain at least one main queer character from various themes such as romantic, epistolary, modernist have been examined. Quite a few of online databases of different publishing houses (Sel Yayıncılık, Metris Yayıncılık, İletişim Yayınları, Kaos GL vb.) and national libraries as well as academic books with queer reading lists have been analyzed while compiling this list. Although certain novels fulfill the requirements of a suitable novel for this case study in terms of subject-matter, after a quick examination of different translations of different novels, no significant change is detected in the contents of translations. However, *Carol: The Price of Salt* fits well with the criteria of this study since it has two different translations from different translators and publishing houses. What is more, there is a 26-year gap between two translations which creates a vast amount of disparities to study on. As a result of this compilation, the queer novel *Carol: The Price of Salt* is selected.

4.2. CASE STUDY: *CAROL: THE PRICE OF SALT*

Out of the bibliography prepared for this dissertation, which is presented in the previous section, the English queer novel *Carol: The Price of Salt* written by Patricia Highsmith, and published in 1952 is selected to be analyzed. There will be elaborated information about the novel and the author in the forthcoming sections but a brief explanation is to be made in order to develop a point of view about the subject of this study. Patricia Highsmith abstained from the derogatory stance towards homosexuality when she wrote *Carol: The Price of Salt* and published the novel under a pseudonym (Claire Morgan). The novel's title was *The Price of Salt* when it was first published but when republished by Bloomsbury in 1990 *Carol* was added to the title after Highsmith's pseudonym Claire. This novel differs from other homosexual romance novels in this genre owing to the fact that the story ends on a high note with the happy ending of the protagonists contrary to the other gay/lesbian love stories which generally thematize

depression, suicide, sorrow as this frame of mind was an integral element of the queer world in the 1950s. Additionally, the plot of the novel is said to be plucked from the author Highsmith's real life story. The novel was firstly translated into Turkish under the title of *Carol Tuzun Bedeli* in 1992 by Mehmet Harmancı and was published by *Remzi Kitabevi*. After 26 years in 2018, this novel was retranslated by Seçkin Selvi and was published by *Can Yayınları* with the same title. In this section, regarding data related to the source novel, two Turkish translations and publishing houses will be examined in order to contextualize the comparative analysis of this study.

4.2.1. About *Carol: The Price of Salt*

Carol The Price of Salt is based on a lesbian love story between the protagonists Carol Aird and Therese Beliveth. Carol is a wealthy married woman with a child. She has a husband whose name is Harge, troublesome character trying to divorce Carol. Also, she has a little child Rindy. Therese, on the other hand, is a nineteen-year-old teenage girl who works at a store and aspires to be a successful stage decorator. She dates with Richard who loves her romantically but his love is unrequited. One day, Carol visits the store where Therese works at and comes across with her. Their first interaction starts like this until Carol makes a phone call and talks to Therese over the phone. Therese has family issues and endeavors to start a new life in Manhattan. Her boyfriend always tries to be by her side but she keeps him away without knowing the reason why. This gives reader a clue about Therese's sexual orientation since she cannot feel anything sexual or romantic towards Richard even though she wants to do so. Although Therese has had sexual experiences with Richard, she recalls them without any pleasure.

After that, Carol invites Therese to random coffee/dinner dates to hang out and Therese attends wishfully. Therese wonders why she is attracted to Carol this much. After a couple of gatherings, Therese and Carol get very close with each other and Therese meets with Harge at Carol's house. They are in the middle of

divorce proceedings and quarrel over the custody of their son Rindy. On the other side, Therese is on the verge of a break up with Richard but he insists on protecting their relationship. At the end, Therese breaks up with him and runs away with Carol. They go on to a trip, staying at different hotels. They build their romantic relationship during this trip. After a while, they realize that they have been followed by a detective hired by Harge. He wants to prove Therese and Carol's love affair and take the full custody of Rindy. This incident forces Therese and Carol to split up and Carol comes back to Manhattan. Therese continues the trip alone and secretly corresponds with Carol. In one of those letters, Carol explains that she cannot see Therese any more if she wants to keep Rindy's custody. Therese resents but accepts Carol's wish and they part ways. When Therese gets back to Manhattan, they want to meet up for the last time and say goodbye. Over the course of their conversation, they both realize how much hardship they have been through and miss each other. Eventually, they leave the venue feeling that they are ready to start from scratch to create their new life together. In the next section general information about the author of the novel will be shared.

4.2.2 About the Author, Patricia Highsmith

Patricia Highsmith was born in Texas in 1921. She was living with her mother and stepfather whom she had profound family issues with. In many of her writings, she always mentions how her complicated relationship with her mother affects her romantic life and partners. In spite of the fact that Highsmith commonly avoided talking about her love life publicly, she is known to have had several girlfriends. What is worse, she has experienced overly difficult and troublesome incidents with almost every girlfriend she had who attempted suicide or killed themselves. With the passing years, these incidents shaped her manner of writing and the topics of her novels. The story lies behind the novel *Carol: The Price of Salt* is unfolded by the article of Charles J. Rolo as follows:

> These sorts of romances could be mirrored in Highsmith's fiction — thrillers in which seduction was more like a criminal pursuit. After what would turn out to be a life-defining encounter with a beautiful blonde woman at the Bloomingdale's toy department who would become Highsmith's muse for Carol in "The Price of Salt" (1952), Highsmith, acting every bit the stalker, secretly followed the woman to her home in New Jersey. "I felt quite close to murder too," she wrote. "To arrest her suddenly, my hands upon her throat (which I should really like to kiss)." Highsmith must have sensed some dark desperation in the mysterious blonde; according to Wilson's biography, five months before "The Price of Salt" was published (under a pseudonym), the woman sealed herself in her garage and turned on the car's engine, gassing herself to death. (Rolo, 1952, p. 276)

As can be seen, her real-life experience pivotally coincides with the plot of this novel. She portrays herself as Carol and the blonde lady as Therese. The storyline of the novel appears a bit tense and disconcerting, maybe because of the fact that the dark desperation of the blonde lady and her tragical end. Contrary to reality, however, this story ends with a happy ending.

Additionally, I would like to remind and explain the 1950s American social and literary habitats that this novel was born into. When the author Patricia Highsmith first brought her novel to publishing houses and agencies, she got rejected due to its controversial theme. After great amount of efforts door to door, she got her novel printed with the title *The Price of Salt* in 1952 by Coward-Mccan publishing house on condition that she use a pseudonym. Erin G. Carlston's essay in the ''National Book Review'' depictures a lot about the atmosphere;

> What's harder to see, given just how repressive and conservative the 1950s were in the U.S., is that there were cracks in that homogeneous façade way before the 1960s blew it apart. The Price of Salt, for all its "explosive" content, found a major publisher fairly quickly and sold more than a million copies in the first couple of years it was out. This shouldn't really be surprising. After all, the 1950s gave us some of our most iconic images of rebellion against conformity–Brando and Dean, early rock 'n' roll, the Beats going On The Road. And in the 1950s there were also networks, whole communities, of people whose lives ran against the grain. (Carlston, 2015, para. 12)

Highsmith, therefore, managed to accomplish a great success against all the setbacks on her way to produce and put forth *The Price of Salt*. However, she

preferred to keep her name stay in dark for almost 40 years. After that in 1990, the book was republished by Bloomsbury with an alteration of the title as *Carol: The Price of Salt* and Patricia Highsmith's name on the cover page. Also, the movie adaptation of the novel *Carol* was released in 2015 and won 75 awards including Queer Palm and Cannes Best Actress (''Carol Awards'', n.d.). That said, the Turkish translations and translators will be explained in the next section.

4.2.3. About Turkish Translations-*Carol Tuzun Bedeli* and Translators Mehmet Harmancı, Seçkin Selvi

Carol: The Price of Salt was first translated into Turkish by Mehmet Harmancı in 1992 as *Carol Tuzun Bedeli* under the publishing house Remzi Kitabevi. Mehmet Harmancı was born in 1932, graduated from English High School and Işık Lisesi. He studied in law school but dropped out and started to set his work into translation. Then he had published his first story translations by *Varlık Dergisi* in 1952. Yaşar Nabi Nayır, the founder of the *Varlık Yayınevi* and *Varlık Dergisi*, encouraged him to publish a translation of a novel a year after. After that, he joined the army and went to Korean war with Abdi İpekçi and Can Yücel who were among the most influential and pioneering authors and translators at that time. After serving in military, his story translations were published by *Milliyet Gazetesi* in 1965. He established *Köprü Yayınları* in the same year and *Koza Yayınları* in 1973 (''Mehmet Harmancı Hayatı ve Tüm Eserleri'', n.d.).

It is unfortunate that there is hardly any information regarding a Turkish translator that provided more than 500 translations in literature. Mehmet Harmancı has actively worked for more than a half century and translated many famous novels into Turkish from Jack London, Franz Kafka, Edgar Allan Poe, Patricia Highsmith and so on and so forth. He attended an interview with İhsan Yılmaz in 2002 and shared information about his translation practices. He states that his first story translation was from O'Henry upon Nabi Nayır's request. Also, he says that he could translate 4-5 books at the same time and has always been eager to practice translation (''400 Kitapla Çeviri Rekoruna Gidiyor'', 2002).

The novel was retranslated by Seçkin Selvi and published by Can Yayınları in 2018. Seçkin Selvi was born in 1939 and graduated from Üsküdar American College. She continued her education at the English Language and Literature Department, Faculty of Language, History and Geography. In 1957, she established an amateur theatre ''Sahne Z'' in Ankara and worked as a drama critic and stage designer. Then, she published the ''Tiyatro 70'' magazine between 1971-1980, and the ''Edebiyat 81'' magazine in 1981-1982 and undertook the editor-in-chief. She worked as a columnist in Günaydın and Sabah newspapers between 1982-1993. Since 1986, she has been writing theater criticism for the Milliyet Art Magazine. She still gives theater lessons as a lecturer at Yeditepe University Theater Department. She has translated more than 132 pieces of work in the fields of theatre, philosophy and literature since 1957. She currently works as an editor at Can Publishing (''Seçkin Selvi'', n.d.).

4.2.4. The Comparative Analysis of *Carol: The Price of Salt* and Turkish Translation

In this section, it is aimed to find passages containing queer elements from the source and target texts. The translation strategies adopted by the translators are examined in consideration of the translation modes by Marc Démont and translation approaches by B.J. Epstein. For deciding on the strategies preferred by the translators, the advice of Translation Studies researchers was also taken into consideration in order to increase the reliability of the analysis. The comparative analysis of the two translations is intended to indicate why the differences occurred.

Example 1

ST (1952/2004)	The dusky and faintly sweet smell of her perfume came to Therese again, a smell suggestive of dark-green silk, that was hers alone, like the smell of a special flower. Therese leaned closer toward it, looking down at her glass. **She wanted to thrust the table aside and spring into her arms, to bury her nose in the green and gold scarf that was tied close about her neck. Once the backs of their hands brushed on the table, and Therese's skin there felt separately alive now, and rather burning.** Therese could not understand it, but it was so. (p. 27)
TT_1 by Harmancı (1992)	Kadının koyu yeşil ipekliyi andıran ve özel bir çiçeğinki gibi yalnız ona ait olan hafif tatlımsı parfüm kokusunu yeniden duydu Therese. Kadehine bakarak kokuya doğru yaklaştı. **Masayı bir kenara fırlatıp kadının kollarına atılmak, burnunu boynuna sıkıca sarılı olan yeşilli sarılı eşarba gömmek istiyordu. Masanın üstünde elleri birbirlerine değdiği için Therese'in o noktadaki derisi canlanmış gibiydi ve alev alev yanıyordu.** Therese bunun nedenini anlamıyordu ama öyleydi işte. (p. 53)
TT_2 by Selvi (2018)	Kadının koyu ve belli belirsiz tatlı parfümü yeniden Therese'in burnuna geldi, özel bir çiçeğin kokusu gibi sadece kadına ait olan ve koyu yeşil ipekliyi çağrıştıran bir kokuydu. Therese kadehine bakarak kokuya doğru biraz daha öne eğildi. **Masayı bir yana itip kadının kollarının arasına sokulmak, boynuna bağladığı yeşil ve dore desenli fulara burnunu dayamak istiyordu. Masanın üzerinde elleri bir kez birbirine değince Therese'in teni çok farklı bir biçimde canlandı, daha doğrusu tutuştu.** Therese buna anlam veremiyordu, ama öyleydi işte. (pp. 67-68)

In the first example, the inner feelings and intimate desire that Therese has for Carol can be clearly understood. Therese could not name the feeling but realizes that something about Carol allures her and how she feels about being so close to Carol for the first time is explained in this part. Both translations managed to convey the queer element to the target language. Harmancı translates the focal

points of this example as ''kadının kollarına atılmak, eşarba gömmek istiyordu, derisi canlanmış gibiydi ve alev alev yanıyordu''. The word choices of Selvi, ''kadının kollarının arasına sokulmak, burnunu dayamak istiyordu, teni canlandı, tutuştu'' are also appropriate with regard to the passionate, wistful atmosphere from the Therese's point of view. Thus, it can be firmly stated that both of the translators efficiently expressed the desire that begins to grow inside Therese and queer theme has been preserved. That is to say, the *queering* mode of translation by Démont is applied in both texts.

Example 2-3

ST (1952/2004)	Therese glanced at her face that was somewhat turned away, and again she knew that instant of half-recognition. And knew, too, that it was not to be believed. She had never seen the woman before. If she had, could she have forgotten? **In the silence, Therese felt they both waited for the other to speak, yet the silence was not an awkward one.** Their plates had arrived**. It was creamed spinach with an egg on top, steamy and buttery smelling.** (p. 27)
TT_1 by Harmancı (1992)	Therese hafifçe yana dönük olan yüze baktı ve kadını tanıyormuş duygusunu bir kez daha yaşadığını anladı. Ve buna inanmaması gerektiğini de anlıyordu. Kadını daha önce görmüş değildi. Görmüş olsaydı hiç unutabilir miydi? **Aralarına çöken sessizlikte Therese her ikisinin de diğerinin konuşmaya başlamasını beklediğini hissediyordu ancak yine de sıkıntılı bir sessizlik değildi.** Yemekleri gelmişti. **Tereyağ kokan, üstünde bir yumurta olan kremalı ıspanak.** (p. 53)
TT_2 by Selvi (2018)	Kadının biraz yana çevrilmiş yüzüne baktı, onu bir yerlerden tanıyormuş duygusunu yeniden hissetti. Ve bunun olanaksızlığını da fark etti. Kadını daha önce hiç görmemişti. Görseydi, unutabilir miydi? **O sessizlikte Therese ikisinin de diğerinin konuşmasını beklediğini algıladı, ne var ki utandırıcı, yersiz bir sessizlik değildi bu.** Yemekleri geldi**. Üzerine yumurta kırılmış ıspanak kavurması**

	istemişlerdi, mis gibi tereyağı kokusuyla arzu uyandırıyordu. (pp. 67-68)

This second example depicts the same scene explained in Example 1. Therese secretly feels as if she knew Carol before and had deep feelings for her. The punchline of this scene in the ST ''In the silence, Therese felt they both waited for the other to speak, yet the silence was not an awkward one.'' represents the common starting point of queer relationships. This scene actually reminds the reader a concept called ''homosexual panic'', which is a term coined by American physchiatrist Edward J. Kempf for ''a condition of panic due to the pressure of uncontrollable perverse sexual cravings'' (1920, pp. 477-515). In other words, this state of mind occurs when one feels stressed due to experiencing same sex attraction and this queer phenomenon can be seen obviously here. Taking everything into account, ''yet the silence was not an awkward one'' implies that Therese is having a homoseuxal panic moment but does not find it awkward. Harmancı translates this phrase as ''sıkıntılı bir sessizlik değildi'' while Selvi chooses to interpret the phrase as ''utandırıcı, yersiz bir sessizlik değildi''. It can be construed that the word choices of Selvi makes the queerness of the ST denser and recreates an enhanced queer theme in the TT irrespective of the ST. Thus, the translation by Harmancı can be categorized under the *queering* mode of translation while Selvi's translation can be categorized under the *acqueering* approach by Epstein in addition to the *queering* mode of Démont.

In Example 3, Harmancı prefers to translate the last sentence literally and just interprets how the meal looks while Selvi furnishes the TT with an adjective, which refers to the passion between these two women and thus adding queer elements to the sentence, that are not explicitly presented in ST. She adds this phrase ''arzu uyandırıyordu'' for the ''buttery smelling''. Although this feeling of desire does not directly reflect a sexual connotation, it arouses an implied sense regarding the context. Thus, the translation by Harmancı can be categorized under the *queering* mode of translation while Selvi's translation can be categorized under *acqueering* approach by Epstein in addition to the *queering* mode of Démont's methodology.

Example 4-5

ST (1952/2004)	"What kind of a name is Belivet?" she asked. "It's Czech. It's changed," Therese explained awkwardly. "Originally--" "It's very original." "What's your name?" Therese asked. "Your first name?" "My name? Carol. Please don't ever call me Carole." "Please don't ever call me Therese," Therese said, pronouncing the "th." "How do you like it pronounced? Therese?" "Yes. The way you do," she answered. Carol pronounced her name the French way, Terez. She was used to a dozen variations, and sometimes she herself pronounced it differently. **She liked the way Carol pronounced it, and she liked her lips saying it. An indefinite longing, that she had been only vaguely conscious of at times before, became now a recognizable wish. It was so absurd, so embarrassing a desire, that Therese thrust it from her mind.** (p. 27)
TT_1 by Harmancı (1992)	''Belivet ne biçim bir ad?' dedi.'' ''Çekçedir. Değiştirilmiş ama. Aslında...'' ''Çok özgün bir ad.'' ''Sizin adınız ne? diye sordu Therese. ''Benim adım mı? Carol. Ama lütfen Carole deme bana.'' ''Siz de bana asla Therese demeyin.'' ''Nasıl söylenmesini istersin? Therese mi?'' ''Evet. Sizin söylediğiniz gibi.'' Carol adını Fransızlar gibi Terez olarak söylüyordu. Kız adının sekiz on değişik biçimde söylenmesine alışmıştı. **Carol'un adını söyleyişinden ve onu söyleyen dudaklarından hoşlanıyordu. Eskiden zaman zaman ancak belli belirsiz bilincinde olduğu kesin olmayan bir özlem şimdi tanımlanabilen bir isteğe dönüşmüştü. Bu öylesine saçma, öylesine utandırıcı bir istekti ki, Therese hemen kafasından uzaklaştırdı.** (p. 54)
TT_2 by Selvi (2018)	Kadın, ''Belivet nasıl bir isim? diye sordu. Therese çekinerek, 'Çekçe,'' dedi. ''Ama sonradan değişmiş hali. Aslında-'' ''Çok orijinal.''

	Therese, Senin adın ne?'' diye sordu. Önadın yani?'' ''Adım mı? Carol. Lütfen bana hiçbir zaman Carol deme.'' Therese de ''Th'' harflerinin üstüne basa basa, ''Sen de bana Thereese deme,'' dedi. ''Nasıl telaffuz etmemi istersin? Therese mi?'' ''Evet. Şimdi söylediğin gibi.'' Carol onun adını Fransızlar gibi Terez diye söylüyordu. Therese adının on-on iki farklı söylenişine alışıktı, bazen kendisi bile değişik biçimde söylüyordu. **Carol'ın telaffuzunu beğendi ve adını söyleyen dudakları hoşuna gitti. Eskiden ara sıra ve belli belirsiz duyduğu sonsuz bir arzu, şimdi belirgin bir istek olarak ortaya çıkıyordu. Bu öylesine saçma, öylesine utanç veren bir arzuydu ki, Therese hemen kafasından sildi.** (p. 69)

These two examples crystallize the discovery journey of the protagonist Therese in respect of her feelings for Carol. Therese still tries to define and describe the way she feels about Carol. Though Therese constantly makes an effort to get her thoughts out of her system, she starts to admit that there is an inevitable link and instinctive lust developing between them. She even gets impressed by Carol articulating her name. In the following sentence, the translation of the word ''an indefinite longing'' appears to be ''kesin olmayan bir özlem'', by Harmancı, which does not reflect the same denotation as can be seen in the translation by Selvi. Direct translation of the word ''longing'' as ''özlem'' does not convey the sexual connotation of the context since Therese is not longing for an old feeling which is gone. On the contrary, she portrays a newly arousing emotion, particularly sexual emotion, that is why the sense of feeling is transferred partially. More importantly, Harmancı translates ''indefinite'' as ''kesin olmayan'' which does not give the correct meaning regarding the context. According to Harmancı's interpretation this word means ''ambiguity'' which is not the case. On the other side, Selvi translates the word string as ''sonsuz bir arzu'', empowered the feeling and picks an equivalent word. For that reason, it can be put forward that Selvi's translation belongs to the *acqueering* approach by Epstein in addition to the *queering* mode of Démont and Harmancı's translation belongs to the *misrecognizing* mode of Démont's methodology.

In the last bold sentence, the word string ‘’so embarassing a desire’’ is translated by Harmancı as ‘’öylesine utandırıcı bir istek’’ whereas Selvi translates it as ‘’öylesine utanç veren bir arzuydu ki’’. Difference between the sexual tones of these two words can be realized in the target texts. The translation by Harmancı corresponds to a similar meaning which achieves the mode of *queering* by Démont’s framework. However, the word choices of Selvi also convey the physical attraction that Therese has for Carol and create a stronger narrative in the target text. That is why, the translation by Selvi accomplishes *acqueering* approach by Epstein in addition to the *queering* mode of Démont

Example 6

ST (1952/2004)	Carol came up behind her and set her hands on Therese’s shoulders. Therese could see her hands in her memory--**flexible and strong, the delicate tendons showing as they pressed her shoulders. It seemed an age as her hands moved toward her neck and under her chin, an age of tumult so intense it blotted out the pleasure of Carol's tipping her head back and kissing her lightly at the edge of her hair.** Therese did not feel the kiss at all. (p. 35)
TT_1 by Harmancı (1992)	Carol arkasından yaklaşıp ellerini Therese’in omuzlarına dayadı. Therese bu elleri belleğinde görebiliyordu; **esnek ve güçlü, hassas ve kasları görünüyor omuzlarına bastırırken. Ellerin boynuna ve çenesinin altına kayması bir yüzyıl gibi geldi. Carol’un başını geriye çekip saçlarının kenarını hafifçe öpmesinin zevkini bile yok eden yoğun bir kargaşa yüzyılı.** Therese öpüşü hiç hissetmedi. (p. 69)
TT_2 by Selvi (2018)	Carol geldi, arkasında durdu, ellerini Therese’in omuzlarına koydu. Therese belleğindeki elleri gözünün önüne getiriyordu- **esnek ve güçlü, omuzlarına bastırdıkça belirginleşen incecik damarlı. Carol’ın elleri Therese’in boynuna ve çenesinin altına doğru hareket ederken zaman uzadıkça uzadı, öylesine yoğun bir heyecan anıydı ki Carol’ın başını hafifçe arkaya çekip saçının**

	kıyısına kondurduğu öpücüğün bile tadını çıkaramadı. O öpücüğü hiç hissetmedi. (pp .84-85)

This scene delineates the first physical encounter that took place between Therese and Carol. Therese was invited to Carol's house for the first time. According to Therese's point of view, the sexual tension cannot be overlooked at this stage and homosexual desire is there for all to see. In this excerpt, the physical image of Carol is described in Therese's mind as masculine and overprotective. Therese realizes that she sentimentally feels safe around Carol and replaces the boyfriend figure in her life with Carol. It can be rendered that the signs of homosexual lovemaking are translated literally in both translations. Readers of the target language can easily grasp the tempting romance between protagonists. Nevertheless, it is safe to assume that the excitement of having physical and emotional contact with someone of the same sex for the first time is expressed more uncongenially in the translation of Harmancı although he managed to convey the queer theme in a way. That is to say, these significant and intense word choices of translators such as ''yoğun bir heyecan anı, zevk, yoğun bir kargaşa yüzyılı'' transfer the homosexual emotions. Therefore, it can be regarded that the translations by Harmancı and Selvi follow the *queering* mode of Démont's framework.

Example 7

ST (1952/2004)	''Would you like to go to a restaurant in Newark where they have lights and Christmas music tonight? It's not a night club. We could have a decent dinner there, too." **"I really don't care about going anywhere--for myself."** **"You've been in that rotten store all day, and we haven't done a thing to celebrate your liberation."** **"I just like to be here with you," Therese said, and hearing the explanatory tone in her voice, she smiled.** (p. 46)

TT_1 by Harmancı (1992)	‘’Newark’ta Noel müziği çalınan bir lokantaya gidelim mi? Gece kulübü değildir. Güzel bir yemek yiyebiliriz? **‘’Ben yalnızca seninle birlikte olmak istiyorum.’’** (p. 88)
TT_2 by Selvi (2018)	‘’Bu gece ışık gösterisi yapılacak ve Noel şarkıları söylenecek olan Newark’taki bir lokantaya gitmek ister misin? Gece kulübü değil. Orada güzel bir yemek de yeriz.’’ **‘’Ben, şahsen bir yere gitmek istemiyorum.’’** **‘’Bütün gün o lanet olasıca mağazadaydın ve kurtuluşunu kutlamak için hiçbir şey yapmadık.’’** **Therese, ‘’Sadece burada, senin yanında olmak istiyorum.’’ dedi ve sesindeki duygularını açıklayan tonu fark ederek gülümsedi.** (p. 106)

This example depicts a scene occured right after Therese and Carol had had a long conversation over relationships, sex, men and women in general. Carol invites Therese on an official date at some fancy restaurant but she states that the only important thing is being with Carol which shows how much Therese is romantically interested in Carol. This passsage is translated by Selvi emphasizing *the explanatory tone* while Harmancı omits a great deal of this passage and kept the sentence ‘’Ben yalnızca seninle birlikte olmak istiyorum.’’ As can be seen, the sexual tones of this sincere conversation and sentimental thoughts of Therese are completely crossed off. Therese realizes her explanatory tone in her voice then smiles which unambivalently indicates that she begins to enjoy her feelings for Carol rather than being disturbed by them. The translation of Selvi firmly conveys the message that the protagonists in this conversation have feelings toward each other beyond friendship. Moreover, Selvi does not translate the last phrase word for word and rearrange the ST as ‘’duygularını açıklayan tonu’’ which supports the queer narrative in the TT. That is why, it falls under the category of *queering* mode according to Démont’s methodology. Conversely, the translation of Harmancı could not transfer the queer atmosphere through translation let alone translating the passage at all. The readers of the target language most likely to presume that this was just a ‘friendly’ conversation or a small talk between

women. Hence, the translation of Harmancı can be categorized under *misrecognizing* mode as he prefers to conceal the queer content.

Example 8-9-10

ST (1952/2004)	The nearest she could remember to being "in love" was the way she had felt about a boy she had seen a few times in the town of Montclair, when she rode in the school bus. He had curly black hair and a handsome, serious face, and he had been perhaps twelve years old, older than she then. She remembered a short time when she had thought of him every day. **But that was nothing, nothing like what she felt for Carol.** Was it love or wasn't it that she felt for Carol? And how absurd it was that she didn't even know. **She had heard about girls falling in love,** and she knew what kind of people they were and what they looked like. Neither she nor Carol looked like that. **Yet the way she felt about Carol passed all the tests for love and fitted all the descriptions. "Do you think I could?"** Therese asked simply, before she could debate whether she dared to ask. "What!" Richard smiled. "Fall in love with a girl? Of course not! My God, you haven't, have you?" "No," Therese said, in an odd, inconclusive tone, but Richard did not seem to notice the tone. (p. 56)
TT_1 by Harmancı (1992)	'Aşık olma' denebilecek bir durumu hatırlıyordu; Montclair kasabasında okul otobüsünde birkaç kere karşılaştığı bir oğlan. Kıvırcık kara saçlı, yakışıklı, ciddi bir yüzü olan oğlan kendisinden biraz daha büyük, on iki yaşında falan olmalıydı. Kısa bir süre her gün onu düşünmüştü. **Ama bu Carol'a karşı olan duyguları yanında hiçti.** O aşk mıydı, ya da Carol'a karşı hissettiği aşk değil miydi? Bunu bilememesi kadar saçma bir şey de olamazdı. **Kızların aşık olduklarını duymuştu**, ama onların nasıl insanlar olduklarını ve neye benzediklerini bilirdi. Ne kendisi ne de Carol onlara benzemiyorlardı. **Yine de Carol'a karşı duyguları tüm aşk sınavlarını geçiyor ve tüm tanımlara uyuyordu.** Sormaya cesareti olup olmadığını düşünmeden**, ''Ben aşık olabilir miyim?''**

	diye sordu. ''Ne''Richard gülümsedi. ''Bir kıza mı aşık olabilir misin? Elbette hayır! Tanrım, yoksa oldun mu?'' ''Hayır,'' dedi Therese. Ancak Richard onun garip ve kararsız ses tonunu fark etmemişti. (p. 104)
TT_2 by Selvi (2018)	Hatırladığı kadarıyla ''aşık olma''ya en yakın duygusu, okul otobüsünde giderken Montclair kasabasında gördüğü bir oğlan çocuğu için hissettikleriydi. Oğlanın dalgalı siyah saçları, yakışıklı, ciddi ifadeli bir yüzü vardı, olsa olsa on iki yaşındaydı, Therese'ten büyüktü. Kısa bir süre boyunca onu her gün düşündüğünü anımsadı. **Ama o hiç sayılmazdı, Carol'a hissettikleri aşk mıydı, değil miydi?** Bunu bile bilmeyişi ne saçmaydı. **Birbirlerine aşık olan kızları duymuşluğu vardı,** ne biçim insanlar olduklarını ve neye benzediklerini biliyordu. Ama ne kendisi benziyordu onlara ne de Carol. **Yine de Carol'a beslediği duygular aşkla ilgili bütün sorulara cevap oluyor ve bütün tanımlara uyuyordu.** Therese sorup sormaması gerektiğini düşünmeye fırsat bulamadan, **''Ben öyle aşık olabilir miydim?''** deyiverdi. Richard, ''Ne?'' diye gülümsedi. ''Bir kıza aşık olmak mı? Tabii ki hayır! Aman tanrım, öyle birine aşık olmadın, değil mi?'' Therese tuhaf, kararsız bir sesle, ''Hayır,'' dedi, ama Richard ses tonundaki tuhaflığı fark etmemiş gibiydi. (s. 124)

This excerpt starts with a depiction of being in love from the Therese's point of view in addition to the comparison of her former romantic experiences and uncertain relationship with Carol. Therese elucidates her thoughts on her previous emotional relations with men which are incommensurably much more different than with Carol. It can be construed that Therese partially acknowledges her lesbianism in her inner world and the further sentence ''Yet the way she felt about Carol passes all the test for love and fitted all the descriptions'' evinces that the feelings she has for Carol are what she calls true love unlike her previous relationships with men. Therese values the way she feels about Carol as the same with being in love which creates a homosexual narrative. According to these translations, it can be rendered that the queerness of the source text is protected and reproduced in the target texts. For this reason, it can be deduced that both

Harmancı and Selvi follow *queering* mode of translation by Démont's methodology in this example.

In the second bold sentence, which can be rendered as Example 9, Therese happens to find herself in a situation where she compares men and women in terms of romantic relations. She considers one of her teenage-girl relationships superficial and plain incomparable to what she feels about Carol. Addedly, given her feelings for Carol, Therese starts to think on girls falling in love with each other. Since she has no such experience related to that subject, she feels troubled about homosexuality. When examining the translations by Harmancı and Selvi, the first piece appears rather uncertain. Harmancı translates this part as ''Kızların aşık olduklarını duymuştu, ama onların nasıl insanlar olduklarını ve neye benzediklerini bilirdi.'' Aforementioned girls in the ST that author implies are lesbian girls falling in love with each other. However, readers of the TT would most probably suppose that girls just fall in love without mentioning to whom according to the translation by Harmancı. On the contrary, this sentence is translated by Selvi as ''Birbirlerine aşık olan kızları duymuşluğu vardı, ne biçim insanlar olduklarını ve neye benzediklerini biliyordu'' which clearly renders the exact meaning of the ST and refers to lesbian girls who love each other romantically. Selvi, thus and so, does not let the meaning get lost through translation and conveys the implied meaning. Therefore, it can be deduced that Harmancı adopts the *minoritizing* mode of translation and makes it ambiguous while Selvi adopts *queering* mode of translation by Démont's framework, and moreover by adding ''birbirine aşık olan kızlar'', which means ''girls falling in love with each other'', she increases the emphasis, and prefers *acqueering* approach according to Epstein.

In the last bold sentence, which is Example 10, Therese argues with Richard over whether she could catch feelings for another woman. She simply asks ''Do you think I could?''. Harmancı, traditionally, translates this part as ''Ben aşık olabilir miyim?'' and does not transfer any implicit meaning. On the contrary, Selvi puts additional queer layer to her interpretation in the TT and intensifies the context

with this phrase ‘’öyle aşık olmak’’. Due to the fact that Selvi uses such words that do not exist in the ST actually unveils her manner and style in terms of translation. According to her interpretation, TT reader would most probably comprehend the difference between normative man-woman relation and issue of a woman to be able to like another woman. Selvi puts forward this distinction intentionally and adopts *queering* mode according to Démont and *acqueering* approach according to Epstein while Harmancı adopts *minoritizing* mode of translation.

Example 11

ST (1952/2004)	"'Why don't I read it now?" he asked. "Go ahead," she answered with a brusqueness that Richard either didn't hear or ignored, because he simply lay back on the couch with the manuscript in his hands and began to read. She picked up a book of matches from the shelf**. No, he only recognized the "miles away" moods, she thought, when he felt himself deprived of her by distance. And she thought suddenly of the times she had gone to bed with him, of her distance then compared to the closeness that was supposed to be, that everyone talked about. It hadn't mattered to Richard then, she supposed, because of the physical fact they were in bed together. And it crossed her mind now, seeing Richard's complete absorption in his reading, seeing the plump, stiff fingers catch a front lock of his hair between them and pull it straight down toward his nose, as she had seen him do a thousand times before, it occurred to her Richard's attitude was that his place in her life was unassailable, her tie with him permanent and beyond question, because he was the first man she had ever slept with.** Therese threw the match cover at the shelf, and a bottle of something fell over. (p. 62)
TT_1 by Harmancı (1992)	’Bunu neden şimdi okumuyorum ki?’’ Therese Richard’ın ya duymadığı ya da aldırmadığı ters bir sesle ‘’Oku bakalım,’’ dedi. Richard divana yaslanıp okumaya başlamıştı

	bile. Therese raftan bir kutu kibrit aldı**. Hayır, Richard yalnızca kendisini ondan yoksun hissettiğinde 'çok uzaklardasın' demesini bilirdi. Therese onunla kaç kere yattığını ve o anlarda Richard'dan ne kadar uzak olduğunu hissetmesini hatırladı. Yatakta birlikte oldukları sırada Richard bu uzaklığı önemsememişti. Ve şimdi onun kendini tümüyle okumaya verdiğini, tombul ve sert parmaklarının alnına düşen bir tutam saçı daha önce binlerce kere yaptığını gördüğü gibi burnunun ucuna doğru çekiştirmesini görünce, onun yattığı ilk erkek olması nedeniyle kendi yaşamında tartışmasız bir yeri olduğunu ve ona olan bağlılığının sürekli ve kesin olduğunu düşündü.** Therese kibrit kutusunu rafa attı, bir şişe devrildi. (p. 114)

In this scene, the protagonist Therese tries to find a way to explain her feelings toward Richard and make sense out of it. She repeatedly asserts that there is both physical and emotional distance between Richard through their relationship. The bold sentence in the ST demonstrates the lack of intimacy between them according to Therese. She speculates that their emotional closeness is dependent on their physical connection and the fact that Richard is the first person she has ever had sex with. Therese realizes that although she has a sexual history with Richard, she still feels miles away from him. For this reason, she takes another step to acknowledge her lesbianism. According to the translation by Harmancı and Selvi, the same message can be observed in the target language. The main idea about these two translation examples is that they set forth how Therese begins to realize her relationship more clearly. This scene is one of the significant turning points in the storyline with respect to understanding Therese's feelings and sexual orientation about herself. It can be asserted that the main character of the story commences to be aware of her true self in the source text and that idea appears on both pieces of translation. Overall, it is safe to state that Harmancı and Selvi deliver the implied message and employ *queering* method of Démont.

Example 12-13

ST (1952/2004)	Therese took the cigarette that Abby offered her. Abby knew, she thought. **And perhaps she was in love with Carol, too**. It put Therese on guard with her. It created a tacit rivalry that gave her a curious exhilaration, a sense of certain superiority over Abby--emotions that Therese had never known before, never dared to dream of, **emotions consequently revolutionary in themselves.** So their lunching together in the restaurant became nearly as important as the meeting with Carol. (p. 65)
TT_1 by Harmancı (1992)	Therese, Abby'nin ikram ettiği sigarayı aldı. Abby biliyor, diye düşündü. **Belki o da Carol'a aşıktı.** Therese dikkatli olmak zorundaydı. Bu sessiz rekabet kendisinde garip bir heyecan yaratmıştı. Abby'e karşı bir üstünlük duygusu vardı içinde; **Therese daha önce bu duyguları ne tanımış ne de hayal edebilmişti.** Lokantada karşı karşıya yemek yemeleri Carol ile buluşmak kadar önemliydi. (p. 120)
TT_2 by Selvi (2018)	Therese, Abby'nin uzattığı sigarayı aldı. Abby biliyor, diye düşündü**. Hatta belki o da Carol'a aşıktı.** Bu olasılık Therese'in tetikte durmasına yol açtı. Bu gizli rekabet ona tuhaf bir neşe, Abby'den daha üstün olma duygusu veriyordu, bunlar Therese'in daha önce duymadığı, hayal bile edemediği hisler, **başlı başına devrim gibi duygulardı.** Böylece o lokantada yedikleri yemek neredeyse Carol'la buluşmak kadar önem kazandı. (p. 143)

This scene depicts Therese's jealousy towards Carol's friend Abby and also her attraction for Carol. Abby is a bosom friend of Carol and is known for being her side from their childhood. Therese suspects that Abby might not see Carol as just a friend although Carol usually mentions Abby as her friend. There are several sentences which indicate Therese's genuine feelings to Carol such as ''And perhaps she was in love with Carol, too.''. Not only Therese but also Abby happens to be in love with Carol, Therese implies. This line also puts an end to Therese's confusion and she finally calls her inner feelings love. Both translators

literally translate this sentence, thus employ *queering* translation mode according to Démont.

Second example in this passage is about another important sentence. The sentence ‘’emotions that Therese had never known before, never dared to dream of, emotions consequently revolutionary in themselves’’ confirms the homosexual identity of Therese in the eyes of the readers. Despite the fact that Harmancı’s translation can transfer the queer feelings of the protagonist, it does not reflect the same strong energy as the translation by Selvi does. As can be seen, Selvi stresses this phrase as ‘’başlı başına devrim gibi duygulardı’’ that ultimately draws forth how effectual and strong her feelings are. Harmancı decides to disregard this part and transfers the phrase as ‘’bu duygular’’ which has neither connotative nor denotative meaning and makes the target text plain and simple. However, the target text audience could not grasp the disguised feelings and same-sex attraction of Therese for Carol. For that reason, it can be inferred that Harmancı adopts *misrecognizing* mode while Selvi adopts *queering* mode according to Démont’s methodology.

Example 14

ST (1952/2004)	The page she had written last night, Therese thought, had nothing to do with this Carol, was not addressed to her. **I feel I am in love with you, she had written, and it should be spring. I want the sun throbbing on my head like chords of music. I think of a sun like Beethoven, a wind like Debussy, and birdcalls like Stravinsky. But the tempo is all mine.** (p. 72)
TT_1 by Harmancı (1992)	Therese, dün gece kağıda yazmış olduklarımın bu Carol’la ilgisi yok diye düşündü. **Sana aşık olduğumu hissediyorum, diye yazmıştı. Şimdi bahar olmalı. Güneşin başımda müzik gibi gümdürdemesini istiyorum. Beethoven gibi bir güneş, Debussy gibi bir rüzgar ve Stravinsky gibi kuş sesleri hayal ediyorum. Ama tempo tümüyle benim.** (p. 132)

TT_2 by Selvi (2018)	Therese bir gece önce yazdığı sayfanın bu Carol'la uzaktan yakından ilgisi olmadığını, ona yazılmadığını düşündü. **Sana aşık olduğumu hissediyorum, diye yazmıştı, ve ilkbahar olmalı. Güneşin kafamın içinden müzik akorları gibi vura vura geçmesini istiyorum. Beethoven gibi bir güneş, Debussy gibi bir rüzgar, Stravinsky gibi kuş cıvıltıları hayal ediyorum. Ama tempo tamamen benim.** (p. 158)

This scene between Therese and Carol took place right after Therese had met with Abby. Therese feels rather upset over how Abby treats her impolitely at lunch and is seeking for a sign to see if Carol really cares for her. As she fights the voices in her head, she recalls a passage she wrote before that reveals romantic shades. That specific part of her note reveals her confession about she is being in love with Carol. She expresses her feelings with an artistic tone. This excerpt in this paragraph is translated by Harmancı as ''Sana aşık olduğumu hissediyorum''. The homosexual desire and love images are preserved through literal translation and reemerged in the target language. The same translation strategy has been adopted by Selvi and quite similar meaning can be observed in her translation. In a nutshell, it can be concluded that the notion of queerness has been conveyed when we compare the pieces of translation by Harmancı and Selvi. Both Harmancı and Selvi literally translate the passage and thus employ *queering* mode of translation by Démont.

Example 15

ST (1952/2004)	Carol gave her a glass. **"Some things are always vague, darling." It was the first time Carol had called her darling. "What things?"** Therese asked. She wanted an answer, a definite answer. (p. 78)
TT_1 by Harmancı (1992)	Carol kıza kadehi uzattı. **''Bazı şeyler hep belirsizdir canım.'' Carol ilk kez kendisine canım demişti.** ''Hangi şeyler?'' diye sordu. Kesin bir yanıt istiyordu. (p. 143)
TT_2 by Selvi (2018)	Carol ona kadehi uzattı. **''Bazen bazı şeylerin anlaşılması güçtür, hayatım.''**

	Carol ona ilk kez hayatım diyordu. Therese, ‘’Ne gibi şeyler?”diye sordu. Bir cevap, kesin bir cevap istiyordu. (p.169)

In this example, Carol finally calls Therese ‘’darling’’ as their relationship forms slowly. Therese also realizes that the way Carol calls her darling is something new and unusual. In reference to the Longman Dictionary of Contemporary English, the noun word darling is ‘’used when speaking to someone you love’’ (‘’Longman,’’ n.d.). The first Turkish lexical meaning of the word is ‘’sevgili, yâr’’ according to the English-Turkish Cambridge Dictionary (‘’Cambridge Dictionary,’’ n.d.). Although the second and third meanings of this word are ‘’sevimli, hoş kimse’’, they do not represent the same semantic reaction within this context since this word may be used to sincere friends or romantic lovers and the target text reader could only understand the difference from the context. For that reason, the Turkish word choices for darling such as ‘’canım, şekerim, hayatım’’ do not reflect the sexual tone of the source text. For instance, the word ‘’şekerim’’ means ‘’genellikle kadınların kullandığı sevgi bildiren bir seslenme sözü’’ or ‘’canım’’ means ‘’çok güzel, çok değer verilen’’ in the Turkish Language Association Dictionary (‘’TDK,’’ n.d.) and the word ‘’hayatım’’ has a similar meaning as well. On that account, only the first Turkish lexical meanings of the word ‘’darling’’ such as ‘’sevgilim, yârim, aşkım’’ preserve Carol’s real feelings and convey it to the target text while other forms of address may create ambiguity resulted from translation.

According to the translations by Harmancı and Selvi, they use words as ‘’canım’’ and ‘’hayatım’’ respectively. The way Carol uses this word is eminently sincere and romantic starting from this stage of the story. However, both translators do not translate this word with its equivalent translation ‘’aşkım’’, instead they compensate it for similar but not as strong Turkish words. For that reason, these word choices for darling partially express the sincere tone to the target texts. Thus, it can be deducted that Harmancı and Selvi adopt *minoritizing* mode of translation by Démont.

Example 16

ST (1952/2004)	RICHARD BEGAN IT. "Why do you like her so much?" It was an evening on which she had broken a date with Richard on the slim chance Carol would come by. Carol hadn't, and Richard had come by instead. Now at five past eleven in the huge pink-walled cafeteria on Lexington Avenue, she had been about to begin, but Richard was ahead of her. **"I like being with her, I like talking with her. I'm fond of anybody I can talk to." The phrases of some letter she had written to Carol and never mailed drifted across her mind as if to answer Richard. I feel I stand in a desert with my hands outstretched, and you are raining down upon me.** **"You've got a hell of a crush on her,"** Richard announced, explanatorily and resentfully. Therese took a deep breath. Should she be simple and say yes, or should she try to explain it? What could he ever understand of it, even if she explained it in a million words? (p. 88)
TT_1 by Harmancı (1992)	Konuyu Richard açtı. ‘’Ondan neden bu kadar hoşlanıyorsun?’’ Carol’un geleceğini umarak Richard’la randevusunu iptal ettiği bir geceydi. Carol gelmemiş, ama Richard gelmişti. Lexington Caddesi’ndeki pembe duvarlı kafeteryada saat on biri beş geçiyordu ve Therese’in açmak istediği konuda Richard kendisinden önce davranmıştı. **‘’Onunla olmaktan hoşlanıyorum. Onunla konuşmaktan hoşlanıyorum. Konuşabildiğim her insandan hoşlanırım ben.’’ Carol’a yazıp da postalamadığı mektuptan parçalar şimdi Richard’ın sorusuna yanıt olarak zihninden geçiyordu. *Bir çölde ellerimi açmış hissediyorum kendimi ve sen de başıma yağan yağmursun.*** **‘’Sen bu kadına tutulmuşsun,’’ dedi Richard açıklarcasına ve kırgıncasına.** Therese derin bir soluk aldı. Basit olup evet mi deseydi, yoksa açıklamaya mı çalışsaydı? Bir milyon sözcükle bile anlatsaydı hiç anlayabilir miydi? (p. 162)

TT_2 by Selvi (2018)	Konuyu Richard açtı. ''Onu neden bu kadar çok seviyorsun?'' Therese'in, belki Carol gelir diye Richard'la randevusunu iptal ettiği bir akşamdı. Carol gelmemiş, onun yerine Richard çıkagelmişti. Lexington Bulvarı'ndaki pembe duvarlı kocaman kafeteryada gece on biri beş geçiyordu, Therese o konuyu açmak üzereydi ama Richard ondan önce davrandı. **''Onunla beraber olmak hoşuma gidiyor, onunla sohbet etmeyi seviyorum. Konuşabildiğim insanlardan hoşlanıyorum.'' Carol'a yazdığı ama göndermediği bir mektuptaki sözler Richard'ın sorusuna yanıt gibi aklından geçiyordu. *Ellerini uzatmış bir çölde duruyorum sanki ve sen üzerime yağıyorsun.* Richard durumu tanımlayarak ve öfkelenerek, ''Sen bu kadına aşıksın,'' dedi.** Therese derin bir nefes aldı. Lafı uzatmadan evet öyle mi demeliydi yoksa açıklamaya mı çalışmalıydı? Duygularını bir milyon sözcükle açıklasa bile, Richard bunu anlayabilir miydi acaba? (p. 190)

This passage is a pivotal confrontation of Richard and Therese regarding Therese's exact sexual orientation and feelings. Richard, as her boyfriend, questions Therese whether she sees Carol more than friend and Therese is so indifferent that would not attemp to deny her feelings for another woman. Besides, she takes forward and recalls the letter she wrote which admits her love for Carol. Richard interrogates Therese with such questions as ''Why do you like her so much?'', ''You've got a hell of a crush on her''. These lines are translated pretty much the same but have slightly different meanings behind. Harmancı chooses ''hoşlanmak'' and ''tutulmak'' for ''like'' and ''got a hell of a crush'' whereas Selvi uses ''sevmek'' and ''aşık olmak''. Even though both pieces of translation do not confuse the target text audience, the work of Selvi transmits stronger homosexual emotions in a clearer way because ''birine aşık olmak'' and ''sevmek'' have much more deeper meanings than ''hoşlanmak'' and ''tutulmak''. In other words, the word choices of Harmancı diminish the intensity of queer context. In brief, it can be said that although Harmancı adopts a literal translation and finds an equivalent word for each word, Selvi interprets the notion and does not let the ambiguity

make her translation lose its power and adopts *acqueering* approach by Epstein in addition to the *queering* mode of Démont while Harmancı's translation falls into the *queering* mode category by Démont.

Example 17-18

ST (1952/2004)	**"What do you mean you're fond of her? Do you want to go to bed with her?" Therese had replied, "Do you think I would tell you if I did?" while a quick succession of emotions--humiliation, resentment, loathing of him--had made her speechless, had made it almost impossible for her to keep walking beside him.** And glancing at him, she had seen him looking at her with that soft, inane smile that in memory now looked cruel, and **unhealthy**. And its **unhealthiness** might have escaped her, she thought, if it weren't that Richard was so frankly trying to convince her she was **unhealthy**. (p. 90)
TT_1 by Harmancı (1992)	**''Ondan hoşlanıyorum ne demek? Onunla yatmak mı istiyorsun?'' Therese de buna, ''Bunu isteseydim bile sana söyler miydim?'' demişti. Bu arada arka arkaya gelen bir dizi duygu- kendini küçük hissetme, kırgınlık, Richard'tan nefret etme- kendisini konuşamayacak bir duruma getirmiş, Richard'ın yanında yürümesini engellemişti.** Richard'a bakınca, onun da zalim ve **hastalıklı** bir bakışla kendisine baktığını görmüştü. Onu **hastalıklı** olduğuna o kadar içten bir şekilde inandırmaya çalışmasaydı, Therese, Richard'ın bakışının **hastalıklılığını** gözden kaçırabilirdi. (p. 167)
TT_2 by Selvi (2018)	**''Ondan hoşlanıyorum derken ne demek istiyorsun? Onun koynuna girmeyi mi arzuluyorsun?''** **Therese – küçük düşürme, içerleme, ondan nefret etme gibi- farklı duygularla soluğu kesilerek, ''Eğer öyle bir arzu duysam sana söyler miydim sanıyorsun?'' diye cevap vermişti; o duygular yüzünden dili tutuluyor, Richard'ın yanında yürümeye bile tahammül edemiyordu.** Richard'a bakarken onun kendisine o yumuşak, anlamsız tebessümle baktığını görmüştü ve şimdi o anları anımsayınca o gülümseme zalimce ve **hastalıklı** geliyordu. Richard

	onu **hastalıklı** davrandığına öylesine açıkça ikna etmeye çalışmasa, belki Therese de o tebessümdeki **hastalıklı** niteliği fark etmeyecekti. (p. 195)

This scene starts with an ongoing quarrel between Richard and Therese over Carol. Richard recurrently shows his infelicity towards Carol and begins to admit something beyond friendship has been formed in between Carol and Therese. He questions the situation in the first bold sentence and suspects that there might be sexual intercourse or at least desire. Therese has no tolerance at all for Richard and does not see Richard worth explaining what is going on with Carol since she always remembers how Richard expressed his detestation for the idea of woman loving another woman. Selvi chooses to translate this sentence with ''hoşlanmak'' and ''koynuna girmeyi arzulamak'' and Harmancı as ''hoşlanmak'' and ''yatmak istemek''. With different word choices, both translators managed to convey the message directly. The target language audience could grasp the queer context and what Richard actually implies. Briefly, it can be said that Harmancı and Selvi both employ *queering* mode of Démont, while Selvi adopts *acqueering* approach by Epstein in addition to the queering mode of Démont, since she added words and phrases such as ''koynuna girmek'', ''arzulamak'' which tone up the narrative.

Secondly, the bold words ''unhealthy'' and ''unhealthiness'' also reveal the way Richard sees Therese's feelings for Carol. As one of the common assumptions of the homophobic world, Richard also finds *unhealthy* any indicator of homosexuality. This narrative actually sets an example for homophobic, biphobic or transphobic language. This word is translated as ''hastalıklı'' in both pieces of translation which renders the homophobic idea behind. For this reason, it can be asserted that both Selvi and Harmancı employ *queering* mode of Démont's framework and thus contributed to the awareness mentioned in the ST.

Example 19

ST (1952/2004)	Therese poured more coffee into the cup they were sharing. She was acquiring a taste for black coffee. "How nervous I was the first time I held this cup. You brought me coffee that day. Remember?" "I remember." "How'd you happen to put cream in it that day?" "I thought you'd like it. Why were you so nervous?" Therese glanced at her. **"I was so excited about you," she said, lifting the cup. Then she looked at Carol again and saw a sudden stillness, like a shock, in Carol's face. Therese had seen it two or three times before when she had said something like that to Carol about the way she felt, or paid Carol an extravagant compliment. Therese could not tell if she were pleased or displeased.** (p. 101)
TT_1 by Harmancı (1992)	Therese birlikte kullandıkları fincana biraz daha kahve koydu. O da şekersiz kahveye alışmaya başlamıştı. ‘’Bu fincanı ilk elime aldığımda nasıl da heyecanlıydım,’’ dedi. ‘’O gün bana kahve getirmiştin. Hatırladın mı?’’ ‘’Hatırlıyorum.’’ ‘’O gün neden süt katmıştın?’’ ‘’Öyle sevdiğini sanmıştım. Neden o kadar heyecanlıydın?’’ Therese Carol’a baktı. **‘’Senin yüzünden,’’ dedi fincanı kaldırarak. Carol’a bir kere daha baktı ve yüzünde aniden bir şok gibi gelen durgunluk ifadesini gördü. Kendisinin neler hissettiğini söylediğinde, ya da Carol’a aşırı derecede iltifat ettiğinde de aynı ifadeyle karşılaşmıştı. Onun memnun olup olmadığını anlayamıyordu.** (p. 186)
TT_2 by Selvi (2018)	Therese ortaklaşa içtikleri fincana biraz daha kahve koydu. Şekersiz kahveyi sevmeye başlıyordu. ‘’Bu fincanı ilk tuttuğumda ne kadar gergindim. O gün bana kahve getirmiştin. Hatırlıyor musun?’’ ‘’Hatırlıyorum.’’ ‘’O gün kahveye krema koymak nereden aklına geldi?’’ ‘’Seveceğini düşündüm. Neden o kadar gergindin?’’ Therese, Carol’a baktı. Fincanı kaldırırken, **‘’Senin yanında çok heyecanlanıyordum,’’ dedi. Sonra tekrar Carol’a baktı ve Carol’un**

	yüzünün şoktan donakalmış gibi kıpırtısız olduğunu gördü. Carol'a daha önce de birkaç kez onun için neler hissettiğini söylediği veya fazlasıyla kompliman yaptığı zaman aynı ifadeyi görmüştü. Söylediği şeylerin Carol'ın hoşuna gidip gitmediğini kestiremiyordu. (p. 216)

This excerpt depicts a scene which Therese discusses and explains her feelings for Carol face to face. They recall the first time they have had coffee together and Carol asks why Therese was so nervous that day. Therese's answer reveals her interest and concern for Carol. Harmancı decides to translate this part as ''Neden o kadar heyecanlıydın? Therese Carol'a baktı. 'Senin yüzünden,' dedi fincanı kaldırarak.'' Although this piece of translation does not directly affect the queerness of the source text, it overshadows the representation of emotions as can be seen from previous examples of Harmancı's work. On the other hand, this part was translated as 'Neden o kadar gergindin?' Therese, Carol'a baktı. Fincanı kaldırırken, 'Senin yanında çok heyecanlanıyordum,' dedi'' by Selvi. Harmancı decides to translate ''nervous'' as ''heyecanlı'', for that reason he translates as ''Senin yüzünden'' which cannot express the equivalent emotions. However, these words -nervous,excited- are translated as ''gergin'' and ''heyecanlı'' in Selvi's translation which clear up the ambiguity. Second half of the excerpt explicates that Carol has also the same excitement and is not able to react properly toward Therese when they converse with her about their feelings overtly for the first time which is a phenomenon called ''gay panic''. These tiny clues form a sound basis for the target reader to grasp the chemistry between protagonists. Both Harmancı and Selvi interpret this part almost the same and do not let the meaning get lost in translation. Overall, the translation of Selvi dominantly adopts the *acqueering* approach of Epstein in addition to the queering mode of Démont whereas Harmancı adopts *queering* mode by Démont's methodology.

Example 20-21

ST (1952/2004)	**"Darling, I forgot my towel. I-think it's on a chair."** Therese got it and took it to her, and in her nervousness as **she put the towel into Carol's outstretched hand her eyes dropped from Carol's face to her bare breasts and down**, and she saw the quick surprise in Carol's glance as she turned around. Therese closed her eyes tight and walked slowly toward the bed, seeing before her closed lids the image of Carol's naked body. (p. 104)
TT_1 by Harmancı (1992)	**''Canım, havlumu almayı unutmuşum. İskemlenin üstünde galiba.''** Therese havluyu alıp götürdü. **O heyecanlı haliyle havluyu Carol'un uzattığı eline verirken gözleri de kadının yüzünden göğüslerine ve sonra daha aşağı kaydı.** Arkasını dönerken Carol'un gözlerindeki şaşkınlığı gördü. Therese gözlerini yumdu ve yavaş adımlarla yatağa doğru yürüdü, ancak kapalı gözkapakları ardında Carol'un çıplak vücudunu görüyordu. (p. 192)
TT_2 by Selvi (2018)	**''Hayatım, havlumu unutmuşum. Galiba sandalyenin üstünde.'' Therese havluyu aldı, o gerginlik içinde havluyu Carol'ın uzattığı eline koyarken gözleri Carol'ın yüzünden çıplak göğüslerine ve daha aşağıya kaydı,** başını çevirince Carol'ın bakışındaki bir anlık şaşkınlığı fark etti. Therese gözlerini sımsıkı yumarak ve kapalı gözkapaklarının içinde Carol'ın çıplak vücudunun imgesini görerek ağır ağır karyolaya yürüdü. (p. 223)

This scene is a rather significant point in the storyline by the reason of its being the first physical and sexual interaction between Therese and Carol. In addition to this, Carol calls Therese darling at the begining of their conversation. They start to use pronouns and called each other as the way lovers do. Harmancı and Selvi choose similar words in the Example 15. Therese and Carol become lovers at this point of the story and Carol will mean when she calls Therese ''darling'' from now on. Harmancı chooses the word ''canım'' for ''darling'' while Selvi picks ''hayatım'' once again. Although the word choices of Selvi and Harmancı does not harm the meaning, they do not reflect the same tone as the literal translation

word ‘’aşkım. Therefore, it can be regarded that both translators execute *minoritizing* mode by Démont.

In the second bold sentence, it can be observed that Therese gets to see Carol’s naked body parts for the first time and is attracted by them sexually in that moment and later on. It can be construed that Therese is charmed by Carol’s naked body and keeps recreating that image in her mind. Both Harmancı and Selvi manage to transmit the emotion in the target language. Furthermore, the translation of Selvi elaborates the implied feelings with word choices and detailed descriptions in compliance with the ST. Harmancı deletes the word ‘’bare’’ in his translation and interprets the opinions of the protagonists more simply. Hence, the work of Selvi follows *acqueering* approach in addition to the *queering* mode of Démont yet Harmancı follows the *queering* mode by Démont for this example.

Example 22-23

ST (1952/2004)	Therese still felt the effects of what she had drunk, the tingling of the champagne that drew her painfully close to Carol. If she simply asked, she thought, **Carol would let her sleep tonight in the same bed with her. She wanted more than that, to kiss her, to feel their bodies next to each other's.** Therese thought of the two girls she had seen in the Palermo bar. They did that, she knew, and more. And would Carol suddenly thrust her away in disgust, if she merely wanted to hold her in her arms? And would whatever affection. Carol now had for her vanish in that instant? A vision of Carol's cold rebuff swept her courage clean away. **It crept back humbly in the question, couldn't she ask simply to sleep in the same bed with her?** (p. 108)
TT_1 by Harmancı (1992)	Therese hala içtiklerinin etkisindeydi, şampanyanın karıncalamasıyla kendisini ıstırap verecek kadar Carol’a yakın hissediyordu. **Therese istemiş olsaydı Carol’un kendisini o gece yatağına alacağına emindi. Onu öpmek, vücutlarının birbirine değdiğini hissetmek istiyordu.** Palermo barında gördüğü iki kızı hatırladı. Onlar da bunları ve kuşkusuz daha fazlasını yapıyorlardı. Kendisi onu yalnızca kolları

	arasında tutmak isteseydi Carol tiksinerek onu iter miydi? Carol'un şimdi var olan sevgisi o an içinden uçup gider miydi? Carol'un kendisini terslemesi tüm cesaretini alıp götürmüştü. **Ama yine de az da olsa cesaretini toplayıp ona yalnızca birlikte yatmak istediğini söylemeye çalıştı.** (p. 198)
TT_2 by Selvi (2018)	Therese içtiklerinin etkisini, onu içini sızlatan bir biçimde Carol'a yakınlaştıran şampanyanın verdiği tatlı ürpertiyi hala hissediyordu. **Eğer açıkça isteyecek olsa, bu gece koynunda yatmasına Carol'ın izin vereceğini düşünüyordu. Onun koynunda yatmaktan da fazlasını istiyordu; onu öpmeyi, vücutlarının birbirine değmesini arzuluyordu.** Palermo Bar'da gördüğü iki kızı düşündü. Onların öyle yaptıklarını biliyordu, hem daha fazlasını da. Şayet sadece sarılmak istese bile Carol tiksintiyle iter miydi onu? Carol'ın buz gibi tepkisini aklından geçirmek Therese'in bütün cesaretini kırdı. **Ama o cesaret, sadece aynı yatakta yatma gibi alçakgönüllü bir istek olarak yeniden belirdi.** (p. 230)

This scene can be considered as a follow-up scene where Therese continues to grow sexual fantasies about Carol. They have just started their journey and spend some private time together. Therese desires to kiss and go to bed with Carol, thrust her body to Carols' yet has some doubts about whether Carol likes it or not. This moment of hesitation and dilemma indicates that they still do not show their true colours and have it out. Therese cannot name the feeling and have a solid idea about their relationship but instinctively expresses her feelings toward Carol. The first bold sentence in the source text is translated directly by Harmancı as ''Therese istemiş olsaydı Carol'un kendisini o gece yatağına alacağına emindi.'' which does not affect the queerness of the source text but the translation of Selvi ''Eğer açıkça isteyecek olsa, bu gece koynunda yatmasına Carol'ın izin vereceğini düşünüyordu''- strengthens the queer narrative since ''koynunda yatmak'' has much more stronger meaning in the Turkish language. Besides, Harmancı omits the ''she wanted more than that'' part whereas Selvi translates it as ''Onun koynunda yatmaktan da fazlasını istiyordu''. On that account, it can be interpreted that Selvi achieves *acqueering* approach of translation according to

Epstein in addition to *queering* mode of Démont while Harmancı adopts *queering* mode by Démont's framework.

Second bold sentence in the source text shows that Therese still thinks of sleeping with Carol in the same bed. Harmancı translates this part as ''birlikte yatmak istemek'' and Selvi translates it as ''aynı yatakta yatma gibi alçakgönüllü bir istek''. As can be seen, both translations clearly indicate the same meaning and consequently preserve the queerness of the source text. With that being said, it is safe to deduce that both pieces of translation can be categorized under the mode of *queering* by Démont.

Example 24

ST (1952/2004)	She rode up in an elevator and she was acutely conscious of Carol beside her, as if she dreamed a dream in which Carol was the subject and the only figure. In the room, she lifted her suitcase from the floor to a chair, unlatched it and left it, and stood by the writing table, watching Carol. As if her emotions had been in abeyance all the past hours, or days, they flooded her now as she watched Carol opening her suitcase, taking out, as she always did first, the leather kit that contained her toilet articles, dropping it onto the bed. She looked at Carol's hands, at the lock of hair that fell over the scarf tied around her head, at the scratch she had gotten days ago across the toe of her moccasin. "What're you standing there for?" Carol asked. "Get to bed, sleepyhead." **"Carol, I love you."** Carol straightened up. Therese stared at her with intense, sleepy eyes. Then Carol finished taking her pajamas from the suitcase and pulled the lid down. She came to Therese and put her hands on her shoulders. She squeezed her shoulders hard, as if she were exacting a promise from her, or perhaps searching her to see if what she had said were real. **Then she kissed Therese on the lips, as if they had kissed a thousand times before.**

	"Don't you know I love you?" Carol said. Carol took her pajamas into the bedroom, and stood for a moment, looking down at the basin. (p. 109)
TT_1 by Harmancı (1992)	Therese otelden içeri girerken hala kendine gelememişti. Asansörle yukarı çıkarken yanında duran Carol'un varlığını çok keskin bir şekilde hissediyordu, sanki Carol'un hem konusu hem de tek kişisi olduğu bir rüya görüyordu. Odaya girince bavulunu yerden kaldırıp bir iskemlenin üstüne koydu, kapağını açtı ve yazı masasının yanına gidip Carol'a baktı. Geçmiş saatler ve günler boyunca baskı altında tuttuğu duyguları, şimdi Carol'un bavulunu açıp her zaman ilk olarak yaptığı gibi tuvalet eşyalarının bulunduğu deri çantayı alıp yatağının üstüne atmasıyla birden bir sel gibi kaplamıştı kendisini. Carol'un ellerine başına bağladığı eşarptan dışarı fırlamış bir tutam saçına baktı. ''Orada ne diye öyle duruyorsun?'' dedi Carol. ''Uykucu, yatağa girsene.'' **''Carol, seni seviyorum.''** Carol doğruldu. Therese uykulu ve dikkatli gözlerle bakıyordu kendisine. Carol bavulundan pijamasını çıkartıp kapağını kapattı. Therese'in yanına gelip ellerini omuzlarına koydu. Sanki kendisinden bir söz alıyormuş gibi omuzlarını sıktı**. Sonra sanki daha önce binlerce kez öpüşmüşler gibi kızı dudaklarından öptü.** **''Benim seni sevdiğimi bilmiyor musun?'' diye sordu Carol.** Carol pijamasını banyoya götürdü, bir an küvete baktı. (p. 200)
TT_2 by Selvi (2018)	Otel lobisinde yürürlerken Therese'in uyku mahmurluğu daha geçmemişti. Asansöre bindi, sanki rüya görüyormuş da Carol o rüyanın öznesi ve tek figürüymüşçesine onun yanındaki varlığını kesinlikle hissediyordu. Odaya girince bavulunu yerden kaldırıp bir sandalyeye koydu, kilidini açıp öylece bıraktı, yazı masasının yanında durup Carol'ı seyretti. Carol'ın bavulunu açmasını, her zaman yaptığı gibi önce makyaj malzemelerinin durduğu deri çantayı çıkarıp yatağın üzerine koyuşunu izlerken duyguları son saatlerde ya da son günlerde bastırılmışçasına birden boşandı. Carol'ın ellerine, başına bağladığı eşarbın üstüne düşen saç tutamına, günlerce önce mokaseninin çizilen burnuna baktı. Carol, ''Ne diye duruyorsun orada?'' diye sordu.

	‘’Hadi yat da uyu.’’ **‘’Carol seni seviyorum.’’** Carol dimdik doğruldu. Therese uykulu, istekli gözlerle ona baktı. Carol pijamalarını çıkarıp bavulu kapadı. Therese’in yanına geldi, ellerini onun omuzlarına koydu. Ondan bir söz alıyormuş ya da belki söylediklerinin gerçek olup olmadığını anlamak istiyormuşçasına sertçe sıktı omuzlarını. **Sonra daha önce bin kere öpüşmüşler gibi Therese’i dudağından öptü.** **Carol, ‘’Seni sevdiğimi bilmiyor musun?’’ dedi.** Pijamalarını alıp banyoya gitti, küvete bakarak bir an durdu. (p. 232)

This highly important scene takes place at a hotel where Carol and Therese make an overnight stop during their journey. Therese overtly explains how puzzled she feels to be with Carol and thinks as if she was dreaming. After that, Therese says ‘’I love you’’ to Carol for the first time and Carol replies back with a passionate kiss on her lips and takes a concrete step. Their homosexual contact begins with this kiss. This scene sheds a light on different matters of the relationship between Therese and Carol with regard to both sexual and emotional connection piece. They commence to build emotional intimacy and Therese verbalizes her feelings. She assumes that her love stands for a feeling that goes beyond friendship. The fact that Carol gives an answer with a kiss shows that she is certain enough about her feelings to take an action. Both pieces of translation reflect the queer theme in the target language apparently. Neither Harmancı nor Selvi does not let ambiguity lose the meaning through translation. Thus, it can be put forward that Harmancı and Selvi make use of *queering* mode of translation by Démont’s framework.

Example 25

ST (1952/2004)	"Go to sleep," Carol said. Therese hoped she would not. But when she felt Carol's hand move on her shoulder, she knew she had been asleep. It was dawn now. Carol's fingers tightened in her hair, **Carol kissed her on the lips,**

	and pleasure leaped in Therese again as if it were only a continuation of the moment when Carol had slipped her arm under her neck last night. I love you, Therese wanted to say again, and then the words were erased by the tingling and terrifying pleasure that spread in waves from Carol's lips over her neck, her shoulders, that rushed suddenly, the length of her body. (p. 110)
TT_1 by Harmancı (1992)	**''**Uyu,'' dedi Carol. Therese uyumayacağını umdu. Ama Carol'un elini omzunda hissedince uyumuş olduğunu anladı. Şafak sökmüştü. Carol'un parmakları saçlarını kavradı. **Carol onu dudaklarından öptü; bu sanki dün akşam Carol'un elini boynunun altına soktuğu hareketin devamıymış gibi bir zevk duydu Therese. Bir daha seni seviyorum demek istedi. Ancak boynu, omuzları üzerindeki Carol'un öpücüklerinin tüm vücuduna yaydığı o karıncalanma ve o ürkütücü zevk dalgası tüm sözcükleri alıp götürdü.** (p. 201)
TT_2 by Selvi (2018)	Carol, ''Hadi uyu,'' dedi. Therese hiç uyumamayı diliyordu. Ama Carol'ın elinin omzunda dolaştığını hissedince uyumuş olduğunu anladı. Şafak söküyordu. Carol'ın parmakları Therese'in saçlarını gerdi, **Carol onu dudağından öptü ve Therese dün gece Carol'ın kolunu onun boynuna attığı anın devamını yaşıyorlarmış gibi yeniden hızla titredi. Yine seni seviyorum demek istedi, sonra boynunda, omuzlarında gezinen Carol'ın dudaklarından dağılan haz dalgaları birden bütün vücuduna yayılınca bütün sözcükler siliniverdi**. (p. 233)

This example has a plenty of pivotal moments and details in view of queer perspective through the storyline. Therese and Carol go to bed together to get some rest at the hotel they stay over the night. Therese constantly envisages the physical effect that Carol has left on her body and the sexual tension arouses in her mind by the side of Carol. The bold part of the source text defines the

connection of erotic and homosexual love woman to woman. This scene is an outstanding point of the storyline because of the fact that it is the first time Carol and Therese have sexual intercourse and treat each other as partners do. They fully acknowledge and expose their lesbianism and the lightning strikes likewise in the target texts. The word choices and the translation of Harmancı represent the queer influence as is seen, most specifically in ''vücuduna yaydığı karıncalanma ve o ürkütücü zevk dalgası'' which prominently pictures how sexually stimulated Therese feels. Selvi similarly translates this part as ''omuzlarında gezinen Carol'ın dudaklarından dağılan haz dalgaları''. The homoerotic aspiration is reflected on the target texts in both translations. Therefore, it is safe to say that they both apply for *queering* mode for this part.

Example 26-27

ST (1952/2004)	**Her arms were tight around Carol, and she was conscious of Carol and nothing else, of Carol's hand that slid along her ribs, Carol's hair that brushed her bare breasts, and then her body too seemed to vanish in widening circles that leaped further and further, beyond where thought could follow.** While a thousand memories and moments, words, the first darling, the second time Carol had met her at the store, a thousand memories of Carol's face, her voice, moments of anger and laughter flashedlike the tail of a comet across her brain. And now it was pale-blue distance andspace, an expanding space in which she took flight suddenly like a long arrow. The arrow seemed to cross an impossibly wide abyss with ease, seemed to arc on and on in space, and not quite to stop. Then she realized that she still clung to Carol, that she trembled violently, and the arrow was herself. She saw Carol's pale hair across her eyes, and now Carol's head was close against hers. And she did not have to ask if this were right, no one had to tell her, because this could not have been more right or perfect. **She held Carol tighter against her, and felt Carol's mouth on her own smiling mouth.** Therese lay still, looking at her at Carol's face only inches away from her, the gray eyes calm as she had never seen them, as if they retained

	some of the space she had just emerged from. And it seemed strange that it was still Carol's face, with the freckles, the bending blond eyebrow that she knew, the mouth now as calm as her eyes, as Therese had seen it many times before. "My angel," Carol said. "Flung out of space." (p. 110)
TT_1 by Harmancı (1992)	**Carol'a sımsıkı sarıldı. Vücudu da düşüncenin asla izleyemediği bir yere doğru yayılan dalgaların arasında kayboldu. Zihninden binlerce an ve anı geçiyordu; ilk canım sözcüğü, Carol'un mağaza kapısına geldiği ikinci kez, Carol'un yüzünün, sesinin anıları, kahkaha ve öfke dolu dakikalar bir kuyruklu yıldız gibi akıyordu beyninden. Şimdi soluk mavi uzaklarda ve boşluktaydı, durmadan genişleyen boşlukta uzun bir ok gibi uçuyordu.** Ok akıl almayacak kadar geniş uçurumu rahatça aşıyor ve hiç durmuyordu. Therese Carol'a hala sımsıkı sarılmış olduğunu, durmadan titrediğini ve okun kendisi olduğunu fark etti. Carol'un gözlerine düşen saçlarını ve şimdi kendi başına yaklaşan başını gördü. Yaptığı şeyin doğru olup olmadığını sorması gerekmiyordu, bunu kendisine kimsenin söylemesi de gerekmezdi, çünkü bundan daha doğru ve mükemmel bir şey olamadı. **Carol'u kendisine sımsıkı bastırdı, ağzını kendi gülümseyen ağzı üzerinde hissetti.** Therese kıpırdamadan yatıyor, Carol'un bir iki parmak uzakta olan yüzüne bakıyordu. Carol'un gri gözleri daha önce hiç görmediği kadar sakindi, sanki gözlerinde az önce içinden çıktıkları boşluğun bir parçası kalmış gibiydi. Bunun yine de çilleriyle çok iyi bildiği sarı kaşlarıyla, şimdi gözleri kadar sakin olan ve daha önce pek çok kere gördüğü ağzıyla Carol'un yüzü olması çok garipti. ''Meleğim,'' dedi Carol. ''Benim uzaydan düşen meleğim.'' (p. 201)
TT_2 by Selvi (2018)	**Kolları Carol'a sımsıkı sarıldı, Carol'dan, sadece Carol'dan, kaburgalarında yukarıdan aşağı dolaşan elinden, çıplak memelerine sürtünen saçlarından başka hiçbir şeyi hissetmiyordu, sonra vücudu da giderek genişleyen, giderek uzaklara, daha uzaklara sıçrayan, düşüncenin izleyemeyeceği sınırların ötesine taşan halkaların içinde yok oluyormuş gibi geldi. O sırada binlerce anı ve an, sözcükler, ilk hayatım deyişi, Carol'ın yüzünün, sesinin, öfke ve kahkahalarının binlerce anısı bir**

	kuyrukyıldız gibi geçiverdi beyninden. Ve artık her şey mavi bir boşluk ve uzam, kendisinin birdendire uzun bir ok gibi içinden uçarak yol aldığı giderek genişleyen bir boşluktu. O ok aklın alamayacağı kadar geniş bir uçurumun üstünden kolayca geçiyor, boşlukta kavisler çizip ilerliyor ve hiç durmuyordu. Sonra birden hala Carol'a sarıldığını, sarsıla sarsıla titrediğini ve o okun kendisi olduğunu fark etti. Carol'ın sarı saçlarının gözünün önünde sallandığını gördü, Carol'ın başı onun başına değiyordu. Ve Therese bu yaptıklarının doğru olup olmadığını sormak zorunda değildi, bunu ona kimse söyleyemez; çünkü bu asla daha doğru ya da daha kusursuz olamazdı. **Carol'a daha sıkı sarıldı ve Carol'ın ağzını kendisinin gülümseyen ağzının üstünde hissetti.** Therese kıpırdamadan yatıyor, Carol'ın sadece birkaç santim uzaktaki yüzüne, az önce kendisinin içinden çıktığı boşluğun bir bölümünü yakalamış gibi bakan ve hiç görmediği kadar huzurlu gri gözlerine bakıyordu. Ve gördüğü yüzün, çilleri, çok iyi tanıdığı kavisli sarı kaşları, şu anda gözleri kadar huzurlu ağzı ile Therese'in daha önce defalarca gördüğü Carol'ın yüzü olması tuhaf geliyordu. Carol, ''Meleğim benim,'' dedi. ''Göklerden fırlayıp gelen meleğim.'' (p. 233)

This long example describes the same scene explained in Example 25. Therese and Carol continue to engage in sexual intercourse. Therese pictures different memories they shared together in her mind since the first time they met. As they lean their bodies toward each other and go with the flow, Therese makes herself believe that what they have does no longer need to be explained, fixed or validated. This tiny glimpse of Therese's inner world signifies that she increasingly continues to accept her true self. In addition to that, her imagery of Carol's hair, eyes, brows and eventually breasts points at homosexual love-making. In this respect, the first sentence of ST predominantly explains the main event for this scene. The translation by Harmancı ''Carol'a sımsıkı sarıldı. Vücudu da düşüncenin asla izleyemediği bir yere doğru yayılan dalgaların arasında kayboldu.'' does not convey even the half of the queer elements to the target text and appears unsubtle. Let alone the *arrow* metaphor, all the sexual emphasis

gets lost through translation. Harmancı, once again, chooses to omit a considerable part of the ST which artistically and metaphorically represents the relationship of Therese and Carol as well as the translation of bare breasts and other body parts. The translation by Selvi, in other respects, transmits all the queer elements, metaphorical descriptions and sexual denotations to the target text. The word choices of Selvi such as ''çıplak memelerine sürtünen saçlarından, kaburgalarında yukarıdan aşağı dolaşan elinden'' visibly vivify the queer narration and preserve the theme. As a result, Selvi's manner of telling falls under the category of *queering* mode whilst Harmancı follows *misrecognizing* mode in terms of Démont's methodology.

The last bold sentence in the source text as Example 27 is another depiction of Therese and Carol making love. Harmancı who eliminates the queer elements by employing *misrecognizing* mode in the previous, avoides concealing the context by making literal translation this time. Selvi also translates the source text literally with a similar manner. Hence, both translators accomplish the mode of *queering* by Démont in this second example.

Example 28

ST (1952/2004)	"Did you ever do that with Abby?" Therese asked abruptly that evening in the car. Carol's eyes understood suddenly and she blinked. "What questions you ask," she said. "Of course." Of course. She had known it. "And now--?" "Therese--" She asked stiffly, "Was it very much the same as with me?" Carol smiled. "No, darling." **"Don't you think it's more pleasant than sleeping with men?"** **Her smile was amused. "Not necessarily. That depends. Who have you ever known except Richard?"** **"No one."** **"Well, don't you think you'd better try some others?"**

	Therese was speechless for a moment, but she tried to be casual, drumming her fingers on the book in her lap. "I mean sometime, darling. You've got a lot of years ahead." (p. 112)
TT_1 by Harmancı (1992)	O akşam arabada giderlerken, ‘’Abby ile de bunu yapmış mıydın? diye ansızın soruverdi. Carol soruyu hemen anladığını ele veren gözlerini kırptı. ‘’Nasıl da sorular sorarsın,’’ dedi. ‘’Elbette.’’ Elbette. Therese bundan emindi zaten. ‘’Ve şimdi…’’ ‘’Therese…” ‘’Benimle olduğu gibi miydi?’’ diye kaskatı bir sesle sordu Therese. Carol gülümsedi. ‘’Hayır, hayatım.’’ **‘’Erkeklerle yatmaktan daha hoş değil mi sence?’’** **Carol neşeyle güldü. ‘’İlle de öyle değildir. Erkeğine göre değişir. Sen Richard’dan başka kimi tanıdın?’’** **‘’Hiç kimseyi.’’** **‘’Başkalarını denemek gerekmez mi sence?’’** Therese’in bir an dili tutuldu, ama kucağındaki kitaba parmaklarıyla vurarak normal görünmeye çalıştı. ‘’Başka bir zaman demek istedim hayatım. Daha senin önünde yıllar var.’’ (p. 206)
TT_2 by Selvi (2018)	O akşam arabada giderlerken Therese birden, ‘’Bunu hiç Abby’yle de yaptın mı?’’ diye sordu. Carol’ın gözleri onun neden söz ettiğini anında anladı ve kırpıştı. ‘’Sen de ne sorular soruyorsun,’’ dedi. ‘’Tabi.’’ Tabii ya. Therese tahmin etmişti zaten. ‘’Peki ya şimdi?’’ ‘’Therese-‘’ ‘’Therese sertçe sordu, ‘’Aynen benimle olduğu gibi miydi?’’ Carol gülümsedi. ‘’Hayır hayatım.’’ **‘’Böylesinin erkeklerle yatmaktan daha zevkli olduğunu düşünmüyor musun?’’** **Carol’ın tebessümü keyifliydi. ‘’İlle de öyle denemez. Kişiye göre değişir. Sen Richard’dan başka kiminle yattın?’’**

	''Hiç kimseyle.'' **''Peki, başkalarını da denesen iyi olmaz mı?''** Therese bir an dondu kaldı, tek kelime edemedi, ama parmaklarını önündeki kitabın üstünde trampet çalar gibi tıkırdatarak hiçbir şey olmamış gibi davranmaya çalıştı. ''İleride demek istedim hayatım. Önünde yıllarca vakit var.'' (p. 238)

In this scene, Therese and Carol check out of the hotel and are driving on to their next destination. Therese enviably asks questions about Abby since she stil suspects that Carol and Abby were not just friends in the past. Carol admits, to an extent, that Abby has had some feelings before but it is not the same with what they have. It can be observed that Therese appears to be and acts as Carol's girlfriend. After that, Carol asks questions about Therese's former sexual relations and they talk over having sex with men and women. The sentence in the ST ''That depends. Who have you ever known except Richard?'' is translated as ''Erkeğine göre değişir. Sen Richard'dan başka kimi tanıdın?'' by Harmancı. Although Harmancı translates the ST word for word, it does not convey the implied queer meaning because the word choice for ''know'' is ''tanımak'' and that does not come to the same meaning as ''to have sex''. More importantly, Harmancı decides to interpret the indefinite pronoun as ''erkeğine göre değişir''. Carol means that whom you have sex with depends on the person and there is not such pronoun that signifies a certain sex in ST. However, Harmancı presupposes that it should be a man and overshadows the queer element. On the contrary, the translation by Selvi ''Kişiye göre değişir. Sen Richard'dan başka kiminle yattın?'' makes visible the sexual content and does not confine the gender of relevant sexual partner as male by interpreting the word ''kişi'' which has no gender in Turkish language. Additionally, Selvi chooses ''yatmak'' for ''to know'' in TT which accurately demonstrates the exact meaning. Thus, it can be suggested that the translation by Harmancı falls under the category of *misrecognizing* mode while Selvi follows *queering* mode of translation in Démont's methodology.

Example 29-30

ST (1952/2004)	"Tell me now." "This isn't the time or the place." "There's never a time," Therese said. "Didn't you say there never was a right time?" "Did I say that? About what?" [...] "I might tell you the middle," Carol said, "because it's funny--and ironic. It was last winter when we had the furniture shop together. But I can't begin without telling you the first part---and that was when we were children. Our families lived near each other in New Jersey, so we saw each other during vacations. **Abby always had a mild crush on me,** I thought, even when we were about six and eight. Then she wrote me a couple of letters when she was about fourteen and away at school. And by that time **I'd heard of girls who preferred girls. But the books also tell you it goes away after that age."** There were pauses between her sentences, as if she left out sentences in between. (p. 112)
TT_1 by Harmancı (1992)	''Şimdi anlat.'' ''Bunun ne zamanı, ne de yeri.'' ''Zaman diye bir şey asla olamaz,'' dedi Therese. Doğru zaman diye bir şey olmadığını sen söylememiş miydin?'' ''Bunu ben mi söyledim? Hangi konuda?'' [...] ''Sana tuhaf olduğu için ortasını anlatabilirim,'' dedi Carol. ''Geçen kış mobilyacı dükkanımız vardı. Ama sana başını anlatmadan sonrasını anlatamayacağım galiba. Her şey çocukluğumuzda başladı. New Jersey'de birbirimize çok yakın yaşadığımızdan tatillerde görüşürdük. **Abby daha ilk baştan beri bana biraz aşıktı diye düşünürdüm;** birimiz altı öbürümüz sekiz yaşındaydık. On dört yaşında okuldayken bana birkaç mektup yazmıştı. **O zamana kadar kızlardan hoşlanan kızları duymuştum. Ama kitaplar bunun o yaştan sonra kaybolan bir duygu olduğunu da yazarlar.**'' Carol'un cümleleri arasında

	duraklamalar vardı, sanki arada söylenmedik şeyler bırakıyormuş gibi. (p. 207)
TT_2 by Selvi (2018)	''Bana şimdi anlat.'' ''Şimdi ne zamanı ne de yeri.'' Therese, ''Hiçbir zaman zamanı olmaz,'' dedi. Sen asla doğru zamanı yoktur dememiş miydin?'' ''Bunu ben mi söyledim? Hangi konuda?'' **[...]** Carol, ''Sana ilişkinin orta bölümünü anlatabilirim.'' dedi, '' çünkü hem komik hem ironik. Geçen yaz o küçük mobilyacı dükkanını işlettiğimiz sıradaydı. Ama işin ilk bölümünü anlatmadan başlayamam ki - işin ilk bölümü de çocukluğumuzdaydı. Ailelerimiz New Jersey'de komşuydu, o yüzden okul tatillerinde birbirimizi görürdük. Daha biz altı ve sekiz yaşlarındayken bile **Abby'nin hafiften düşkünlüğü var bana diye düşünürdüm.** Sonra Abby on dört yaşlarındayken ve okulda olduğu sırada bana birkaç mektup yazdı. **Ben de o sıralar kızları tercih eden kızlar olduğunu duymuştum.** Ama kitaplarda bu duygunun büyüyünce geçtiği yazıyordu.'' Carol'ın konuşması aradaki bazı cümleleri atlıyormuş gibi kesik kesikti. (p. 239)

This example depicts another conversation that took place on the road between Carol and Therese about their relationship and *Abby case* gets cleared up. Therese still wishes to find out what actually happened between Abby and Carol and this time Carol begins to explain their history. She says, ''Abby always had a mild crush on me, even when we were about six and eight'' and keeps telling the story. When taken the translation by Harmancı into consideration, the word choice for ''had a mild crush'' is ''bana biraz aşıktı'' in the TT which blatantly displays Abby's romantic feelings toward Carol. The target language audience can easily grasp the obvious meaning. The translation by Selvi, on the other hand, is ''Abby'nin hafiften düşkünlüğü var bana diye düşünürdüm'' which appears to be rather uncertain in respect to Abby's feelings whether they are friendly or not.

Since ‘’düşkün olmak’’ could easily be understood like a behaviour pattern for a close friend in the Turkish language. What is more, the word choice ‘’düşkün olmak’’ for ‘’to have a mild crush’’ does not express the inferred meaning in this context. Hence, it can be construed according to the decisions of Selvi, her interpretation falls under the category of *minoritizing* as Harmancı follows *queering* mode of translation by Démont.

Another sentence in the ST, ‘’I'd heard of girls who preferred girls. But the books also tell you it goes away after that age’’ also touches on lesbian relationships and girls who love each other romantically. Although both Harmancı and Selvi make such word choices that do not confuse the target audience or let the meaning get lost through translation, Harmancı’s work openly remarks ‘’kızlardan hoşlanan kızlar’’ while the work of Selvi is ‘’kızları tercih eden kızlar’’. In brief, ‘’hoşlanmak’’ robustly transfers the queer sense when compared to ‘’tercih etmek’’. Contrary to ordinary Harmancı applies for *acqueering* mode by Epstein’s framework in addition to the *queering* mode of Démont while Selvi applies *queering* mode of translation according to the framework of Démont.

Example 31-32-33

ST (1952/2004)	Then Abby and I started playing tennis on Saturday afternoons when Harge usually played golf. Abby and I always had fun together. **Abby's former crush on me never crossed my mind**--we were both so much older and so much had happened. I had an idea about starting a shop, because I wanted to see less of Harge. I thought we were getting bored with each other and it would help. So I asked Abby if she wanted to be partners in it, and we started the furniture shop. **After a few weeks to my surprise, I felt I was attracted to her,"** Carol said in the same quiet voice. "I couldn't understand it, and I was a little afraid of it--remembering Abby from before, and realizing she might feel the same way, or that both of us could. So I tried not to let Abby see it, and I think I succeeded. But finally--here's the funny part finally--there was the

	night in Abby's house one night last winter. The roads were snowed in that night, and Abby's mother insisted that we stay together in Abby's room, simply because the room I'd stayed in before hadn't any sheets on the bed then, and it was very late. Abby said she'd fix the sheets, we both protested, but Abby's mother insisted." Carol smiled a little, and glanced at her, but Therese felt Carol didn't even see her. "So I stayed with Abby. Nothing would have happened, if not for that night, I'm sure of it. If not for Abby's mother, that's the ironic thing, because she doesn't know anything about it. But it did happen, and I felt very much as you, I suppose, as happy as you." Carol blurted out the end, though her voice was still level and somehow without emotion of any kind. Therese stared at her, not knowing if it was jealousy or shock or anger that was suddenly jumbling everything. "And after that?" she asked. **"After that, I knew I was in love with Abby. I don't know why not call it love, it had all the earmarks.** But it lasted only two months, like a disease that came and went." Carol said in a different tone, "Darling, it's got nothing to do with you, and it's finished now. I knew you wanted to know, but I didn't see any reason for telling you before. It's that unimportant." (p. 113)
TT_1 by Harmancı (1992)	‘’Sonra cumartesi öğleden sonraları Abby ile tenis oynamaya başladım. O sıralarda Harge da golf oynuyor olurdu. Birlikte çok eğleniyorduk. **Abby’nin çocukluğunda bana aşık olduğu aklımın ucuna bile gelmezdi.** İkimiz de büyümüştük ve arada o kadar çok şey olmuştu ki. Ben Harge’dan biraz olsun uzaklaşabilmek için dükkan fikrini ortaya attım. Harge’la birbirimizden sıkıldığımızı düşünüyor ve bunun iyi bir fikir olduğuna inanıyordum. Abby’ye ortak olmak isteyip istemediğini sordum ve böylece mobilya işine başladık. **Birkaç hafta sonra Abby’yi çekici bulduğumu hissedince çok şaşırdım.** Bunu anlayamıyordum ve eski Abby’yi hatırladıkça, onun da aynı duyguları besleyebileceğini düşünerek biraz da korkuyordum. Bu yüzden duygularımı Abby’ye göstermemeye çalıştım ve bunda da başarılı oldum sanırım. Sonunda - işin tuhaf yanı bu işte - geçen kış bir gece Abby’nin evinde kaldım. Yollar kardan kapandığı için annesi Abby’nin odasında kalmam için ısrar etti. Çünkü daha önce kaldığım odadaki yatağın çarşafı yoktu ve vakit çok geçti. Abby benim yatağımı hazırlayacağını söyledi. İkimiz de karşı

	çıktık ama Abby'nin annesi ısrat etti.'' Carol hafifçe gülümseyip Therese'e baktı; Therese onun kendisini görmediğinden emindi. ''Böylece Abby ile kaldım. O gece olmasaydı aramızda hiçbir şey olmayacaktı, bundan eminim. Komik olan şey de Abby'nin annesinin kızı hakkında hiçbir şey bilmemesiydi. Ama sonunda olan olmuş ve sanırım ben de senin kadar mutlu olmuştum.'' Duygusuz ve tekdüze ses tonuna rağmen Carol cümlesini zor bitirdi. Therese ona baktı ve bir anda her şeyi karmakarışık eden şeyin kıskançlık mı öfke mi, yoksa şoka uğramış olmak mı olduğunu anlayamadı. ''Ondan sonra?'' diye sordu. **''Ondan sonra Abby'ye aşık olduğumu anlamıştım artık. Buna aşk dememek için bir neden göremiyorum, çünkü bir aşk için gereken her şey vardı.** Ama gelip geçici bir hastalık gibi yalnızca iki ay sürdü.'' Bunun seninle hiçbir ilgisi yok, hayatım. Ve artık sona erdi zaten. Bunu bilmek istediğini biliyordum, ama bundan önce sana anlatmak için bir neden görmemiştim. O kadar önemsizdi çünkü...'' (p. 208)
TT_2 by Selvi (2018)	''Sonra Harge'ın genellikle golf oynadığı cumartesi öğleden sonraları Abby'le ben de tenise başladık. İkimiz çok eğlenirdik. **Abby'nin eskiden bana olan düşkünlüğü hiç aklımdan geçmiyordu** - ikimiz de büyümüştük artık ve aradan geçen zamanda bir sürü şey olmuştu. Harge'ı daha az görmek istediğim için bir dükkan açmaya niyetleniyordum. Birbirimizden sıkılmaya başladığımızı ve aramıza mesafe koymanın işe yarayacağını düşünüyordum. Böylece Abby'ye benimle ortak olmayı isteyip istemediğini sordum ve mobilya mağazasını açtık. **Birkaç hafta sonra, beni şaşırtan bir şekilde onu çekici bulmaya başladığımı fark ettim.''** Carol hep aynı yavaş sesle konuşuyordu. ''Bunu anlayamıyordum, biraz da sesle konuşuyordu. ''Bunu anlayamıyordum, biraz da korkuyordum- Abby'nin eski halini hatırlayıp onun aynı duyguyu yaşayabileceğini ya da ikimizin birden aynı duyguyu paylaşabileceğini fark etmek beni ürkütüyordu. O yüzden Abby'ye belli etmemeye çalıştım, bunu başardım da. Ama sonunda- nihayet işin komik kısmına geldik- geçen kış bir gece Abby'nin evindeydim. O gece yollar kar kaplıydı, Abby'nin annesi de onun odasında kalmamız için ısrar etti; çünkü daha önce onlardayken yattığım odadaki yatağa çarşaf serilmemişti, saat de çok geç olmuştu.

	Abby çarşafı serip yatağı yapacağını söyledi, ikimiz de itiraz ettik, ama Abby'nin annesi diretti.'' Carol hafifçe gülümsedi, ona baktı, ama Therese, Carol'ın onu görmediğini sezdi. ''Böylece Abby'nin yanında kaldım. O gece kalmasa, hiçbir şey olmayacağından eminim. Abby'nin annesi olmasa o olanlar olmazdı, işin ironik yanı da bu zaten, çünkü onun hiçbir şeyden haberi yok. Ama oldu işte ve ben galiba senin kadar mutlu oldum.'' Sesi hala tekdüze ve her tür duygudan yoksun ise de, Carol hikayenin sonunu birden ağzından kaçırıvermişti. Therese bir anda aklını karıştıran şeyin kıskançlık mı, şok mu ya da öfke mi olduğunu kestiremeden Carol'a bakıyordu. ''Ya ondan sonra?'' diye sordu. **''Ondan sonra Abby'ye aşık olduğumu anladım. Bilmem ama, buna neden aşk demeyelim, aşka özgü her şey vardı.** Ama sadece iki ay sürdü. Gelip geçen bir hastalık gibi.'' Carol konuşmasını başka bir tonda sürdürdü. ''Hayatım, bunun seninle hiç ilgisi yok ve artık kesinlikle bitti. Öğrenmek istediğini biliyordum, ama sana daha önce anlatmam için bir neden yoktu. O kadar önemsizdi ki.'' (p. 241)

In this scene, Therese and Carol continue to argue and discuss about Abby. Therese relentlessly wants to know the truth about Carol's former relationship with Abby. Carol, at last, tell the rest of the story from her point of view. She confessed earlier that Abby had had heartfelt feelings for her but this time she uncloses that Abby's feelings were not unrequited. The first bold sentence in the ST plainly displays Abby's love for Carol. While Harmancı's word choice for ''crush on me'' is ''aşık olmak '', Selvi uses ''bana olan düşkünlüğü'' again in this example which does not express the same meaning. Because ''birine düşkün olmak'' does not directly mean to have a crush on someone or to love someone in Turkish language. This phrase can be used to dear friends, family. That's why, the translation by Selvi does not carry the queer theme to the TT. Hence, it can be assumed that Selvi follows *minoritizing* mode by Démont while Harmancı follows *queering* mode of translation by Epstein.

When the second bold sentence is examined, it can be understood that Carol also is attracted to Abby in the past. She confesses her feelings about Abby and how those feelings surprised her. Both Harmancı and Selvi interpret the ''I felt I was attracted to her'' part as ''çekici bulmak'' which exhibits the homosexual appeal between Carol and Abby. The TT audience can feel that this type of attraction is something more meaningful than a casual friendship, specifically a physical attraction. Therefore, it can be said that both Harmancı and Selvi adopts *queering* mode of translation according to Démont.

As for the last bold sentence, Carol explicitly mentions that she was in love with Abby as well. These phrases ''was in love with Abby, it had all the earmarks'' in the ST are translated respectively as ''aşık olduğumu anladım, aşka özgü her şey vardı, aşk için gereken her şey vardı'' by Harmancı and Selvi. Both of the translators choose such words that accurately convey the homosexual love theme. Hence, the queer elements of the ST are preserved and transferred to the TT. As a result, it can be deduced that both Selvi and Harmancı apply for the *queering* mode by Démont.

Example 34

ST (1952/2004)	In the car, Carol said, "What's the next town west?" "West?" Therese looked at the map. "Wendover. This is that stretch. A hundred and twenty-seven miles." "Christ!" Carol said suddenly. She stopped the car completely and took the map and looked at it. "What about Denver?" Therese asked. "I don't want to go to Denver." Carol folded the map and started the car. "Well, we'll do it anyway**. Light me a cigarette, will you, darling?** And watch out for the next place to get something to eat." (p. 119)
TT_1 by Harmancı (1992)	Arabaya bindiklerinde Carol, ''Batıya doğru ilk kasaba hangisi?'' diye sordu. ''Batıya mı?'' Therese haritaya baktı. ''Wendover. Yüz yirmi yedi mil.''

	‘’Mahvolduk!’’ Carol arabayı durdurdu, haritayı alıp baktı. ‘’Ya Denver ne olacak?’’ diye sordu Therese. ‘’Denver’a gitmek istemiyorum.’’ Carol haritayı katlayıp arabayı çalıştırdı. ‘’Ama, ne yapalım yine de gideceğiz öyleyse. **Bana bir sigara yakar mısın.** Ve dikkat et de yemek yiyecek bir yeri kaçırmayalım.’’ (p. 218)
TT_2 by Selvi (2018)	Arabaya binince Carol, ‘’Batı yönünde bir sonraki şehir hangisi?’’ diye sordu. ‘’Batı mı?’’ Therese haritaya baktı. ‘’Wendover. Şu mesafede. Yüz yirmi yedi mil.’’ Carol birden, ‘’Tanrım!’’ dedi. Arabayı durdurup kontağı kapattı, haritayı alıp baktı. Therese, ‘’Denver’a ne dersin?’’ diye sordu. ‘’Denver’a gitmek istemiyorum.’’ Carol haritayı katladı, arabayı çalıştırdı. ‘’Ne yapalım, o kadar yolu yapacağız, **bana bir sigara yakar mısın hayatım?** Bir de yol üstünde yemek yiyebileceğimiz bir yeri kolla,’’ dedi. (p. 252)

This short example depicts a scene which the protagonists Therese and Carol try to decide their next location to rest. Carol acts mysteriously and does not tell Therese that she has been sending and receiving telegraphs from Abby. After that last telegraph, Carol immediatly decides to go West without a moment to spare. As they discuss over whether it will be Denver or not, Carol asks Therese to light a cigarette for her and she uses the word darling in the ST. As it is seen from the previous examples, Carol has been calling Therese ‘’darling’’ for some time and this form of address is usually used for significant others. According to the translation of Selvi, this word appears as ‘’hayatım’’ which displays the sincere tone yet does not compensate for the word ‘’aşkım’’ or ‘’sevgilim’’ as in her prior translations. However, Harmancı once again applies for omission in his piece of translation and omits the word ‘’darling’’ and keeps the sentence as ‘’Bana bir sigara yakar mısın.’’ which totally spirits away the queer theme of the ST. Consequently, the translation by Selvi falls under the category of *minoritizing*

while the translation by Harmancı adopts *misrecognizing* mode of translation according to the framework of Démont.

Example 35

ST (1952/2004)	"He may be in Salt Lake City now. Checking on all the hotels. **It's a very dirty business, darling.** I'm sorry, sorry, sorry." (p.119)
TT_1 by Harmancı (1992)	''Şu anda Salt Lake City'de olabilir. Otelleri kontrol ediyordur. **Bu çok pis bir iş sevgilim,** bilemezsin ne kadar üzüldüm. (p. 219)
TT_2 by Selvi (2018)	''Şu anda Salt Lake City'de olabilir. Şehirdeki bütün otelleri yokluyordur. **Bu çok pis bir iş hayatım.** Çok üzgünüm, affedersin, çok affedersin. (p. 253)

This short conversation takes place at the same time as in the previous example. When Carol and Therese discuss over where to go, Carol once again calls Therese ''darling'' but this time Harmancı's translation appears to be different. He does not disregard the word ''darling'' and translates it as ''sevgilim'' which is an equivalent and suitable word choice giving the content. Selvi, on the other hand, translates this word as ''hayatım'' as she usually prefers in other examples. Therefore, it is safe to conclude the translation by Harmancı falls under the category of *queering* while the translation by Selvi falls under the category of *minoritizing* according to the methodology of Démont.

Example 36

ST (1952/2004)	The people who joined them in the bar and sometimes in the dining room did not annoy her so much as Mrs. French, who went with them somewhere almost every day in the car. Then an angry resentment that Therese was actually ashamed of would rise in her because someone was preventing her from being alone with Carol.

	"Darling, did you ever think you'll be seventy-one, too, some day" "No," Therese said. (p. 124)
TT_1 by Harmancı (1992)	Ancak ne barda ne de yemekte yanlarına gelen insanlar, artık her gün arabada kendilerinin yanında olan Bayan French kadar sıkıcı gelmiyordu. İşte o zaman Therese'in içinde Carol ile yalnız kalması engellendiği için öfkeli bir kırgınlık yükseliyor ve kendisi de böyle duygulara kapıldığı için utanıyordu. **''Hiç günün birinde yetmiş bir yaşında olacağını düşündün mü?''** ''Hayır,'' dedi Therese. (p. 227)
TT_2 by Selvi (2018)	Barda, bazen de yemek salonunda karşılaştıkları insanlar, her gün onlarla beraber araba gezintisine çıkan Mrs. French kadar sinirine dokunmuyordu. Öfkelendiği için utansa da, Carol'la baş başa kalmasına engel olduğu için kadına sinirleniyordu. **''Hayatım, günün birinde senin de yetmiş yaşında olacağını hiç düşündün mü?''** Therese, ''Hayır,' dedi. (p. 262)

This short scene sets another similar example as explained in Example 35. Therese and Carol are having a small talk at the hotel. Carol has been calling Therese ''darling'' generally when she addresses to Therese and this word in the ST appears as ''hayatım'' in the translation by Selvi. Same as before, Selvi translates this word as ''hayatım'' which carries a similar meaning of the word to the target language. However, Harmancı omits the word darling in this example as well and keeps the translation as ''Hiç günün birinde yetmiş bir yaşında olacağını düşündün mü?''. He constantly rules out this significant word that is used for lovers in the English language and makes the translation almost meaningless with respect to queer context. Thus, the audience of the target text would not possibly comprehend the exact meaning by this interpretation. Therefore, it is safe to state that the translation by Selvi falls under the category of *minoritizing* while Harmancı's translation falls under *misrecognizing* mode of translation by Démont.

Example 37

ST (1952/2004)	**"No, darling,"** Carol said preoccupiedly, reading Abby's letter. (p.125)
TT_1 by Harmancı (1992)	Dalgın bir tavırla, **''Hayır şekerim,''** diyen Carol mektubu okudu. (p. 230)
TT_2 by Selvi (2018)	Carol, Abby'nin mektubunu okumaya devam ederek dalgın bir tavırla, **''Hayır hayatım,''** dedi. (p. 266)

In this example, Carol and Therese continue to have a talk. Carol, similarly, calls Therese not by her name, she continuosly calls Therese ''darling''. Although this conversation takes place right after the previous example, Harmancı uses different word choice for this specific word. He generally disregards and does not translate it but he decides to interpret as ''şekerim'' in this example. Whereas, Selvi translates it in the similar manner with ''hayatım''. This different word choice of Harmancı actually does express the sincere tone of darling. However, neither ''hayatım'' nor ''şekerim'' does not give the same energy comparing to the literal translations of the word as ''sevgilim'' or ''aşkım''. Hence, both of the translations follow the *minoritizing* mode of translation by Démont.

Example 38

ST (1952/2004)	Finally, Carol said in a tone of hopelessness, **"Darling, can I ask you to forgive me?"** The tone hurt Therese more than the question. "I love you, Carol." (p. 135)
TT_1 by Harmancı (1992)	Sonunda, umutsuzluk dolu bir sesle, **''Beni bağışlayacak mısın?'' dedi.** Sesinin tonu Therese'i sorunun kendisinden çok incitmişti. ''Seni seviyorum Carol,'' dedi. (p. 246)
TT_2 by Selvi (2018)	Sonra umutsuz bir tonda, **''Hayatım, beni bağışlamanı isteyebilir miyim?'' diye sordu.**

	Carol'ın ses tonu Therese'i sorunun kendisinden daha çok duygulandırdı. ''Seni seviyorum Carol,'' dedi. (p. 283)

Another example that includes the word ''darling'' with different translation strategies can be observed in this passage. Carol is asking for Therese's forgiveness to make it up. According to the translation by Harmancı, the word ''darling'' is omitted and is not conveyed to the TT with an insensitive manner. On the other hand, Selvi interprets this sentence as ''Hayatım, beni bağışlamanı isteyebilir miyim?'' with a sincere tone and translates the word darling as ''hayatım''. As can be explained in the previous examples, Harmancı exercises *misrecognizing* mode while Selvi exercises *minoritizing* mode of translation by the methodology of Démont.

Example 39

ST (1952/2004)	Carol was lying on the bed, smoking a cigarette. Therese waited for her to speak. **"Darling, I've got to go to New York,"** Carol said. (p. 136)
TT_1 by Harmancı (1992)	Carol yatağa uzanmış, sigara içiyordu. Therese onun konuşmasını bekledi. **''Benim New York'a dönmem gerek,''** dedi Carol. (p. 247)
TT_2 by Selvi (2018)	Carol yatağa uzanmış, sigara içiyordu. Therese onun konuşmasını bekledi. Carol, **''Hayatım, benim New York'a gitmem gerek,''** dedi. (p. 285)

This passage shows another example with the word ''darling''. Carol uses this word specially for Therese but no one. Selvi almost always substitutes this word with ''hayatım'' as it is in this example. Harmancı, however, chooses to disregard this word again and does not carry it to the TT. With this strategy, the ST appears plain and simple and TT reader might assume this as a small talk. The translation by Harmancı totally wipes off the queer atmosphere and falls under the category of *misrecognizing* mode while Selvi's translation conveys the message with a

near-synonymous word and falls under the category of *minoritizing* mode according to the framework of Démont.

Example 40

ST (1952/2004)	Carol whistled. Then silence. **"Abby got the check, darling,** but no letter. She missed my wire, but there isn't any letter anyway." (p.140)
TT_1 by Harmancı (1992)	Carol bir ıslık çaldı. Sonra sessizlik oldu. **''Abby çeki almış** ama mektubu bulamamış. Benim telgrafımı almamış aslında, ama mektup falan da yok burada.'' (p. 255)
TT_2 by Selvi (2018)	Carol ıslık çaldı. Sonra bir an sustu. **''Abby çeki bulmuş hayatım,** ama mektup yokmuş. Abby benim telgrafımı almamış, ama zaten ortada mektup yok.'' (p. 293)

Harmancı and Selvi practises the same translation method for this example as well. As can be seen in the ST, Carol calls Therese ''darling'' in the conversation. Selvi translates this word as ''hayatım'' as she did in the previous examples while Harmancı omits the word and keeps the sentence as ''Abby çeki almış''. The romantic queer context gets lost in Harmancı's translation. Therefore, it can be assumed that he adopts *misrecognizing* mode of translation while Selvi adopts *minoritizing* mode of translation according to the methodology of Démont.

Example 41

ST (1952/2004)	"You haven't changed your mind about anything?" Therese said. **"Of course not, darling.** I'm giving a party tomorrow night. I'll miss you." (p.141)
TT_1 by Harmancı (1992)	''Herhangi bir konuda kararını değiştirdin mi?'' diye sordu. **''Elbette ki hayır tatlım**. Yarın gece bir parti veriyorum. Seni çok arayacağım.'' (p. 257)

TT_2 by Selvi (2018)	Therese, ''Herhangi bir konuda fikrini değiştirdin mi?'' dedi. **''Tabii ki değiştimedim hayatım.** Yarın akşam bir parti veriyorum. Seni özleyeceğim.'' (p. 295)

Therese and Carol are having another conversation in this example. The word ''darling'' appears as ''tatlım'' in the translation of Harmancı. He either decides to interpret this word as ''tatlım, şekerim'' or totally disregard it. As can be seen in other passages, Selvi always picks the word ''hayatım''. Both translators pick words with close meaning but these words are not equivalent translation of darling. Therefore, it can be said that both of the translations can be categorized under the *minoritizing* mode by Démont's framework for this example.

Example 42

ST (1952/2004)	They picked us up in Chicago, anyway. **Darling,** I had no idea how far this thing had gone. (p. 142)
TT_1 by Harmancı (1992)	Bizim izimizi Chicago'da bulmuşlar. Bu işin bu kadar ileri gideceğini hiç tahmin edememiştim. (p. 260)
TT_2 by Selvi (2018)	Her halükarda Chicago'dayken izimizi buldular. **Hayatım,** bu iş ne raddeye vardı hiç bilmiyorum. (p. 298)

This example also contains the word ''darling''. Harmancı does not translate and erase the word while Selvi translates it as ''hayatım''. To this respect, Harmancı obviously exercises *misrecognizing* mode whereas Selvi exercises *minoritizing* mode of translation by the methodology of Démont.

Example 43

ST (1952/2004)	The fight of course is over Rindy, **and yes,** **darling,** I'm afraid there will be one, and I can't leave the 24th. (p. 143)

TT_1 by Harmancı (1992)	Mücadele Rindy üstüne olacak. **Evet şekerim,** ne yazık ki öyle olacak. Bu yüzden ayın 24'ünde buradan ayrılmayacağım. (p. 260)
TT_2 by Selvi (2018)	Tabii bütün kıyamet Rindy için kopacak ve **evet hayatım**, kesin kopacak gibi görünüyor, o yüzden ayın 24'ünde gelmiyorum. (p. 298)

For some examples, Harmancı exhibits unstable attitude and translates the word instead of disregarding it and this example is one of them. When Carol and Therese continue to talk about Rindy's custody, Carol says ''darling'' to Therese and this word appears as ''şekerim'' in Harmancı's translation while as ''hayatım'' in Selvi's translation. Accordingly, both pieces of translation employ *minoritizing* mode of translation according to the framework of Démont.

Example 44-45

ST (1952/2004)	**[...]** You ask if I miss you. I think of your voice, your hands, and your eyes when you look straight into mine. I remember your courage that I hadn't suspected, and it gives me courage**. Will you call me, darling?** I don't want to call you if your phone is in the hall. Call me collect around 7 P.M. preferably, which is 6 your time. And Therese was about to call her that day when a telegram came: **DON'T TELEPHONE FOR A WHILE, EXPLAIN LATER, ALL MY LOVE, DARLING CAROL.** Mrs. Cooper watched her reading it in the hall. "That from your friend?" she asked. "Yes." (p. 143)
TT_1 by Harmancı (1992)	**[...]** ''Seni özleyip özlemediğimi soruyorsun. Hep senin sesini, ellerini, gözlerimin içine bakan gözlerini düşünüyorum. Sahip olduğunu önceleri bilmediğim cesaretini hatırlıyorum ve bu bana cesaret veriyor. **Bana telefon et.** Senin telefonun holde falan olabilir, onun için ben seni

	aramıyorum. Mümkünse beni saat yedi sularında, yani sizin saatinizle ara.'' Therese o gün ona tam telefon edecekken bir telgraf geldi: **BİR SÜRE TELEFON ETME. SONRA ANLATIRIM. SEVGİLERİMLE, CAROL.** Bayan Cooper telgrafı holde okuduğunu görünce, ''Arkadaşınızdan mı?' diye sordu. ''Evet.'' (p. 261)
TT_2 by Selvi (2018)	**[...]** ''Seni özleyip özlemediğimi soruyorsun. Sesin, ellerin, gözlerimin içine bakan gözlerin aklımdan çıkmıyor. Hiç beklemediğim cesaretini hatırlıyorum ve bu bana cesaret veriyor. **Bana telefon edecek misin hayatım?** Telefonun koridordaysa diye ben seni aramak istemiyorum. Tercihen saat yedi, senin saatinle altı civarında ödemeli olarak ara beni. Therese o gün tam telefon edecekken bir telgraf geldi. **BİR SÜRE TELEFON ETME. SONRA AÇIKLARIM. BÜTÜN KALBİMLE SEVGİLER HAYATIM. CAROL.** Mrs. Cooper onun koridorda telgrafı okumasını izledi. ''Arkadaşından mı?'' diye sordu. ''Evet.'' (pp. 298/299)

This example depicts a scene where Therese gets a letter from Carol explaining the latest news about her divorce process with Harge. Right after Carol and Therese had left the hotel in Denver, they realized that they were being followed by a detective hired by Harge on the purpose of proving their love affair. For that reason, Carol returns back to her house to meet with her attorney and Abby. This is the first time Therese and Carol are seperated and they cannot stand to be apart without sending letters and making phone calls day after day. Carol expresses her feelings and opinions to Therese in one of those letters and addresses to Therese as ''darling'' once again. Harmancı interprets the original sentence blandly as ''Bana telefon et.'' while Selvi's interpretation is ''Bana telefon edecek misin hayatım?'' which gives place to a more sincere tone. Due to the fact that Harmancı disregards this word, his translation falls under the

category of *misrecognizing* mode of translation whereas Selvi follows *minoritizing* mode according to Démont.

In the second bold sentence, Carol finishes the letter with ‘’all my love, darling’’ which bears a trace of a standard love letter. According to the translation by Selvi, it can be seen that the romantic nuances are enhanced and adds another layer to the queer context by rephrasing the sentence as ‘’bütün kalbimle sevgiler hayatım’’. Selvi tries to create the same reaction in the TT. On the other hand, this sentence appears as ‘’sevgilerimle’’ in the translation by Harmancı which subsantially sweeps away the sentimental colours and makes it look like an ordinary letter. Owing to the fact that the translation by Harmancı overclouds the queer theme, it can be deducted that Harmancı adopts *misrecognizing* mode of translation while Selvi adopts ac*queering* approach by Epstein in addition to the *queering* mode of Démont and strengthens the queer elements in the TT.

Example 46-47

ST (1952/2004)	Monday **My darling,** I am not even going into court. This morning I was given a private showing of what Harge intended to bring against me. Yes, they have a few conversations recorded--namely Waterloo, and it would be useless to try to face a court with this. I should be ashamed, not for myself oddly enough, but for my own child, to say nothing of not wanting you to have to appear. Everything was very simple this morning--I simply surrendered. The important thing now is what I intend to do in the future, the lawyers said. On this depends whether I would ever see my child again, because Harge has with ease now complete custody of her. **The question was would I stop seeing you (and others like you, they said!).** It was not so clearly put. There were a dozen faces that opened their mouths and spoke like the judges of doomsday--reminding me of my duties, my position, and my future. (p. 148)

TT_1 by Harmancı (1992)	Pazartesi **''Sevgilim,** Mahkemeye bile gitmiyorum. Bu sabah Harge'ın beni neyle suçlayacağını özel olarak gösterdiler. Evet, epey konuşmamızı banda almışlar – özellikle de Waterloo'dakiler – ve bu durumda mahkemeye çıkmak yararsız olacak. Çok garip ama kendim için değil, kızım için utanmam gerek. Ayrıca senin de mahkemeye çağırılmanı asla istemem. Bu sabah her şey çok basitti aslında – sadece teslim oldum. Avukatlar, önemli olanın gelecekte ne yapmaya karar vereceğim olduğunu anlattılar. Çocuğumu bir daha görüp görmeyeceğim buna bağlı. Harge artık onu kesinlikle alabilir elimden. **Bütün sorun seni (ve başkalarını da dediler!) görüp görmeyeceğime dayanıyor.** Bana bu kadar açık seçik söylemediler. Sekiz on kişi karşıma geçip sanki kıyamet gün yargıçlarıymış gibi ağızlarını açıp konuştular. Bana görevlerimi, sosyal durumumu ve geleceğimi hatırlattılar. (pp. 269/270)
TT_2 by Selvi (2018)	Pazartesi **Canım hayatım,** Mahkemeye gitmeme gerek bile kaldı. Bu sabah Harge'ın aleyhimde kullanacağı delilleri özel bir gösteri yaparak önüme serdiler. Evet, ellerinde birkaç konuşmanın kaydı var – Waterloo'daki konuşmalar, bu deliller varken mahkemeye çıkmanın bir yararı olmazdı. Utanılacak bir duruma düşerdim, üstelik bu utancı sadece kendim yaşamam, öz kızımı da utandırmış olurum, hele hele senin mahkemeye çıkmak zorunda kalmanı hiç istemem. Bu sabah her şey çok kolayca bitti – teslim oldum. Avukatlar şimdi en önemli şeyin gelecekteki davranışlarım olduğunu söylediler. Kızımı bir daha görüp görmemem bundan sonra ne yapacağıma bağlı, çünkü şimdi kızımın velayeti tamamen Harge'a verildi. **Bütün mesele seninle (ve senin gibi başkalarıyla, dediler) görüşüp görüşmememe bağlıymış.** Bunu bu kadar açık seçik belirtmediler. Karşımda ağızlarını açıp kıyamet günü yargıçları gibi konuşan – beni görevlerim, mevkim ve geleceğim hakkında uyaran bir düzine surat vardı. (p. 308)

In this scene, Carol finally sends an explanatory letter to Therese after a long break due to the divorce suit process with Harge. Carol mentions about the

verdict that grants full custody of her child to Harge and other terms regarding their relationship with Therese. The letter begins with ''my darling'', Carol adresses to Therese, which is a way of addressing that Carol specifically uses for Therese. Harmancı picks the word ''sevgilim'' that clearly expresses the romantic queer content and Selvi interprets the word as ''canım hayatım''. Harmancı's translation untraditionally adopts *queering* mode for this example while Selvi's word choice adopts the mode of *minoritizing* according to Démont' methodology.

The second bold sentence in the ST contains unclear details that might not be comprehended by the TT audience in terms of queer context. Carol talks about the conditions of custody and one of them is that she never gets in touch with girls like Therese meaning lesbians. This sentence in parenthesis ''and others like you, they said!'' refers to the homosexual people with a condemning tone. Selvi accomplishes to express that tone and makes it clear what is intended to be said with ''ve senin gibi başkalarıyla, dediler''. However, this sentence is translated as ''ve başkalarını da, dediler!'' by Harmancı which does not reflect the inferred meaning. The reader of the TT would not understand the difference of the people regarding whom Carol must not see. Harmancı omits the part 'like you'''and his interpretation misleads the reader supposing that this ''others'' may or may not be lesbian girls. Although the part that Harmancı omits in his translation does not contain a direct queer scene, his interpretation creates obscurity and the queer-related meaning becomes indistinct through translation whereas Selvi conveys it to the TT. All in all, Harmancı exercises *minoritizing* mode while Selvi exercises *queering* mode of translation according to the methodology by Démont.

Example 48

ST (1952/2004)	**I mean, darling,** I shall send you this letter and I think you will understand why I do, why I told the lawyers yesterday I would not see you again and why I had to tell them that, and I would be

	underestimating you to think you could not and to think you would prefer delay. (p. 148)
TT_1 by Harmancı (1992)	**Sevgilim,** bu mektubu sana göndereceğim; neden gönderdiğimi, avukatlara dün seni bir daha görmeyeceğimi, avukatlara dün seni bir daha görmeyeceğimi neden söylediğimi ve bunu onlara söylemek zorunda olduğumu anlayacağından eminim. Bunu anlamayacağını ve bunun ertelenmesini isteyceğini düişünmek seni küçümsemek olur. (p. 271)
TT_2 by Selvi (2018)	**Yani hayatım,** bu mektubu sana göndereceğim ve neden yaptığımı, dün avukatlara seni bir daha görmeyeceğimi neden söylediğimi, onlara bunu neden söylemek zorunda olduğumu anlayacağını düşünüyorum, eğer anlayamayacağını ve senin bunları daha sonra söylememeyi yeğleyeceğini düşünsem sana haksızlık etmiş, senin değerini bilmemiş olurum. (p. 309)

In this example, Carol informs Therese about the divorce decision and explains why she cannot see Therese ever again. Carol's letter begins with ''darling'' and this word similarly appears in the both target texts by Harmancı and Selvi. Harmancı picks the word ''sevgilim'' and Selvi picks ''hayatım''. Despite the former examples, Harmancı does not omit the word and translates it with an equivalent word. For that reason, it can be deduced that while Harmancı adopts the *queering* mode, Selvi adopts *minoritizing* mode of translation by the framework of Démont.

Example 49

ST (1952/2004)	**Darling,** I pour all this out to you [the next lines were crossed out]. (p. 149)
TT_1 by Harmancı (1992)	**Sevgilim**, sana bunları anlatmanın nedeni (bundan sonraki satırlar karalanmıştı). (p. 273)
TT_2 by Selvi (2018)	**Hayatım,** bütün bunları sana anlatarak içimi boşaltıyorum. (Sonraki birkaç satır karalanmıştı.) (p. .311)

There is another similar example that can be seen in Example 48. Harmancı and Selvi, once more, choose the same words for ‘’darling’’ which are ‘’sevgilim’’ and ‘’hayatım’’. Harmancı’s word choice equivalently and literally translates the source text while Selvi’s word choice partially interprets the meaning. For that reason, Harmancı’s translation follows the *queering* mode of translation while Selvi’s translation follows the *minoritizing* mode by the framework of Démont.

Example 50

ST (1952/2004)	**Darling,** I pour all this out to you [the next lines were crossed out]. (p.149)
TT_1 by Harmancı (1992)	**Sevgilim**, sana bunları anlatmanın nedeni (bundan sonraki satırlar karalanmıştı). (s.273)
TT_2 by Selvi (2018)	**Hayatım,** bütün bunları sana anlatarak içimi boşaltıyorum. (Sonraki birkaç satır karalanmıştı.) (p.311)

In this example, Harmancı and Selvi interprets the word ‘’darling’’ in the same manner. Once again, Harmancı translates it with ‘’sevgilim’’ while Selvi translates with ‘’hayatım’’. Harmancı adopts the *queering* mode and Selvi adopts the *minoritizing* mode of translation by the methodology of Démont.

Example 51-52-53

ST (1952/2004)	**Therese looked at her, wanting still to put out her hands, to touch Carol's hair and to hold it tight in all her fingers.** Hadn't Carol heard the indecision in her voice? Therese wanted suddenly to run away, to rush quickly out the door and down the sidewalk. It was a quarter to six. "I've got to go to a cocktail party this afternoon. It's important because of a possible job. Harkevy's going to be there." Harkevy would give her some kind of a job, she was sure. She had called him at noon today about the models she had left at his studio. Harkevy had liked them all. "I got a television assignment yesterday, too."

	Carol lifted her head, smiling. "My little big shot. Now you look like you might do something good. Do you know, even your voice is different?" "Is it?" Therese hesitated, finding it harder and harder to sit there. "Carol, you could come to the party if you want to. It's a big party in a couple of rooms at a hotel--welcoming the woman who's going to do the lead in Harkevy's play. I know they wouldn't mind if I brought someone." And she didn't know quite why she was asking her, why Carol would possibly want to go to a cocktail party now any more than she did. **Carol shook her head. "No, thanks, darling.** You'd better run along by yourself. I've got a date at the Elysee in a minute as a matter of fact." (p. 163)
TT_1 by Harmancı (1992)	**Therese hala ellerini ona uzatmak, saçlarına dokunmak, saçlarını parmakları arasında sıkmak isteyerek Carol'a baktı.** Carol sesindeki kararsızlığı duymamış mıydı? Therese birden kaçmak istedi, kapıdan dışarı çıkmak ve koşa koşa oradan uzaklaşmak. Saat altıya çeyrek vardı. ''Bugün bir kokteyl partiye gitmem gerek,'' dedi. ''Bir iş bulma olasılığı olduğundan benim için çok önemli. Harkevy de orada olacak.'' Harkevy'nin kendisine bir iş vereceğinden emindi. Bu öğlen stüdyosunda bıraktığı modeller için telefon etmişti. Harkevy örneklerin hepsini beğenmişti. ''Dün bir de televizyon işi aldım,'' dedi. **Carol gülümseyerek başını kaldırdı. ''Benim küçük büyük patronum.** Artık iyi bir şey yapabilecek gibi görünüyorsun. Sesinin bile değiştiğini biliyor musun?'' ''Öyle mi?'' Therese orada oturmayı her an biraz daha güç bularak duraksadı. ''Carol, istersen partiye sen de gelebilirsin. Bir otelin bir dairesinde verilen büyük bir parti. Harkevy'nin oyununda başrolü oynayacak kadın şerefine veriliyor. Birini getirmeme aldırmayacaklarını biliyorum.'' Bunu neden sorduğunu bilemiyordu ama, Carol o anda neden kendisinden çok istesindi partiye gitmeyi. **Carol başını salladı. ''Teşekkür ederim, ama hayır.** Haydi sen koş git artık. Doğrusunu istersen benim bir dakika sonra Elysee'de bir randevum var.'' (p. 298)

TT_2 by Selvi (2018)	**Therese ellerini uzatıp Carol'ın saçına dokunmak, parmaklarına sıkıca dolamak isteyerek ona baktı.** Carol onun sesindeki kararsızlığı fark etmemiş miydi? Therese birden oradan kaçmak, kapıdan fırlayıp kendini kaldırıma atmak istedi. Altıya çeyrek vardı. ''Akşamüstü bir kokteyl partiye gitmek zorundayım. Ucunda bir iş ihtimali olduğu için önemli. Harkevy orda olacak,'' dedi. Harkevy'nin ona bir iş ayarlayacağından emindi. Atölyesine bıraktığı maketler hakkındaki fikrini sormak için öğle saatlerinde adamı aramıştı. Harkevy hepsini beğenmişti. ''Dün de bir televizyon işi teklifi aldım.'' **Carol gülümseyerek başını kaldırdı. ''Benim küçüğüm büyük adam olmuş.** Gerçekten iyi bir şeyler yapacak gibi görünüyorsun. Sesin bile değişmiş, farkında mısın? dedi. ''Öyle mi? Therese duraladı, orada oturmak her an daha da zorlaşıyordu. ''Carol, istersen o partiye sen de gelebilirsin. Bir otelin birkaç salonuna yayılan kalabalık bir parti – Harkevy'nin yeni oyununda başrolü oynayacak kadının onuruna düzenleniyor. Yanımda birisiyle gitmem sorun yaratmaz.'' Therese bu öneriyi neden yaptığını, şu anda Carol'ın kokteyle gitmeye neden hevesli olabileceğini de kestiremiyordu. **Carol olmaz gibilerden başını sallayarak, ''Hayır hayatım,'' dedi.** ''Sen yalnız gitsen daha iyi olur. Aslında benim de biraz sonra Elysee'de biriyle randevum var.'' (p. 339)

This final example portrays the last stage that Therese and Carol come together, or they intend to do so. They arrive at a decision that they can make a last talk, Therese also wants to give Carol's car back. As a result, they set a date to meet for the last time and say goodbye forever. Therese has not been returning Carol's calls because she thinks Carol has given up on her for heart and soul. Thanks to Abby, Therese gets her courage up and makes a phone call to Carol. When they see each other at the bar, the feelings they have suppressed for the past weeks emerged abruptly. Although Therese supposes that she does not have feelings any more towards Carol, lust, excitement and attraction can be seen in the first bold sentence depicting Therese's heart. Harmancı and Selvi interpret this part similarly, explain this sexual attraction openly and follow the *queering* mode of translation of Démont.

After a small talk, Carol gets impressed by the growth she observes on Therese and states her opinion as ‘’My little big shot’’ in the second bold sentence. Harmancı interprets this phrase straightforwardly as ‘’Benim küçük büyük patronum’’ while Selvi translates it as ‘’Benim küçüğüm büyük adam olmuş’’ which creates a more sincere and romantic tone that the ST does not possess. The possesive suffix in the word ‘’benim küçüğüm’’ shadows forth attachment for Therese as it is in the old days. Carol remembers how she used to like Therese being so young and naive when they first met at the store. The target text reader can understand the sentimental tone of Carol by the translation of Selvi and for that reason her translation can be categorized under the mode of *acqueering* by Epstein. Harmancı’s translation method does not spoil the queerness of the text and thus it can be asserted that he employs *queering* mode of translation.

For the last bold sentence, Harmancı omits the word ‘’darling’’ in his interpretation while Selvi uses the word ‘’hayatım’’ as she usually does. Harmancı erases the queer element and does not convey it to the TT while Selvi transfers the meaning partially with a near-synonymous word choice. Therefore, it can be construed that the translation of Harmancı falls under the category of *misrecognizing* and Selvi’s translation falls under the category of *minoritizing* mode according to the framework of Démont.

CHAPTER 5: RESULTS AND DISCUSSION

As a result of the comparative analysis which contains selected passages from the source text and their translations, it would be better to create another table which demonstrates the numeric data of the translation strategies adopted by the translators. In the following table, the translation modes and approaches used by Mehmet Harmancı and Seçkin Selvi for each example can be seen. As mentioned above, all translation examples are mainly classified according to Démont's translation modes. However, for the examples in which translators added extra queer elements, another strategy is also used in order to clarify the approach preferred by the translators, which is acqueering approach by Epstein.

Table 2. The translation strategies employed by the translators

	TT_1 by Harmancı (1992)	**TT_2 by Selvi (2018)**
Example 1	queering (Démont)	queering (Démont)
Example 2	queering (Démont)	queering (Démont) acqueering (Epstein)
Example 3	queering (Démont)	queering (Démont) acqueering (Epstein)
Example 4	misrecognizing (Démont)	queering (Démont) acqueering (Epstein)
Example 5	queering (Démont)	queering (Démont) acqueering (Epstein)
Example 6	queering (Démont)	queering (Démont)
Example 7	misrecognizing (Démont)	queering (Démont)
Example 8	queering (Démont)	queering (Démont)
Example 9	minoritizing (Démont)	queering (Démont) acqueering (Epstein)
Example 10	minoritizing (Démon)	queering (Démont) acqueering (Epstein)
Example 11	queering (Démont)	queering (Démont)
Example 12	queering (Démont)	queering (Démont)
Example 13	misrecognizing (Démont)	queering (Démont)
Example 14	queering (Démont)	queering (Démont)
Example 15	minoritizing (Démont)	minorizing (Démont)
Example 16	queering (Démont)	queering (Démont) acqueering (Epstein)
Example 17	queering (Démont)	queering (Démont) acqueering (Epstein)
Example 18	queering (Démont)	queering (Démont)
Example 19	queering (Démont)	queering (Démont)

		acqueering (Epstein)
Example 20	minoritizing (Démont)	minoritizing (Démont)
Example 21	queering (Démont)	queering (Démont) acqueering (Epstein)
Example 22	queering (Démont)	queering (Démont) acqueering (Epstein)
Example 23	queering (Démont)	queering (Démont)
Example 24	queering (Démont)	queering (Démont)
Example 25	queering (Démont)	queering (Démont)
Example 26	misrecognizing (Démont)	queering (Démont)
Example 27	queering (Démont)	queering (Démont)
Example 28	misrecognizing (Démont)	queering (Démont)
Example 29	queering (Démont)	minoritizing (Démont)
Example 30	queering (Démont) acqueering (Epstein)	queering (Démont)
Example 31	queering (Démont)	minoritizing (Démont)
Example 32	queering (Démont)	queering (Démont)
Example 33	queering (Démont)	queering (Démont)
Example 34	misrecognizing (Démont)	minoritizing (Démont)
Example 35	queering (Démont)	minoritizing (Démont)
Example 36	misrecognizing (Démont)	minoritizing (Démont)
Example 37	minoritizing (Démont)	minoritizing (Démont)
Example 38	misrecognizing (Démont)	minoritizing (Démont)
Example 39	misrecognizing (Démont)	minoritizing (Démont)
Example 40	misrecognizing (Démont)	minoritizing (Démont)
Example 41	minoritizing (Démont)	minoritizing (Démont)
Example 42	misrecognizing (Démont)	minoritizing (Démont)
Example 43	minoritizing (Démont)	minoritizing (Démont)
Example 44	misrecognizing (Démont)	minoritizing (Démont)
Example 45	misrecognizing (Démont)	queering (Démont) acqueering (Epstein)
Example 46	queering (Démont)	minoritizing (Démont)
Example 47	minoritizing (Démont)	queering (Démont)
Example 48	queering (Démont)	minoritizing (Démont)
Example 49	queering (Démont)	minoritizing (Démont)
Example 50	queering (Démont)	minoritizing (Démont)
Example 51	queering (Démont)	queering (Démont)
Example 52	queering (Démont)	queering (Démont) acqueering (Epstein)
Example 53	misrecognizing (Démont)	minoritizing (Démont)

Out of the 53 examples extracted from the English queer novel *Carol: The Price of Salt* and the Turkish translations that have been comparatively analyzed, it can be deduced that Harmancı makes use of misrecognizing mode in 14 examples, minoritizing mode in 8 examples, queering mode in 31 examples. Out of 31 examples, in which queering mode is used, acqueering approach is used only in

1 example. On the other hand, Selvi makes use of minoritizing mode in 18 examples, queering mode in 33 examples. Out of 33 examples, in which queering mode is used, acqueering approach is used in 13 examples. However, she does not apply for misrecognizing mode. The pie charts that are shown down below are aimed to create a better comprehension and evaluation of the translation strategies adopted by Harmancı and Selvi.

Table 3. Percentage distribution of the translation strategies employed by Mehmet Harmancı according to Démont

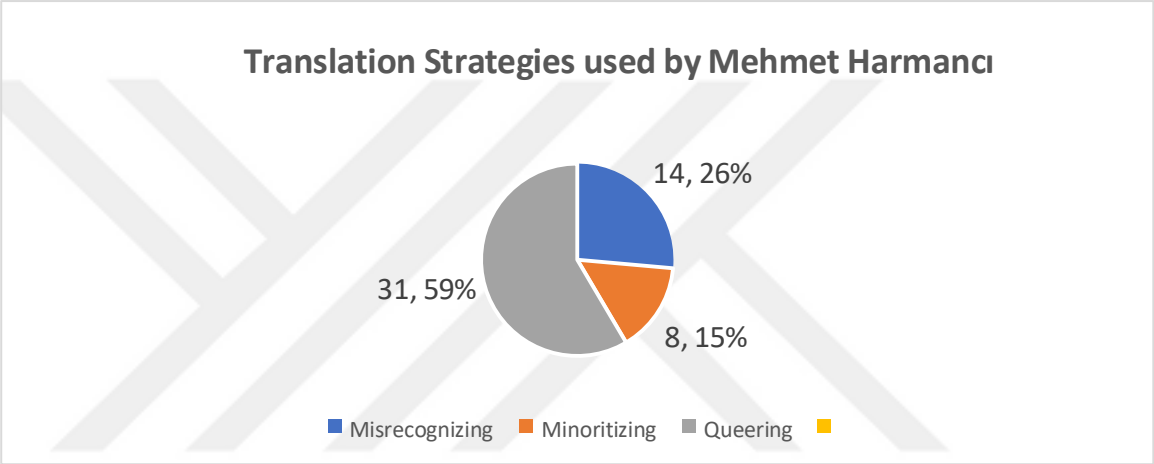
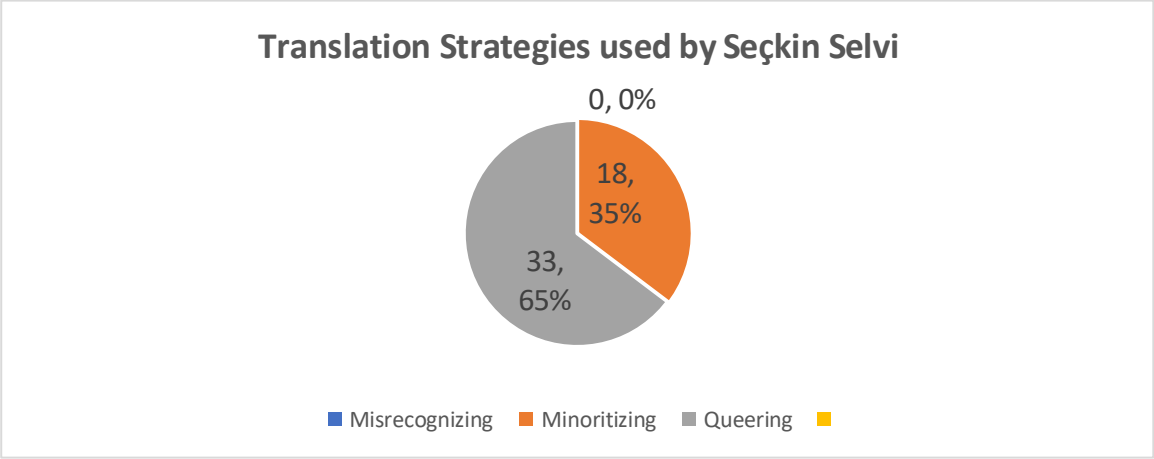


Table 4. Percentage distribution of the translation strategies employed by Seçkin Selvi according to Démont



After examining the charts, it can be concluded that although Harmancı preferred queering mode for quite a few examples, he preferred misrecognizing and minoritizing mode for a considerable amount of examples and almost never applied for acqueering approach. In other words, Harmancı either erases or tones down the queerness of the source text. The fact that he uses misrecognizing mode in 14 examples and minoritizing mode in 8 examples shows that he generally prefers to omit the queer elements. What is more, there is no sign of using acqueering approach which reinforces the queerness of the source text by adding extra elements in the target text. Therefore, it can be inferred that the translations by Harmancı develop a heteronormative attitude and disrupt the queerness of the source text.

On the other hand, Selvi did not use misrecognizing mode in any example which demonstrates that her translations never disregard or totally damage the queerness of the source text. Additionally, she preferred acqueering approach in 13 examples which points out that she tends to preserve, develop and emphasize the queer theme in her translations. All in all, it can be deduced that while the translation strategies preferred by Selvi dominantly improve the queerness, the translation strategies preferred by Harmancı dominantly blur or eradicate the queerness.

CONCLUSION

Considering these findings, the causes for different preferences in the use of abovementioned translation modes and approaches are examined according to the concept of rewriting by André Lefevere. Comparing the two translations, it can be clearly seen that there is a huge difference in terms of style and word choices thus, translation strategies due to a 26-year gap. Although both translators came from similar backgrounds (the years they were born, the time period that they have actively worked, the schools they got their education from and so on), the fact that Harmancı had his translation published in 1992 and Selvi did it in 2018 gives cause for different outputs. Considering the 90s political environment and low-awareness for homosexual identities in Turkish agenda and language, one can tell why prior translation included misrecognizing mode more (see Savcı, 2021; Selen, 2012, 2020). Furthermore, Turkey went through an oppressive decade after a military coup happened in 1980. This undemocratic social environment affected the lives of minorities and the LGBTQ+ community was not an exception (see Erdoğan & Kökten, 2014). Considering the social and political sphere of the 1980s, it is probable that the Turkish literature including both non-translated and translated fiction was influenced.

On the bright side, there were a considerable amount of developments in terms of the civil rights of LGBTQ+ community in the 1990s and the bans on the supporter institutions and organizations of LGBTQ+ rights were lifted. Lambdaistanbul, an LGBTQ+ solidarity association, was founded in 1993. Furthermore, another LGBTQ+ association Kaos GL was founded a year after in 1994 which contributed tremendously for the human rights of queers and fought against the discrimination and injustice towards queers (Erdoğan & Kökten, 2014, p. 106). In the following years, several others took part in the struggle such as Pink Life, Bursa Rainbow, Listag, SPOD LGBT and so on. Considering these important developments, it can be concluded that the social structure of Turkey started to show an alteration through the 1990s and the rights of LGBTQ+ community were improved to a certain extent.

All in all, although certain positive developments just began to manifest themselves, there still was an unfriendly and unstable environment towards the queer identities in social, political and literary spaces in the early 1990s. Therefore, the status component of patronage, may be said to have an impact on the translation strategies Mehmet Harmancı adopts in his work since homosexuality was deemed as heresy, immorality, disorder and sin considering the 80s social norms of Turkey. Hence, translating a novel which is about highly controversial and unorthodox theme of two women's love affair might have led Harmancı to dominantly apply for misrecognizing mode while disregarding acqueering approach at the beginning of a new decade. It can be said that though there have been numerous developments observed throughout the 90s, for a translator who was under the influence of the 80s Turkey may lead him to adopt a heteronormative stance. What is more, the ideological component of patronage may be said to influence his work. Given the literary works published by Remzi Kitabevi before 1992, it can be seen that Remzi Kitabevi does not give enough place to translated literary works which include queer themes. Accordingly, the perspectives of Harmancı and/or the publishing house Remzi Kitabevi may be under the influence of the dominant political standpoint of the 80s Turkey which disapproves the queer identities in social life and consequently in the literary space. Lastly, the economic component of patronage may be said to affect Harmancı's translation because the amount of profit a publishing house makes from a literary product is surely important. Thus, Harmancı and/or Remzi Kitabevi would not want to risk the earning capacity value of their work by deliberately emphasizing on the matters that would not be welcomed by a large part of the society but rather they would tend to adapt and mitigate the controversial aspects through translation by making queer identities and elements less visible.

When it comes to the 2018 translation by Seçkin Selvi, it can be construed that she is inclined to make visible and even highlight queer identities by mostly preferring queering mode and acqueering approach in her translation. The position of LGBTQ+ community in society and the existence of queer identities in literature have come a long way, though still insufficient. With that being said, the

translation by Selvi appears to be quite incompatible with the dominant political views through the 1980s to 2020s. So, it shows that the ideological, economic, and status components of patronage do not have the same impact on the 2018 translation of *Carol: The Price of Salt* by Selvi since her non-sexist and non-heteronormative wording preserves the queer elements of the source text and transfers them to the target text via translation. This can be explained with several reasons such as the political atmospheres of the early 1990s and the late 2010s Turkey are exceedingly different. There appears to be less legal prohibitions and restrictions in the field of today's literature comparing to the literature under the 80s political regime of Turkey. Undoubtedly, the ideological component is one of the most important components of patronage which influences a translation depending on the dominant political views and ideologies of that day. The fact that Seçkin Selvi has many translations of queer novels under Can Yayınları shows that neither the translator nor the publishing house is affected by the status and economic components of patronage. As can be seen, the publishing houses or translators that adopt different ideologies lead to different outputs. The translation by Selvi sets an example for this situation when comparing to the translation by Harmancı since Selvi's translation can be regarded as non-heteronormative and it enhances the queerness more.

The poetics of target literary system is another significant factor which has an impact on the translation strategies employed by Harmancı and Selvi. The poetics resides in a literary system of a society and the dominant poetics can change through time. That is why, the literary devices and prominent themes of the 90s Turkey are rather different comparing to the late 2010s Turkey. This main difference that shows an alteration between the poetics of different time periods affects both writings and rewritings. There were limited number of translated queer novels in the 1980s. According to the bibliography used in this study, only 7 novels out of 28 novels were translated into Turkish in the 1980s which indicates that the poetics of the target literary system just started progress (though insufficient) at the beginning of the 1990s. For that reason, it can be suggested that the poetics of the target culture when Harmancı translated the novel has an

influence on the preferences of his translation strategies considering the social norms and restricted literary system of the 80s Turkey. On the other hand, the number of translated queer novels in the 2010s are comparatively more. Besides, Selvi has translated many novels that speak of sex, sexuality, gender, forbidden love and so. In the meantime, the movie adaptation of the novel *Carol* in 2015 can be said to influence Selvi to retranslate the novel after 26 years since the novel gained much more recognition after 2015 with the help of the movie adaptation. For that reason, it can be firmly stated that the poetics of the target literary system was improved in the 2010s and it has an influence on the preferences of Selvi's translation strategies.

The universe of discourse also affects the translation strategies employed by the translators. As for the universe of discourse of Harmancı, the environment he grew up in, his mindset, his literary experiences, his world knowledge of that day can be said to play a role when applying dominantly for misrecognizing or minoritizing modes in his translation. Since Lefevere states that a rewriter's attitude (a translator's attitude in this context) is strongly influenced by ''the self-image of the culture that text is translated into, the types of texts deemed acceptable in that culture'' (1992, p. 87), the worldview of the translator can be said to be also influential in the selection of these translation strategies in view of the 80s political regime. Thus and so, the modes of misrecognizing and minoritizing are applied predominantly in the 1992 translation of *Carol: The Price of Salt* by Mehmet Harmancı. Additionally, when the translation career of Harmancı before 1992 is taken into consideration, it is apparent that he generally centered on translating tales, novels, novellas which are not about gender-related themes and even if he did translate such novels as *Carol: The Price of Salt,* he preferred to omit the sexual elements which makes the translation superficial and subtle in terms of queer perspective. Hence, it can be deduced that Harmancı's universe of discourse can be said to have an impact on the preferences of his translation strategies. On the other hand, Selvi has published various translations of novels with Can Yayınları such as *Monsieur ya da Karanlıklar Prensi, Albert Nobbs, Brooklyn Çılgınlıkları* which are about queer love stories, apartheid,

sexuality and self-discovery, twisted love triangles over the course of her career. Therefore, the fact that Selvi has translated many queer-themed works gives hints about her universe of discourse. The translation by Selvi leans more towards a gender sensitive tone in the sense of her universe of discourse. Also, her mindset, worldview, cultural and social background can be said to lead her to prefer queering mode and acqueering approach more in her translations. After all, it is assumed that these differences between the two translations are resulted from many factors such as patronage, ideology, universe of discourse, poetics of different time periods, social norms, political views, patrons and so on and so forth.

To conclude, this study aims to investigate the certain translation methods used for the gender identities and sexualities in queer novels within the framework of queer translation studies. In compliance with the purpose of this dissertation, the English queer novel *Carol: The Price of Salt* and its two Turkish translations by Mehmet Harmancı and Seçkin Selvi were examined. Before scrutinizing the Turkish translations of the novel, I reviewed the sociopolitical factors, social norms, the literary works and translations of queer-themed novels of the regarding decades focusing on the positive and negative alterations (from queer perspective) observed for the LGBTQ+ community in Turkey. In this respect, the interrelation of the queer theory and Translation Studies was thoroughly explained in Chapter 1. In order to make an understanding for the translation strategy preferences of the Turkish translators, the concept of rewriting by André Lefevere was discussed in Chapter 2. Methodology of the dissertation was clarified at length in Chapter 3 which includes the translation strategies proposed by Marc Démont and B.J. Epstein. English queer novel *Carol: The Price of Salt* and its Turkish translations were analyzed. Then, the source texts and target texts were comparatively examined according to Démont's and Epstein's methodologies. All the findings and tables gathered from this case study were presented and discussed in Chapter 5. Ultimately, the research questions put forward in the Introduction will be answered and suggestions will be made in the hope of leading the way for the further studies in the field.

1. What are the different methods applied for the translations of the novel *Carol: The Price of Salt* in different time periods (1992-2018)?

After comparatively analyzing the translations, it is understood that there is an obvious disparity between 1992 and 2018 translations of *Carol: The Price of Salt.* As can be seen from the pie charts and table of translation strategies in the Discussion part, Mehmet Harmancı mostly makes use of misrecognizing and minoritizing modes in the 1992 translation. On the contrary, he only applies for the acqueering approach in one example by only adding an optional word choice for the translation of the word darling. For that reason, it can be concluded that not only does he omit the queerness but also does not make any effort to increase it in many examples of his translation. On the other hand, Seçkin Selvi merely prefers the misrecognizing and minoritizing modes which disrupt the queerness of the source text and applies for acqueering approach in multiple examples which demonstrates her inclination to develop queerness through translation. The main difference in the use of translation strategies stands out in the usage of misrecognizing mode as Harmancı prefers this method in 14 examples while Selvi does not apply at all. Consequently, different translation methods can be said to be applied between 1992 and 2018 translations of the novel.

2. Which queer elements preserved or omitted or censored through translation in different time periods according to Démont's tripartite or Epstein's bipartite classification?

In view of the translation modes by Démont and translation approaches by Epstein, it seems that while some translation strategies preserve and increase the queer elements through translation others omit and damage queer elements. According to the numeric data of translation strategies adopted by Harmancı, his translation broadly omits the queer elements by applying misrecognizing and minoritizing modes. Although there are a few examples that preserve the queerness in his translation, lots of other queer elements get lost, partially or

totally damaged due to his word-choices and translation preferences. In this context, considering the ideological reasons and patronage factor affected his translation, it is safe to assume that queer elements are also censored. The reason for that might be explained due to the fact that the 1992 translation could be said to be highly under the impact of the 80s political regime and marginalizing attitude towards queer identities in Turkey. It is discussed that many hope-inspiring developments just started during the 90s but the effects of the 80s ideological factors were said to be highly influential in the 1992 translation. After 26 years, the differences and positive alterations in terms of the perspective of queer translation studies can be observed in 2018 translation by Selvi. Therefore, it can be deducted that numerous queer elements are preserved in 2018 translation which are omitted in 1992 translation according to the Démont's tripartite and Epstein's bipartite classification.

3. What are the underlying motives of translators for choosing different translation strategies within the framework of André Lefevere's concept of rewriting?

There are several components that affect the translation as rewriting such as patronage, poetics, universe of discourse, ideology which were discussed beforehand. These factors strongly influence the reception of a literary work in which society it is produced. The poetics of the target culture or universe of discourse of the translator have an impact on determining the translation strategies s/he use in his/her translation. The time period, themes, genres, literary rules that are common in that time period would make alterations in the production of a literary work. What is more, the dominant ideologies and patrons guiding the translation will most probably affect the process of writing and rewriting. In this case study, it is found that the concept of rewriting and the components that shape rewritings proposed by Lefevere can be named as the underlying motives of translators for choosing different translation strategies in their works.

The last but not the least, I heartily hope that this thesis paves the way for further studies on queer translation studies. Given that this newly-emerging field of study has a lot to offer, there appears to be a great many undiscovered facets that provide the potential for much more studies. A study conducted on any field related to queer identities may be regarded as a drop in the ocean. However, I am utmost sure that a shadow of effort for the sake of queer identities and their human rights will be a sunrise even after the darkest night.

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