



REPRESENTATION OF FEMINIST TRANSLATION STRATEGIES IN THE TURKISH TRANSLATION OF ANGELA CARTER'S "THE BLOODY CHAMBER"

ANGELA CARTER'İN KANLI ODASI'NİN TÜRKÇE ÇEVİRİSİNDEKİ
FEMİNİST ÇEVİRİ STRATEJİLERİNİN YANSITILMASI

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ABSTRACT

The relationship between gender studies and translation studies creates a new scope, which is called Feminist Translation Studies (FTS). In the late 1970s in Quebec, the movement emerged, followed by women writers whose aims were not only to reinscribe femininity in language but also deconstruct hegemonic male-centric dominance in the language by contributing to the cultural turn as a discipline. Since then, FTS has started to be a new field or an inspiration from the perspectives of women writers and theorists. This area of study has shown extraordinary growth in recent years. Although there is an increasing presence of women in translation studies, there is still a profound desire for the rediscovery of female writings and images. As an interdisciplinary framework, FTS mainly deals with the intersectional relationship between feminist theories and practices. This intersectional relationship makes translation the heart of feminist politics. If we consider translation from a feminist angle, it is important to bear in mind that translation is seen as one of the crucial components of feminist politics and ideology. In order to spread both the politics and ideologies of feminism, we need to consider translation as a cross-cultural tool that generates inseparable connections between gender and language. In this respect, the transnational journey between the authors and the translators emerges during the translation process. In this regard, the aim of this study is to evaluate feminist translation strategies in the Turkish rendering of Angela Carter's short story, "The Bloody Chamber" translated by Özden Arıkan within the framework of Feminist Translation Theory. This study also attempts to investigate in what respect the Turkish translation of Angela Carter's short story illustrates the paratextual strategies of feminist translation studies by demonstrating in/visibility of the translator

Keywords: The Bloody Chamber, Gender, Feminist Translation Studies, Paratextual Strategies

ÖZET

Toplumsal cinsiyet çalışmaları ile çeviri çalışmaları arasındaki ilişki, feminist çeviri çalışmaları olarak adlandırılan yeni bir alan oluşturmaktadır. 1970'lerin sonlarında Quebec'te ortaya çıkan hareketi dilde kadınlığı yeniden yazmak değil, aynı zamanda bir disiplin olarak kültürel dönüşe katkıda bulunarak dildeki hegemonik erkek merkezli egemenliği yapı söküme uğratmayı amaçlayan kadın yazarlar izledi. O zamandan sonra, feminist çeviri çalışmaları, kadın yazarların ve kuramcılarının bakış açısından yeni bir alan veya ilham kaynağı olmaya başladı. Bu çalışma alanı son yıllarda olağanüstü bir büyüme göstermiştir. Çeviri çalışmalarında kadınların varlığının artmasına rağmen, kadın yazılarının ve görsellerinin yeniden keşfedilmesi için hala derin bir istek var. Disiplinler arası bir çerçeve olarak feminist çeviri çalışmaları, esas olarak feminist teoriler ve uygulamalar arasındaki kesişimsel ilişkiyi ele alır. Bu kesişimsel ilişki, çeviriyi feminist politikanın kalbi haline getiriyor. Çeviriyi feminist bir açıdan ele alırsak, çevirinin feminist politika ve ideolojinin en önemli bileşenlerinden biri olarak görüldüğünü akılda tutmak önemlidir. Feminizmin hem politikasını hem de ideolojisini yaymak için, çeviriyi toplumsal cinsiyet ve dil arasında ayrılmaz bağlar kuran kültürler arası bir araç olarak görmemiz gerekir. Bu açıdan yazar ve çevirmenler arasında Ulus ötesi yolculuk çeviri sürecinde ortaya çıkmaktadır. Bu bağlamda, bu çalışmanın amacı Angela Carter'ın "The Bloody Chamber" adlı kısa hikayesinin Özden Arıkan tarafından çevrilen Türkçe çevirisindeki feminist çeviri stratejilerini feminist kuram çerçevesinde değerlendirmektir. Bu çalışma aynı zamanda, Angela Carter'ın kısa öyküsünün Türkçe çevirisinde, çevirmenin görünmezliğini/görünürlüğünü ortaya koyarak feminist çeviri çalışmalarının yanmetinsel stratejilerini ne ölçüde yansıttığını incelemeye çalışmaktadır.

Anahtar Kelimeler: Cinsiyet, Feminist Çeviri Çalışmaları, Kanlı Oda, Yanmetinsel Stratejiler

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INTRODUCTION

The field of translation is one of the social sciences that is affected by feminism and gender studies is seen as an interdisciplinary academic field. There has been abrupt progress in Europe over the past decade in the field of translation studies. This progress constitutes cultural, ideological, and political interactions between gender and translation studies. According to Von Flotow (1997), translation has long been used to characterize "what women do when they enter the public sphere: they translate their private language, their uniquely female forms of discourse that evolved as a result of gendered exclusion, into some form of the dominant patriarchal code" (p. 12). In this respect, we can say that translation has been used by women to depict the existence of women through female language and forms of discourse in the male-centric sphere, and translation can be seen as pivotal due to its language because language is a manipulative tool for feminist writers. This manipulation is especially derived from patriarchal language.

Translation in the era of feminism is influenced by feminist ideologies and "has had an acute effect on translation practice" (von Flotow, 1997, p. 14). On the one hand, translators have been seeking out "contemporary women's writing to translate into their own cultures" (von Flotow, 1997, p. 14). Because much of this material is experimental, they have had to cope with huge technological problems in the translations. On the other hand, because "the women's movement has defined language as a political instrument", many women who worked in the feminist era encountered difficulties of interference and restriction (Flotow, 1997, p. 14). All these issues show that women, working in an era of feminism come across many problems and limitations due to the overtly political thoughts of feminism.

Taken at the fundamental level of translation within feminist writings, it can be said that translation highlights the significance of the female language in the context of feminism while transferring texts from the source language to the target language. In light of these explanations, this study seeks to demonstrate how the Turkish rendering of Angela Carter's short story "The Bloody Chamber" is evaluated in the light of the feminist translation strategies and practices of von Flotow.

GENDER, FEMINISM, AND TRANSLATION

From the mid-1960s to the late, when post-war feminism started to show an acceleration along with many other protests "in Western Europe and North America", the concept of gender developed in a way that complemented and expanded the biological sex difference. Because biological sexual differences did not appear to be sufficient to explain variations "in men's and women's societal responsibilities and opportunities, grassroots women's groups and scholars developed and applied new methods and analytical categories" to comprehend these disparities. In so doing, gender becomes the sociocultural structure of both sexes (von Flotow, 1997, p. 5). It is important to bear in mind that these disparities and inequalities constitute the establishment of women's studies in different interdisciplinary fields and translation studies is one of these fields in which gender plays a significant role. According to Marguerite Duras (1980), women have to translate in order to save themselves from blackness and darkness. She states that women were freed from the darkness in which they had been imprisoned by means of translation for centuries. She emphasizes her thoughts as follows:

I think "feminine literature" is an organic, translated writing ...translated from blackness, from darkness. Women have been in darkness for centuries. They don't know themselves. Or only poorly. And when women write, they translate this darkness ... Men don't translate. They begin from a theoretical platform that is already in place, already elaborated. The writing of women is really translated from the unknown, like a new way of communicating rather than an already formed language (p.174).

By stating these lines, Duras aims to reflect that when women want to find a place or reflect their existence in the male-dominant sphere, they have to translate. She calls this type of writing as "an organic activity which repressed, or suppressed texts have to be drawn out of a pool of nebulous, unenunciated material and then translated into conventional forms" (Flotow, 1997, p.12).

Another theorist who has focused on translation in this dual setting of gender and cultural identity is Gayatri Spivak. She is also one of the pioneer cultural theorists who discusses translation from both a practical and theoretical standpoint. In her article, "The Politics of Translation" (1993), Spivak primarily articulates the interlock between gender, culture, and translation. She starts by putting emphasis on how the feminist translator considers "language as a clue to the working of gendered agency" (p. 179). To clarify this point, it would be crucial to examine the position of language in feminist

works since the language that the translator uses, depicts her ideological position. In other words, the translator surrenders the translated works through the language which reflects her ideology. In this sense, it can be said that the translator's ideology and language are important components of the translation process in order to demonstrate feminine language.

Like Spivak, radical feminist writers consider "language as an instrument of women's oppression and subjugation" (von Flotow, 1997, p. 14). For them, this language should be reformed and replaced by a new women's language. In the late twentieth century, radical feminist writing explored new ground and sought to develop both new ideas and language for women. In order to go beyond the traditional patriarchal language, "feminist writers have tried to create new words, new spellings, new grammatical constructions, new images, and metaphors" (von Flotow, 1997, p. 15). By creating a new language, feminist writers deconstruct the patriarchal language. In this sense, their aim is to reflect their determination on what women think and write. They generally deconstruct the gender roles, syntax, and other formal elements in the text in which the female body plays a significant role. This body symbolizes "the source of women's creative energy which has long been silenced and needs to be voiced" (von Flotow, 1997, p. 17).

In addition to gender studies, feminist studies also have a significant impact on translation, especially, feminist literature takes the attention of translation studies. The feminist translator uses language as a strong weapon to make female identity visible by manipulating male-dominant language. This ideology "was developed by authors such as H  l  ne Cixous, Claudine Hermann, Marina Yaguello, Annie Leclerc in France, Mary Daly, Kate Millett, Adrienne Rich in the United States, and Nicole Brossard, Louky Bersianik, France Th  oret in Canada" (von Flotow, 1997, p.8). These authors focus is on the effects of patriarchal language which is under the control of male dominance because the language that is used by institutions is mostly ruled by men. From this perspective, it can be said that stereotyped patriarchal language poses a danger to women, obviously because the language is not only controlled but also manipulated by male-centric institutions (von Flotow, 1997). This situation affects both translators and women since they have been considered the weaker figures in male respective hierarchies. As to Sherry Simon (1996), "translators are handmaidens to authors, women inferior to men" (p.1). That is to say, this forced partnership between translators and men or women and men causes inequality in the field of translation.

The inseparable relationship between gender, feminism, and translation generates a new interdisciplinary field, that is, feminist translation studies. The aim of feminist translation is to determine and "critique the tangle of concepts which relegates both women and translation to the bottom of the social and literary ladder" (Simon, 1996, p. 1). This challenging aim questions the reasons that put both translators and women at "the bottom of this social and literary ladder" (Simon, 1996, p. 1). To do so, it attempts to investigate the role of authority controlled by patriarchy over women. More importantly, feminist translation highlights the sexism in language that destroys the cultural identity of women in the context of malestream societies. This is the reason why there is a strong alliance between feminism and translation. They are both tools "for a critical understanding of difference as it is represented in language" (Simon, 1996, p. 8).

As a result, both gender and feminist studies contribute to the constitution of feminist translation through the deconstruction of the patriarchal language. It is important to note that women live and speak in a world of man-made order. It is not possible to express their ideology with male language. Due to this reason, they are alienated from language for centuries. That's why they reject the conventions and straitjacket of malestream language since they do not see language as a man-made artifact. In this respect, women aim to find new literary forms and language to reflect their presence; they start to criticize the existing conventional male-centric language. When we look from the angle of feminist translation, we see the obvious impact of feminist and gender studies in the translation of texts. Female translators begin to use different feminist translation strategies and practices to make them visible. They change the politics of language by paying attention to the transfer of language from the source to the target language. In other words, by changing the politics of translation, female translators represent a move from restrictions of patriarchal language to a feminine language.

FEMINIST TRANSLATION STRATEGIES AS PRACTICES

Prefacing and Footnoting

Recently, it has been very popular among feminist translators to put a preface in their translated works and add footnotes to emphasize their existence. As to Barbara Godard, the feminist translators use prefacing and footnoting since "the feminist translator seeks to flaunt her signature in italics, in footnotes, and in prefaces, deliberately womanhandling the text and actively participating in the creation of meaning" (Godard 1988 as cited in von Flotow, 1991 p.76). By doing so, feminist translators try to show their female identity and presence within the translated text by rejecting the colonization of the patriarchal language. If we consider translation as a cultural transfer, then we can say that with the help of prefacing, footnoting, and feminist translation strategies, feminist translators transfer their cultural ideologies to the target text. With these strategies, they have the ability to manipulate the language while translating from the source language to the target language. This manipulation encircles the target language through the visibility of a feminist translator. Consequently, using prefacing and footnoting as paratextual feminist translation strategies, feminist translators create their own space in which they become visible. This visibility is evidence of their existence in the translated work.

Supplementing

In addition to prefacing and footnoting, supplementing is considered another feminist translation practice. Von Flotow (1991) states that supplementing adds elements to feminist translation in order to compensate for what language lacks, such as gender agreement in English. In so doing, the translator fills the gap between feminist purposes and conventional linguistic norms. Due to the dominance of patriarchal language and its institutions, translators "who work from Quebecois feminist texts into English have had to turn the critique of one language into the critique of another" (von Flotow, 1991, p.74). In his essay on translating Bersianik, Howard Scott states that his aim of translating Bersianik from French to English is not to convey the target readers. He aims to reflect how the English language is sexist by using supplementing as a practice, and von Flotow defines this situation as a serious intervention. Also, von Flotow (1991) sees supplementing as "over-translation which compensates for the differences between languages or constitutes voluntarist action on the text" (p. 75). Considering all these differences, as a consequence, it can be said that supplementing is based on the deliberate preference of the translator, and due to this reason, von Flotow identifies this situation as a voluntarist action.

Hijacking

Hijacking is another feminist translation strategy, coined by a Montreal journalist and translator, David Hommel. Von Flotow introduces it by giving Susanne de Lotbinière-Harwood's translation *Letters from Another* which is translated from Lise Gauvin's *Letters d'une autre*. According to Von Flotow, De Lotbinière-Harwood feminizes the source text while translating it to the target text. Feminizing the source text during the translation process makes her visible in the target text. By doing this, De Lotbinière-Harwood hijacks the original text and makes it her own. In other words, she demonstrates her political intention and unfaithfulness to the author (von Flotow, 1991). Hereby, the visibility of the translator shadows the author's writing, and the translated text becomes the rewriting of the translator.

MATERIALS AND METHODS

This study conducts a qualitative and comparative analysis between Angela Carter's short story "The Bloody Chamber" and its Turkish translation within the framework of feminist translation studies. "The Bloody Chamber" and other stories in the collection have importance in literary circles as they represent radical feminist approaches, deconstruction, and re-narration of male-centered old tales and legends in Western culture. Accordingly, to analyze and evaluate feminist approaches and translation strategies across cultures, "The Bloody Chamber" have been chosen in this study. Randomly chosen extracts in relation to feminist representation from the story and their Turkish renderings have been evaluated by giving references to the feminist translation strategies proposed by von Flotow such as prefacing and footnoting, supplementing, and hijacking. These analyses have been conducted at a thematic level rather than a word level. Besides, the results have been discussed on how and to what extent these strategies influence the translator's visibility.

"Bloody Chamber" was translated into Turkish by Özden Arıkan in 2001 as "Kanlı Oda". There are new additions and other translations of the story, but this version has been used in the study since it is the only available version in Turkey. The abbreviations used in this study are Feminist Translation Studies (FTS), "The Bloody Chamber" as "TBC", and "Kanlı Oda" as "KO".

Findings and Discussion

"The Bloody Chamber" is one of the short stories from the collection of tales, *The Bloody Chamber* (1993) written by an acclaimed feminist author, Angela Carter. Carter brings a different perspective to the fairy tale called "Bluebeard" in Western literature by rewriting the tale from a feminist approach. Based on the Western-oriented fairy tale, "Bluebeard" in which a young girl marries a rich nobleman with a blue beard, who has other wives earlier (Buzwell, 2016). After discovering he had murdered these wives brutally in one of his chambers when her husband is away, the wife is terrified and tries to flee (Buzwell, 2016). Bluebeard returns home and realizes what she has discovered and wants to kill his wife; however, her brothers come and kill him and rescue their sisters and thus the story ends happily ever after (Buzwell, 2016).

To challenge the existing gender stereotypes within patriarchal narratives like this, Carter deconstructs these stereotypes and reinterprets the fairy tale through the subversion of gender roles in the story, "The Bloody Chamber" (Dutheil et al., 2003). In parallel with the fairy tale, a young and poor girl marries a rich nobleman, Marquis in Carter's narrative of it. In this modern version of the story, the heroine is nameless, and the setting is the same while the time has shifted into modern times through some images of cars, trains, and phones. Along with these changes, there are some feminist assertions such that the heroine has been given a voice and character rather than just a victim; she has her own thoughts and personality. Also, the heroine is not rescued by her brothers like in the fairy tale, but by her mother, who is a brave, fearless, and independent woman with masculine features. Thus, by creating nameless and strong female stereotypes, Carter constructs classical female characters in parallel with fairytales while distorting and deconstructing them by adding voices and twisting the characterization of the story.

The transference of these radical changes from a feminist angle in literary circles across cultures is challenging for a translator. Though the fairy tale originated in Western culture, it is generally familiar to Turkish readers due to popular culture. In the following extracts, it has been discussed and evaluated how Arıkan shows Carter's feminist ideology and its representations in Angela Carter's Turkish translation "Kanlı Oda". In general, the translator does not add a preface, an introduction, or footnoting in the translated work. She just gives information about herself. According to some feminist translation critics like Harwood, putting a bio of the translator makes the translator visible; however, this cannot be counted as a feminist political reaction. In doing so, the translator only shows her presence without deconstructing the patriarchal language. To this end, it can be said that Arıkan prefers adding her biography rather than adding prefacing or footnoting in order to make herself visible. Although Arıkan does not totally make herself visible throughout the translated work, she both reflects and protects the feminine visibility of the author, Carter, which has been discussed in detail in the following extracts.

Table 1. Example 1

Source Text	Target Text
My eagle-featured, indomitable mother; what other student at the Conservatoire could boast that her mother had outfaced a junkful of Chinese pirates, nursed village through a visitation of the plaque, shot a man-eating tiger with her own hand and all before she was as old as I? ("TBC", p.2)	Kartal çehreli, yola gelmez annem benim, Konservatuvarda başka hangi öğrenci, annesinin bir kalyon dolusu Çinli korsana meydan okuduğunu, veba salgını sırasında koca bir köye hastabakıcılık ettiğini, insan yiyen bir kaplanı kendi elleriyle vurduğunu, üstelik bütün bunları, daha benim yaşımda bile değilken yaptığını anlatarak övünebilirdi ki? ("KO", p. 2)

In the source text, the mother figure is described as "eagle-featured, outfaced, shot a man-eating tiger" which symbolizes masculine power that is always associated with men. However, in both the source and target text, these words are associated with a woman who is a mother. Translating these words as follows: "kartal çehreli, meydan okuyan, insan yiyen bir Kaplan" reflects that the translator is faithful to the author in order not to make the translator's feminine side invisible. Besides, by being faithful not only to the source text but also to the author, the translator also illustrates the reversal of the gender roles

which is deliberately done by the author. Carter reverses masculine dominant words and associates them with women. In the target text, the translator protects these reversed gender roles through her translation.

Table 2. Example 2

Source Text	Target Text
You never saw such a wild thing as my mother , her hat seized by the winds and blown out sea so that her hair was her white mane, her black lisle legs exposed to the thigh, her skirts tucked round her waist, one hand on the reins of the rearing horse while the other clasped my father's service revolver and behind her, the breakers of the savage, indifferent sea, like the witnesses of a furious justice. And my husband stood stock-still, as if she had been Medusa . ("TBC", p.43)	Annem gibi bir deli karı görmemişsinizdir asla, şapkası rüzgârlara kapılıp denize savrulunca beyaz bir yele olmuştu saçları, siyah yün çorapları sıyrılıp baldırları ortaya çıkmış, etekleri beline sokuşturulmuştu, bir eli şaha kalkan atının dizginlerinde, öbür eli babamın beylik tabancasını kavramış, arkasında da o azgın ama umursamaz denize çekilmiş dalgakıranlar, adaletin hiddet dolu bir tecellisinin tanıkları gibi. Ve sanki Medusa'ydı annem , hala taş kesmiş gibi duruyordu kocam. ("KO", p. 56)

In the second and third examples, Carter also associates masculine understandings such as "rearing a horse, clasped revolver, Medusa and sword" with femininity. She uses "Medusa" who is a mythological character to illustrate the strength of the mother. In mythology, when a man looks at the eyes of Medusa, he turns into a pillar of salt. While translating these lines, Arıkan is also faithful to the ideologies of feminism by choosing appropriate equivalence of the words.

Table 3. Example 3

Source Text	Target Text
On her eighteenth birthday, my mother had disposed of a man-eating tiger that had ravaged the villages in the hills north of Hanoi . Now, without a moment's hesitation, she raised my father's gun, took aim and put a single, irreproachable bullet through my husband's head. ("TBC", p.44)	On sekizinci yaş günümde annem, Hanol'un kuzeyindeki tepelerde köylere dadanarak insanları yiyen bir kaplanı haklamıştı . Şimdi de bir an bile tereddüt etmeden kaldırdı babamın tabancasını, nişan aldı ve kusursuz, tek bir atış yaparak, Marki'nin kafasına sapladı kurşunu. ("KO", p. 57)

Again, the mother figure has been presented as strong and brave in the source text as she kills a tiger. She rescues her daughter from male oppression and violence. This female power, as in masculine form, is transferred to the target text as they are; Arıkan transfers the feeling of power and courage same as the source text.

Table 4. Example 4

Source Text	Target Text
My satin nightdress had just been shaken from its wrappings; it had slipped over my young girl's pointed breasts and shoulders, supple as a garment of heavy water, and now teasingly caressed me, egregious, insinuating, nudging between my thighs as I shifted restlessly in my narrow berth. ("TBC", p.2)	Saten geceliğim kırıksıklıklarını yeni silkeleyip atmıştı daha; gencecik göğüslerimin sivri uçlarını ve omuzlarımı sıyrarak kayıvermişti gövdemde aşağı, kıvamlı bir sıvıdan yapılmış bir giysi gibiydi, şimdi daracık vagon yatağında sağa sola döndükçe haylazca vücudumu okşuyor; laf anlamadan, sinsi sinsi, bacaklarımın arasına sokuldukça sokuluyordu. ("KO", p. 3)

Also, Arıkan does not add any words outside of the source text so as to make the feminist side of the story obvious. However, there are no omissions for the taboo words in her translation, either. From the above example, it can be clearly seen that Arıkan preserves the aggressive sides of the taboo words; in her translation, Arıkan uses "gencecik göğüslerimin sivri uçları, kıvamlı bir sıvıdan yapılmış, bacaklarımın arasına" in order to preserve the feminist style. Although these words are seen as taboo words, Arıkan is faithful to the author's feminist style.

Table 5. Example 5

Source Text	Target Text
<p>The young bride, who had become that multitude of girls I saw in the mirrors, identical in their chic navy blue tailor-mades, for travelling, madame, or walking. <i>A maid had dealt with the furs. Henceforth, a maid would deal with everything.</i></p> <p>'See,' he said, gesturing towards those elegant girls. 'I have acquired a whole harem for myself!'</p> <p>I found that I was trembling. My breath came thickly. I could not meet his eye and turned my head away, out of pride, out of shyness, and watched a dozen husbands approach me in a dozen mirrors and slowly, methodically,</p> <p>teasingly, unfasten the buttons of my jacket and slip it from my shoulder. ("TBC", p.11)</p>	<p>Aynalarda bir düzine kıza dönüşmüş olan genç geline; hepsi birbirinin eşiydi bu kızların, hepsi de denizci mavisini şık tayyörler giymişti, seyahat için, madam, yahut da yürüyüş.</p> <p>"Bak", dedi kocam, eliyle bu şık kızları işaret ederek. "Kendime koca bir harem kurdum işte!"</p> <p>Titrediğimi hissettim. Soluğum kesilmişti. Gözlerinin içine bakamıyordum onun, nitekim başımı öbür tarafa çevirdim- gururumdan, utangaçlığımdan- ve bir düzine aynadan bir düzine kocamın bana doğru gelişini izledim, işini bilerek, kendi oyununu oynayarak, ceketimin düğmelerini açışını ve ceketini omuzlarımdan aşağı sıyırdığını izledim (KO, 14-15).</p>

Table 5/Example 5 shows that a young bride is afraid of male power and feels shy in the face of a sexually experienced man on her wedding night. In the room where they consummate their marriage, there are windows on the wall that make the scene weirder for the heroine as she has already felt threatened by the male authority both mentally and physically. Seeing her multiple images on the walls in the same clothing, the heroine's image is disintegrated by the mirror image signaling her incomplete and dependent identity on the male gaze. While rendering this image and the split identity on their wedding night, the translator preserves the feeling of fear and shyness. Although the translator renders the multiple identities of the young bride in her new life, she omits the sentences "A maid had dealt with the furs. Henceforth, a maid would deal with everything", which have a close connection with the theme of multiple identities of the heroine. The young bride is now a married woman and entered the patriarchal system as a wife of a nobleman with many duties both at home and in public. Therefore, the translator Arıkan misses the theme of multiple identities of a wife in the patriarchal system and limits the theme only to the split identities in the mirror while rendering to the Turkish reader.

Table 6. Example 6

Source Text	Target Text
<p>No. I was not afraid of him; but of myself. I seemed reborn in his unreflective eyes, reborn in unfamiliar shapes. I hardly recognized myself from his descriptions of me and yet, and yet—might there not be a grain of beastly truth in them? ("TBC", p.18)</p>	<p>Yok. Ondan korkmuyordum; kendimden korkum benim. Kocamın ışık yansıtmayan gözlerinde yeniden doğmuş görüyordum kendimi, tanıdık olmayan şekillerde yeniden doğmuş. Bana dair tanımlamalarında bir nebze de olsa korkunç bir hakikat bulunamaz mıydı? ("KO", p. 24).</p>

In the extract above, the young bride reflects on her thought about her new identity as a married woman. Her husband defines and shapes this identity, which is unfamiliar to her true self. But at the same time, this new 'shapes' of her may become her other self that is shaped by the marriage. The translator renders this 'reborn' of the young bride and the duality in the self as it is and transfers the feeling of 'otherness' to the self in the male-dominated society the target culture directly.

CONCLUSION

The Feminist translation strategies mentioned above reflect in/visibility of women translators with the help of feminist notions. The overall findings of this study show how the translator makes herself invisible while transferring the feminist representations through female characters in Angela Carter's short story "The Bloody Chamber". In the discussion of the examples, the presence of the author is more visible than the translator. Arıkan does not add a preface or footnote in her translation. This situation reflects that she does not hijack the text. She does not add any words or extra explanatory information to make her existence obvious. Throughout the story, the dominance of Carter is observed with the help of the translator. This shows that Arıkan does not deconstruct the feminine style of the original text. She also does not use gender-centered names for the characters in her translation. Arıkan does not omit the

taboo words in her translation; the parts of the women's bodies are not reflected as taboos in both the source and target texts. By doing so, the target text does not lose its feminist style and meaning. Womanhood is considered as a superior goal not only in the source text but also in the target text. To illustrate, the female characters in the story are reflected as heroes. At the end of the story, the bride's mother rescues her daughter from her villainous husband. With this ending, Carter deconstructs the gender roles which are taught by metanarratives in the patriarchal society. In addition to Carter, Arıkan emphasizes clearly these reversed gendered roles in her translation. Along with this direct transference of feminist elements, Arıkan does not use any names for their characters like Carter does in the source text. Carter's characters are nameless in her short story and Arıkan is also faithful in this sense. In her translation, Arıkan does not name the characters as Carter does. To illustrate, Carter uses "bride, husband, and mother for the main characters. Throughout the story, the readers have not learned their names. In parallel to the source text, the main characters are translated into "gelin, koca and anne" in the target text.

To this end, it can be said that both the source text and the target text include feminist elements, and the aim of the translator is to show these feminist elements in her translation instead of showing her presence in the target text. In the discussions, it has been detected that von Flotow's feminist strategies are rarely applied. Only the technique of prefacing is used to indicate the translator's background. This suggests the idea that the translator does not manipulate the translation with feminist intervention, rather she chooses to be invisible to render feminist elements to the target culture even though the source culture's feminist elements may cause confusion or other meanings in the target culture.

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