

Feminist Discourse and Its Translation: Macro-Strategies in Fihrist's Feminist Utopias Series

Feminist Söylemin Çevirisi: Fihrist'in Feminist Ütopyalar Serisinde Makro Çeviri Stratejileri

Research/Araştırma

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ABSTRACT

Starting from the late 18th century, the feminist movement has evolved throughout the world, and literature has a crucial role in its development. Not only the feminist literary works or their translations but also research based on these works help women raise their voices in order to stand against inequalities arising from their gender. With a broad perspective, in this study, feminist translation is not just regarded as a struggle against domination, but it is rethought through feminist strategies and practices applied by the translators and the other agents involved in the translation process. In 2021, the publisher, Fihrist published a series under the title of "Feminist Utopias". In this series, there are five late 19th-century utopias, which highlight the temporal gap between the source texts and their translation. Within this regard, this study aims to analyze feminist translation macro- strategies in these utopias within Luise von Flotow's framework. The results of the analysis have shown that Fihrist's launch of this series aims to introduce Western feminist utopias which present new dimensions by envisioning alternative societies that challenge traditional gender roles and power dynamics to the Turkish reader. The publisher's intention has been strengthened through the strategies employed by the translators, particularly the utilization of footnotes, addressing sexist concepts, and highlighting original feminist discourse.

Keywords: feminist discourse, feminist translation strategies, translated feminist utopias

ÖZET

Feminist hareket 18. yüzyılın sonlarından başlayarak tüm dünyada gelişim göstermiştir ve bu gelişimde edebiyat önemli bir role sahiptir. Sadece feminist edebi eserler ya da çevirileri değil, bu eserlere dayanan araştırmalar da kadınların cinsiyetlerinden kaynaklanan eşitsizliklere karşı durmak için seslerini duyurmalarına yardımcı olmaktadır. Feminist harekete yönelik geniş bir perspektifle, bu çalışmada feminist çeviri, çevirmenler ve çeviri sürecine dahil olan diğer aktörler tarafından uygulanan feminist stratejiler ve pratikler aracılığıyla yeniden düşünülmektedir. 2021 yılında Fihrist yayınevi, "Feminist Ütopiyalar" başlığı altında bir seri yayınlar. Bu seride 19. yüzyıl sonlarına ait beş ütopya yer almaktadır. Bu ütopyaların 1800'lü yılların sonlarına ait olduğu, ancak 2021 yılında Türkçeye çevrildiği düşünüldüğünde, kaynak metinler ile çeviriler arasındaki zaman farkı dikkat çekmektedir. Buradan hareketle bu çalışma, feminist ütopyalardaki feminist söylemin izini sürmeyi ve Luise von Flotow'un ortaya koyduğu stratejiler doğrultusunda feminist ütopyalardaki makro feminist çeviri stratejilerini analiz etmeyi amaçlamaktadır. İnceleme sonuçları, Fihrist'in bu seriyi başlatmaktaki amacının, geleneksel cinsiyet rollerine ve iktidar dinamiklerine meydan okuyan alternatif toplumlar tasavvur ederek yeni boyutlar sunan Batılı feminist ütopyaları Türk okuyucusuna tanıtmak olduğunu göstermiştir. Yayınevinin bu niyeti, çevirmenler tarafından kullanılan stratejiler, özellikle de dipnot kullanımı, cinsiyetçi kavramların ele alınması ve özgün feminist söylemin vurgulanması yoluyla desteklenmiştir.

Anahtar Sözcükler: feminist söylem, feminist çeviri stratejileri, çeviri feminist ütopyalar

1. Introduction

For centuries, feminism has been an inspiration for gender equality and social justice. Feminism, at its foundation, advocates for women's empowerment and challenges cultural conventions that promote gender-based oppression and discrimination. To gain a deeper understanding of this ideology, it is essential to turn to bell hooks's definition, which stresses that feminism is a lived experience rather than just an idea. hooks defines feminism as a struggle "to end sexist oppression" (1984, p. 24), and she adds that this entails fighting against all types of discrimination based on gender, dismantling patriarchal structures, and promoting women's empowerment (2000, pp. 1-6). The quest for gender equality transcends linguistic and cultural boundaries. This underscores the vital role of translators as facilitators of change and advocates of feminism around the world. As feminism crosses national boundaries, translating feminist literature is crucial to disseminating these progressive ideals to a broad international audience. The increasing number of studies incorporating translation with women, gender or feminism has paved the way for the institutional recognition of Feminist Translation Studies in the academic field since the 1990s. Apart from the lessons added to the curriculums of Translation Studies departments at universities, there has been a growing interest in feminist translation studies in academic research. This interest paved the way for studies on feminist translation (see Massardier-Kenney, 1997; Eshelman, 2007; Wallmach, 2007; Castro and Ergun, 2017). Recent research has been conducted in the field of feminist translation both in Türkiye (cf. Bozkurt, 2014; Rençberler, 2021; Çelik, 2022; Erkazancı Durmuş, 2022) and globally, including countries such as Korea (Lee, 2023), Spain (Muñiz, 2018), Italy (Federici, 2018), China (Sun et al., 2023), and India (Irshad & Yasmin, 2022). Within this regard, taking the feminist translation theory to its core, this study aims to scrutinize the feminist discourse in five early feminist utopias, which were

translated into Turkish by the publisher Fihrist within the series of “Feminist Utopias”, and their translations comparatively within the framework of von Flotow’s feminist translation strategies. This allows for a deeper examination of the implications of conveying feminist discourses across diverse temporal and cultural contexts.

2. Luise Von Flotow’s Feminist Translation Strategies

Women who had long stayed as a suppressed group in public experienced many difficulties in entering the public sphere. To be accepted by the public, the women had to translate their female forms of discourse as a result of patriarchal oppression. Castro and Ergun (2018) do not restrict feminist approaches to translation with the translation strategies driven by political considerations. They regard any form of discursive political intervention employed throughout the translation process in pursuit of gender equality as a feminist approach to translation. Therefore, according to them, the link between feminist approaches and translation formed with gender-oriented critical views appeared in some kind of pretexts, such as footnotes and prefaces (Castro & Ergun, 2018).

Although Castro and Ergun (2018) noted that feminist approaches to translation dated long before the Canadian School, the birth of Feminist Translation Studies is often linked to a group of translation scholars and translators from Quebec, Canada. Sherry Simon, a Canadian academic, translator, and writer, noted in her preface to the book *Gender in Translation* (1996) that a panel that included Sussanne de Lotbinière-Harwood, Barbara Godard, and Kathy Mezei’s works approaching translation from a feminist perspective led the emergence of Canadian feminist translation. The late 1970s and 1980s were thriving times for translation in Canada with influential feminist writings, particularly in French. These writings prompted a strong motivation to advance and conceptualize the practice of literary mediation. This made feminist translators active players in the realm of literature and culture (Simon, 1996, p. viii).

Feminist translation in Canada is important, especially in two aspects: the increasing number of English translations that specifically labelled themselves as feminist, and the high number of feminist texts that were translated in Canada. Throughout the late 1970s and 1980s, feminist writers/ translators in Quebec produced highly experimental works to attack and reform the traditional patriarchal language. They mainly focused on the form of the language with which they aimed to analyse the etymology of conventional vocabulary and deconstruct it. While various approaches to the traditional language existed in Quebec, a shared consensus prevailed that the patriarchal language needed to cease to ensure the voices of women were heard (von Flotow, 1991, p. 71-73). Based on feminist translation activities in Quebec, von Flotow proposed a number of feminist translation strategies.

Feminist translators taking cues from the feminist writers they translate give themselves room to make their works visible, to write about their translation process, and to challenge the writer. To this end, they use various strategies, three of which are (i) supplementing, (ii) prefacing and footnoting, and (iii) hijacking (von Flotow, 1991, p. 74).

"Supplementing" refers to voluntary changes made by the translator to challenge the patriarchal domination of the language. von Flotow regards it as the most positive aspect of translation as it makes the translation of untranslatable texts possible. With the supplementation in feminist translation, the text develops and matures with the conscious choices of the translator as a politically driven mediator. This strategy serves to bridge the gaps between languages with the "voluntarist action" of the translator (von Flotow, 1991, p. 75). Von Flotow clarifies this strategy with an example from French: "Le ou la coupable doit être punie." The letter "e" makes the "punie" a gendered word and it shows that it's the woman who faces the punishment for undergoing an abortion. As English doesn't have a gender agreement, it's hard to translate it directly. Howard Scott translated this line as follows "The guilty one must be punished, whether she is a man or woman." As can be seen from the line above, Scott voluntarily intervenes with the text by replacing it with words referring to both genders. In this example, Scott supplements the original text and makes the line understandable for the English reader with his "voluntarist action" on the text (von Flotow, 1991, p. 75).

"Prefacing and footnoting" is another strategy that has commonly been engaged in feminist translation. As von Flotow (1991, p. 76) has put it, producing smooth translations without leaving a mark is a thing of the past. Feminist translators, with the desire to be seen, reflect on their works in the form of prefaces or emphasize their active involvement within the text through footnotes. According to Godard (1988, p. 50), feminist translators intentionally "womanhandle" the texts by writing in italics or showing their active participation in footnotes and prefaces. In this way, a feminist translator becomes more than a traditional translator because she keeps the strangeness of the source text and tries to understand and transfer its multiple meanings in order not to lose them in translation. In prefaces, translator reflects on their translation process sometimes by referring to the feminist strategies they use. In addition, they may contextualize and interpret the source text apart from the reflection on their translation. On the other hand, by the use of footnotes, they may refer to certain intertexts that the source text does or does not overtly include. Also, the difficulties with the neologisms may be explained by the feminist translator in prefaces or footnotes. In this way, feminist translation plays an educational role which is supported by academic research (von Flotow, 1991, p. 77).

The third feminist strategy, which, as asserted by von Flotow, is responsible for the international recognition of feminist translation, is "hijacking". Von Flotow originated the term "hijacking" from a criticism attacking the translation by Susanne de Lotbinière-Harwood. The critic, David Homel, finds de Lotbinière-Harwood's translation so intrusive that she sometimes "hijacks" the original work. As noted by Homel, she intentionally intervenes with the text to make her active participation seen by commenting on the real intention of the author and offering equivalent words (von Flotow, 1991, p. 78). In addition, the excessive number of footnotes and didactic approach make the translation an ideologically corrected or feminized version of the original work. In this translation, de Lotbinière-Harwood deliberately avoids using male generic terms, uses the female element first, such as "women and man", and "her or

his”, and uses quotation marks to draw attention to the absurdities of conventional language that insults women, like the “masters” of the kitchen. As von Flotow notes, here the translator’s collaboration with the writer is of secondary importance. In this case, the translator reflects her own perspective and shows her authority on the text (von Flotow, 1991, p. 79-80)

Von Flotow revised feminist translation strategies in the book chapter titled “Translation” written for *Bloomsbury Handbook of 21st Century Feminist Theory* (2019). In this book chapter, she divided feminist translation strategies into two groups: macro-strategies and micro-strategies. While macro-strategies refer to “(i) translators’ notes, prefaces, explanations, (ii) non-translation and strategic text selection, (iii) feminist publishing, reviewing and critiquing, (iv) retranslation, and (v) gratis translation”, micro-strategies consist of “(i) stylistic, grammatical adjustments, and (ii) creative/neologistic translation” (von Flotow, 2019, p. 232). In this revised version, von Flotow redelivers the importance of footnotes, prefaces, and explanations in making feminist translators visible. Thanks to prefaces and footnotes, translators can highlight the feminist aspect of the source or target text, express how they approach it, and make their intentions clear (von Flotow, 2020, p. 181). Non-translation means staying silent as a translator by choosing not to translate certain texts that include unwanted material from a feminist perspective. On the contrary, strategic text selection refers to translating certain works that are useful in promoting feminism. “Feminist publishing, reviewing, and critiquing” is related to the establishment of feminist publishing houses and their activities to disseminate feminist thought through publications, reviews, and critics (von Flotow, 2019, p. 233). “Retranslation” is translating the old works from a new feminist perspective for new audiences (von Flotow, 2019, p. 234), and the last macro-strategy proposed by von Flotow (2019) is “gratis translation”, that is, free or voluntary translation. As Flotow noted, translators are often highly eager to translate for free or for a very low rate of pay in order to disseminate new information that remains silent otherwise. Because of its low pay or being free, Flotow regards it as a “somewhat shameful strategy” (von Flotow, 2019, p. 234).

As for the micro-strategies, von Flotow (2019) mainly redelivered what she called “supplementing” and “hijacking” in 1991. According to von Flotow, the most important micro-strategy is “stylistic/grammatical adjustments”. As conventional language mostly inclines to ignore women referents, the visibility of women in language can be achieved through grammatical or stylistic arrangements. This can be achieved through the deliberate use of feminine plural forms or producing unfamiliar forms of masculine/feminine words as Susanna de Lotbinière- Harwood noted in her preface for the English translation of Lise Gauvin’s *Lettres d’une autre*. She explained that her translation process is a political activity that helps language to speak for women and highlight their visibility. As von Flotow noted (2019, p. 235), she used unfamiliar collocations, like “women and men”, and quotation marks for irony, and she added the letter -e to make a noun feminine, and so on. These kinds of grammatical and stylistic changes create unfamiliarity for the reader and draw their attention to the grammatical imbalances, and this helps the feminine be heard in the language (von Flotow, 2019, p.

235). The second most important micro-strategy is “creative/neologistic translation”. Translating a newly coined word or expression is always a problem in translation. However, especially in feminist writings, it’s very common to see these kinds of words or expressions. Due to its political nature, feminism frequently generates neologisms to replace previously unspoken terms. Translating these words is generally innovative, but also neologistic. According to von Flotow, neologism challenges translators in the translation process; however, it also promotes creativity by forcing translators to produce new words to express women's interests or perspectives in other languages (von Flotow, 2019, pp. 235-236). As deduced from the aforementioned strategies, the fundamental goal of the feminist translator is to enhance visibility, thereby empowering women's voices to confront oppression and educate society on women's rights.

3. Objectives and Methodology

In the year 2021, the publisher Fihrist published a new series under the title of “Feminist Utopias”, including five significant feminist utopias. The books in this series are translations of *Man’s Rights; or, How Would you Like it?* (1870) by Annie Denton Cridge, *Mizora: A Prophecy* (1881) by Mary E. Bradley Lane, *The Republic of the Future* (1887) by Anna Bowman Dodd, *New Amazonia: A Foretaste of the Future* (1889) by Elizabeth Burgoyne Corbett, and *Unveiling a Parallel: A Romance* (1893) by Ella Merchant and Alice Ilgenfritz Jones. It should be noted that three of these utopias were translated by Eray Karakoç, while the other two were translated into Turkish by Neval Görçeğiz and Melis Yılmaz (see Table 1). The temporal differences between source texts and their translations are very intriguing since all these utopias are from the late 1800s but they were translated into Turkish in 2021. The intersection of nineteenth-century feminist ideas and modern translation attempts is of particular interest as it allows to investigate the implications of translating feminist discourses across different times and cultural contexts.

Within this perspective in this study, von Flotow's feminist translation strategies are used as a framework for the analysis of Turkish translations of the above-mentioned feminist utopias. Using Flotow's theoretical insights, it is intended to discover the translation procedures used in Turkish translations. By scrutinizing both the source and target texts it is aimed to shed light on the feminist translation strategies. The findings of this study aim to contribute to a better understanding of how feminist ideas from the 1880s are disseminated within the contemporary Turkish literary system. This study adopts a comprehensive approach to feminist action, wherein feminist translation is not solely perceived as a resistance against domination but rather as a re-evaluation of feminist strategies and practices employed by translators and other stakeholders throughout the translation process.

4. Early Feminist Utopias

The literary conceptualization of utopias has captivated the human imagination, providing illuminating perspectives on idealized communities. A utopia can be

characterized as “both a good place, an ideal society”, and one that does not exist—desirable, but at the same time “unattainable” (Ferns, 1999, p. 2). Utopia is radically opposed to the real world and in the future, it “offers the possibility of change” (Karkov, 2020, p. 6). Utopias generally have common qualities, but one feature can be prominent in any particular work. They can be powerful satires, sharply exposing the flaws and shortcomings of our current world conditions. They provide a reflection of society, highlighting its imperfections (Schnorrenberg, 1982, p. 263). Utopias are powerful social commentary tools, allowing readers to analyse the flaws in their own environment and explore methods of improvement, which makes them significant instruments for social change.

Within the broad spectrum of utopian ideas, feminist utopias emerge as fascinating and thought-provoking narratives that question traditional gender roles and hierarchies. Feminist utopian thinking, whether in conceptual or practical forms, presents alternative models of societies that prioritize gender equality (Mellor, 1982, p. 243).

Feminist utopias originate from women's collective experiences, incorporating both the terrible parts of their struggles as well as the good aspects of their accomplishments and aspirations (Pearson, 1977, p. 52). Feminist philosophy seeks to analyze and eliminate gender-based prejudice, and it envisions a world in which gender no longer establishes opportunities and treatment. This ideal world does not exist currently; however, feminist utopias, which posit a gender-free alternative world, can broaden our perspective on those issues (Mellor, 1982, p. 243).

Feminist utopias envision a society that values freedom from fear, transcends gender roles and attributes, denies the need for government and law, embraces communal childcare, redefines parent-child relationships, and seeks to eliminate hierarchy. In these utopias, women and individuals of all genders can live without the constant threat of violence and discrimination, pursue their passions and talents freely, share the responsibilities of raising children, and exist within a social structure that values and treats all members equally, dismantling oppressive hierarchies (Pearson, 1977).

Pearson (1977) dives into the different “areas of consensus” among feminist utopias that were published at different times. According to him (Pearson, 1977, p. 51), feminist utopias frequently begin by emphasizing how women are excluded and constrained in patriarchal societies, then the reader is presented with an alternate society in which women can find and fully achieve their potential, free of any constraints or given gender roles.

4.1 Feminist Utopias by Fihrist

Being the pioneering publisher who proudly introduced these feminist utopias to Turkish readers in 2021, Fihrist believed that all these utopias constitute a unity in themselves. Fihrist defines these utopias as “the reflection of the classical utopian understanding

that flourished as an ideal world narrative in feminist literature” (Fihrist Kitap).¹ Although these books were written in the 19th century, there is a considerable temporal gap between the publishing date of the original works and their translations. The reason why this publisher has chosen these books to translate might depend on different reasons. It may be because they are literary works that deal with women's issues which are still relevant today or perhaps it's because they are books in the public domain. The details about the utopias and their translations can be seen in the table below.

Table 1

Source Texts and Their Translations

Source Text	Author(s)	Publication Year/ Translation Year	Translation	Translator
<i>Man's Rights; or, How Would you Like it?</i>	Annie Denton Cridge	1870/2021	<i>Erkek Hakları Ya da Bir Kadının Rüyası</i>	Neval Görçeğiz
<i>Mizora: Prophecy</i>	A Mary E. Bradley Lane	1881/2021	<i>Mizora: Bir Kehanet</i>	Eray Karakoç
<i>The Republic of the Future</i>	Anna Bowman Dodd	1887/2021	<i>Geleceğin Cumhuriyeti: Sosyalizm</i>	Eray Karakoç
<i>New Amazonia: A Foretaste of the Future</i>	Elizabeth Burgoyne Corbett	1889/2021	<i>Yeni Amazonya: Gelecekten Bir Kesit</i>	Eray Karakoç
<i>Unveiling Parallel: Romance</i>	a Ella Merchant and Alice Ilgenfritz Jones	1893/2021	<i>Ötekinin Keşfi</i>	Melis Yılmaz

The central themes shared by these five utopias revolve around prioritizing gender equality and presenting alternative worlds. Each work envisions societies where gender roles are redefined and women are empowered, offering compelling explorations of potential futures shaped by the pursuit of gender equality. So, the translation journey of these feminist utopias into the Turkish literary system is investigated through this study.

¹ Retrieved from: <https://fihristkitap.com/kitap-dizileri/feminist-utopyalar/> [22.10.2023]

5. Macro-Strategies: Translators' Notes, Prefaces and Explanations

5.1. Prefaces and Explanations

Each of the five books in the series begins with editor-in-chief Ömer Alkan's article titled *Ütopya, Distopya ve Bilim Kurgu Üzerine* [On Utopia, Dystopia, Science Fiction] in which he adeptly explores the genres and ideas within the book series. He asserts that the series combines conflicting poles - the best and worst, subjective and objective interpretations - of humanity's quest to construct a future beyond imagination (2021, p. 4). He also highlights the importance of the series by saying that the series empowers readers to imagine alternate universes through the act of reading (Alkan, 2021, p. 11). The editor-in-chief argues that utopias have a considerable impact on achieving social change by highlighting their crucial part in expanding readers' perceptive and introducing new perspectives.

After the editor-in-chief's article, there are prefaces written by the translators. However, there is not a preface written by Melis Yılmaz. In his prefaces, Eray Karakoç, who is the translator of the three utopias in the series, first discusses feminist science fiction and its defining features. Karakoç describes feminist science fiction as "a subgenre of science fiction that constructs a world that emphasizes the place, freedom, and rights of women in society, with issues related to sexual freedom, social and economic rights, and birth" (2021, p. 12). As can be understood from the quote he wants to introduce Turkish readers to feminism and feminist works and the history of feminist literature. After introducing the utopia, the author focuses on its central theme, capturing the reader's attention and encouraging them to continue reading. Furthermore, the translator brings light to the characters that inhabit this utopia, presenting a picture of their roles and contributions to the plot, strengthening the reader's sense of fascination and connection.

The translator of the book *Man's Rights; or, How Would You Like It?*, Neval Görçeğiz uses her preface to highlight a number of critical topics. To begin, she presents an informative explanation of feminism, establishing the framework for readers to comprehend the book's fundamental themes. She starts her preface with this saying "The term feminism is used to describe a political, cultural or economic movement that aims to achieve equal rights and legal protection for women" (Görçeğiz, 2021, p. 14), which highlights that she may be trying to dispel myths or prejudices about feminism with her desire to inform readers about this concept and its importance. She discusses the realm of female utopias, emphasizing their importance to the Turkish audience. She asserts that as *Man's Rights; or, How Would you Like it?* is more like an essay than a novel, while *Mizora: A Prophecy* (1881) can be seen as the first feminist utopia. It is obvious that she is knowledgeable about feminist utopias because *Mizora: A Prophecy* (1881) is also depicted as one of the most popular feminist utopias by scholars in the field (Pearson, 1977; Anderson, 1994). Then she highlights the main issues and the characters in the book she translated.

5.2. Translators' Notes

As von Flotow notes in her studies (1991; 2019), the use of footnotes is very common among feminist translators. With the desire to be seen or explain the feminist view, they use footnotes frequently. The books examined in this study contain several footnotes. When all these utopias are analyzed in terms of their footnotes, it has been observed that nine out of 35 footnotes in *New Amazonia: A Foretaste of the Future* and four out of 11 in *Man's Rights; or, How Would You Like It?* Include a feminist perspective. Conversely, there is no feminist ideology to be found in any of the footnotes within *The Republic of the Future*, *Unveiling a Parallel: A Romance*, and *Mizora* although they respectively include five, ten, and 13 footnotes. It should be noted that only the ones including feminist emphasis were subjected to analysis below.

Example 1

In the excerpt below, the author challenges conventional religious and patriarchal narratives by describing the divine "God" by using feminine language and images. It is obvious that she advocates for a more inclusive and empowering understanding of women's spiritual roles and contributions in religious contexts, promoting equality and inclusivity.

<i>New Amazonia: A Foretaste of the Future</i>	<i>Yeni Amazonya: Gelecekte Bir Kesit</i>
Our great God, whom we call Life-giver, created us in <u>Her image</u> ² , to be <u>Her</u> associates as soon as our spirits are sufficiently ennobled and purified. Life-giver is good. <u>She</u> has created everything. <u>She</u> loves the creatures <u>She</u> has cast in Her own image (Burgoyne Corbett, 1989).	Hayat bahşeden diye seslendiğimiz ulu Tanrı'mız, ruhlarımız tam bir yüceliğe ve paklığa eriştiğinde ona* katılmamız için bizleri kendi suretinde yarattı. Hayat bahşeden iyiliği gözetir. Her şeyi yaratan da odur. Kendi suretinde yarattıklarını da sever. ³ (Burgoyne Corbett, 2021, p. 192)
	*Yazar hem burada hem de metnin devamında "tanrı" için İngilizcede çoğu zaman, hele ki bu kitap yazıldığı dönemlerde neredeyse her zaman eril nitelikteki zamir ve isimler kullanılmasına rağmen orjinal metinde "tanrı"ya dişil nitelik atfederek "her" zamirini kullanmış. (ç.n.) (Burgoyne Corbett, 2021, p.192)
	(Both here and in the rest of the text, the author consistently attributes a feminine quality to "God" in the original text, using the pronoun "her", although in English for "God" most of the time, and at the time this book was written, pronouns and nouns of a masculine nature were almost always used.)

² The examined items in the source texts are highlighted by the authors of this article.

³ Unless stated otherwise, all translations belong to the authors of this article.

Karakoç, the translator of the text, draws attention in his remark to Corbett's deliberate use of the feminine pronoun for "God" in the source text, which was uncommon or unusual at the time of writing. By emphasizing this decision, the translator hopes to assist readers in understanding the author's intention. He demonstrates how the author criticizes the traditional employing of masculine pronouns for "God" and he tries to preserve the spirit of rebellion present in the source text. He also specified that the author's intentional use of the feminine pronoun "her" when referring to God was a choice that was atypical in English, particularly when the utopia was written in 1889, which highlights the significant time gap between the source text and its translation in 2021.

Example 2

The use of Magdalen asylums by the author draws attention to the historical discrimination against women in the sex industry and the continuing gender-based double standards present in society. By referencing this institution, the author underscores the systemic and institutionalized discrimination experienced by women working in the sex industry during that era. The translator also kept Magdalene Asylums in her translation and added a footnote.

Man's Rights; or, How Would you Like it?

Why, it appears that one of the first acts of both Houses of Congress, after the inauguration of President — was to pass a law providing that henceforth, in the District of Columbia, no woman prostitute should be arrested, fined, imprisoned, sent to Magdalen Asylums for reformation or otherwise molested, but that all laws punishing prostitution in women should, from and after the passage of the Act, be enforced against their male companions (Denton Cridge, 1870)

Erkek Hakları Ya da Bir Kadının Rüyası

Görünüşe göre, Başkan'ın yemin töreninden sonra, her iki Kongre Meclisi'nin yapacağı ilk iş, bundan böyle Columbia Bölgesi'nde hiçbir kadın fahişenin tutuklanmaması, para cezasına çarptırılmaması, hapsedilmemesi, iyileştirme için Magdalene Akıl Hastanesi'ne gönderilmemesi veya başka herhangi bir şekilde taciz edilmemesiyle ilgili bir yasa çıkarmakmış (Denton Cridge, 2021, 157).

*Magdalene Çamaşırhaneleri olarak da bilinen Magdalene Akıl Hastaneleri, 18. yüzyıldan 20. yüzyılın sonlarına kadar, görünüşte "düşmüş kadınları" barındırmak için faaliyet gösteren kurumlardı. Bu terim, kadınların cinsel ilişkiye girmelerini veya fuhuş yapmalarını, evlilik dışı hamile kalan genç kadınları veya aile desteği olmayan genç kızları ve gençleri ima ederdi (Denton Cridge, 2021, p.157).

(Magdalene Asylums, also known as Magdalene Laundries, were institutions that operated from the 18th to the late 20th century, ostensibly to house "fallen women". The term implied women engaging in sexual intercourse or prostitution, young women who became

pregnant out of wedlock, or young girls and teenagers without family support.)

In her note the translator, Görçeğiz explains Magdalene Asylums and what they refer to at those times for the Turkish reader. She highlights that these places were known for rehabilitating women who were thought to have deviated from societal norms of morality. This contextual material provided by the translator allows the Turkish reader to better engage with the concepts of Magdalene Asylums and “fallen women” presented in the utopia promoting a deeper comprehension of the text's social and historical background and the women's issues at those times. This note also highlights the time gap between the source text and the translation.

Example 3

In the following excerpt, the writer emphasizes the beauty of a woman by associating her with mythological Goddesses, namely Venus, Hebe, and Juno. It can be deduced from these lines that the writer enriches her feminist discourse with the use of covert intertextual references. In the Turkish translation of the excerpt, the translator's notes attract attention.

<i>New Amazonia: A Foretaste of the Future</i>	<i>Yeni Amazonya: Gelecekte Bir Kesit</i>
A magnified <u>Venus</u> , a glorified <u>Hebe</u> , a smiling <u>Juno</u> , were here all united in one perfect human being whose gait was the very poetry of motion (Burgoyne Corbett, 1889)	Yüce bir Venüs*, görkemli bir Hebe** ve gülümseyen bir Juno***...Hepsi, yürüyüşü şiirin ayaklanıp gezinmesinin ta kendisi olan tek bir insan şeklinde birleşmişlerdi (Burgoyne Corbett, 2021, p. 34).
	[*] Roma mitolojisinde güzelliğin ve aşkın koruyucusu olan tanrıçadır. (ç.n.)
	[**] Yunan mitolojisinde gençlik tanrıçasıdır. (ç.n.)
	[***] Roma mitolojisinde yaratıcı gücü, hayatı ve gençliği sembolize eden; doğumla ilişkili olan tanrıçadır. (ç.n.) (Burgoyne Corbett, 2021, p.34).
	([*] In Roman mythology, she is the goddess of love and the protector of love.
	[**] In Greek mythology, she is the goddess of youth.
	[***] In Roman mythology, she is the goddess associated with creative power, life and youth; symbolizing birth, as well.)

The translator adds footnotes to all the mythological Goddesses seen above and turns them into overt intertextual references. This choice may result from the differences between cultures and directly the awareness of the target reader. On any ground, the translator consults the “footnoting strategy” (von Flotow, 1991, 2019) and tries to inform the reader by explicitly transferring the strong women figures existing in

the source text. Through the use of footnotes, the translator asserts her presence by intervening in the source text. This ensures that female figures are not lost in the translation process and thus become visible in the target text.

Example 4

Feminist writings are very open to coining new terms as they have mostly been in the pursuit of women's rights which were silenced before. As well as coining new words, establishing new organizations is very common among feminists. "Bluestocking" is one of the women's organizations established in the 18th century. However, the name of the organization dates long before. In the following excerpt, the writer explains what "Bluestocking" is and tries to inform the reader about the gendered reception of this term in one sentence. However, in its Turkish translation, the explanation exceeds the lines and exists as a long footnote.

New Amazonia: A Foretaste of the Future

"Bluestocking" was a term of opprobrium leveled at women who strove to improve their moral and intellectual status by means of study (Burgoyne Corbett, 1889).

Yeni Amazonya: Gelecekte Bir Kesit

Örneğin, "mavi çoraplılar"* okuyup yazarak kendi ahlaki ve fikri temellerini güçlendirmek isteyen kadınları aşağılamak için kullanılan bir ifadeydi (Burgoyne Corbett, 2021, p. 80).

*"Bluestocking" terimi, "mavi çoraplılar" olarak birebir çevriliyor olsa da yazarın dediği gibi bu okumuş kadınlar için kullanılan bir ifadedir. Her ne kadar bu ismin kökenine ilişkin pek çok varsayım bulunsa da, 15-16. yüzyıllarda ortaya çıktığı düşünülen ve o zamandan sonra da hem kadın hem erkek entelektüeller için kullanılan bu ifade, 18. yüzyıl itibarıyla döneminin İngiltere'sinde kocasının mirasını devralan tek kadın olan Elizabeth Montagu'nun kurduğu Blue Stocking Society isimli edebiyat topluluğunun üyelerine verilen bir isim olarak kullanılmıştır. Günümüzde ise hala "kültürlü kadınlar" için kullanılan ve cinsiyetçi olarak görülen bir ifadedir. (ç.n.) (Burgoyne Corbett, 2021, p. 80)

(Although the term "Bluestocking" can directly be translated as "mavi çoraplılar", as the author points out, is an expression used for educated women. Despite the various assumptions about its origin, this term is believed to have emerged in the 15th- 16th centuries and used for both female and male intellectuals since then, was used as a name for the members of the literary society called the Blue Stocking

Society established by Elizabeth Montagu, the only woman of her time in 18th-century England who inherited her husband's estate. However, today it is still used to refer to "cultured women" and is viewed as a sexist expression.)

The translator transferred this term as "mavi çoraplılar" by using literal translation. It's quite likely that Turkish readers are not familiar with this term; however, the line also gives intralingual information about what the term means. In addition to the explanation in the original text, the translator gives detailed information about the term and informs the reader about the origin of this term, and the current rendering of it. With the use of the "footnoting strategy" (von Flotow, 1991; 2019), the translator interferes with the original text and informs the target reader of a gendered word. It may be concluded that the translator serves as a bridge for the 21st-century Turkish reader to comprehend the historical details of this 19th-century utopia.

5.3. Strategic Text Selection

The publisher, Fihrist, demonstrates a purposeful emphasis on early feminist utopias through its strategic text selection. Considering the preface by the editor and the translators, the publisher's goal in translating these five essential books may be to inform and enlighten the Turkish audience by providing access to the historical basis of feminist philosophy. Furthermore, this selection supports a feminist rebellious attitude within the Turkish literary environment. Each of these chosen utopias is an expression of feminist rebellion, opposing the societal conventions prevalent at the time. With the chosen books' educating roles and rebellious characters, the publisher's ultimate goal is to establish a ground for social change as Ömer Alkan, the editor-in-chief of Fihrist, noted in the preface of each book in the series: "We say that it is possible to dream of a different world not to create. Still, we emphasize on the beauty and joy of dreaming. For this reason, we write and read all these books" (Alkan, 2021, p. 8).

These translated works may serve as powerful literary works with their collective protest against gender stereotypes. The publisher's choice may pave the way to elevate the voices of early feminist authors, pushing Turkish readers to question the status quo, confront gender preconceptions, and imagine a more equal future.

5.4. Feminist publishing, reviewing, and critiquing

By making these essential works available to Turkish readers, the publisher not only advocates feminist thought's historical legacy but also fosters a sense of feminist consciousness within the literary community.

One of the main objectives of feminist publishing is to challenge male-dominated literary canons by allowing underrepresented women authors and their stories to be heard and valued as can be seen in the preface of Neval Görceğiz (Denton Cridge, 2021), the translator of *Man's Rights; or, How Would You Like It?* She defines the feminist utopia that she translated as "a feminist utopian work that can be seen as a dystopia by

many men.” (p.17). With these translated books the publisher, Fihrist tries to provide readers with a more in-depth grasp of feminist ideology, historical views, and the visionary ideas that drove early feminist literature. This can be clearly seen in the following lines written on the publisher’s website:

These works, which were specially produced by early feminist writers towards the end of the 19th century, contain judgments on the struggle for political and socio-economic rights of the women's movements of that period and have the characteristics of science fiction, constitute a unity in themselves. We are happy to present these early feminist fiction texts, which reflect the classical utopian understanding that flourished as an ideal world narrative in feminist literature, in Turkish for the first time and to present them to you as a whole (Fihrist Kitap⁴).

Through these literary works, Turkish readers may be encouraged to engage critically with feminist ideas by obtaining access to these essential texts, fostering meaningful dialogues and reflections on gender equality and women's rights. Readers might be urged to question and confront current norms and anticipate a more equal future through these narratives.

6. Concluding Remarks

This study has set out to explore the introduction of five feminist utopias published by Fihrist Kitap into the Turkish literary system within the framework of Luise von Flotow’s feminist translation strategies. Because of the limitations of this study, only the paratextual elements, which were labelled as “macro-strategies” by von Flotow (2019), were subjected to analysis.

As a result of the analysis, it was found that all the macro-strategies, namely (I) prefaces and explanations, (II) translator’s notes, (III) strategic text selection, (IV) feminist publishing, reviewing and critiquing, were applied in the translation of the five feminist utopias. All the translated books from this series include a preface titled "On Utopia, Dystopia, Science Fiction" which was written by Ömer Alkan, the editor-in-chief. In this preface, Alkan delves into the various genres and concepts found within the book series and introduces the series in general. He also tries to persuade readers to read the series by underscoring its power in envisioning alternate realities. In addition to this preface, each book except Melis Yılmaz’s translation contains one more preface written by its translator. In these prefaces, the translators mainly try to inform the readers about the concepts related to feminism and feminist utopias. They also mention the book they translate and give brief information on the book beforehand. The prefaces written by the translators have taken on an educating role since they try to make Turkish readers familiar with feminist concepts elaborated in the original books. These notes indicate that feminism and its related concepts haven’t emerged too long ago and still have a considerable journey ahead. It can be deduced from the prefaces written by the editor-in-chief and the translators that while the editor-in-chief’s focus is mainly on introducing the first examples of feminist utopias into Turkish culture, the translators consider their feminist’ identity to be significant and endeavour to make the feminist perspective

⁴ Retrieved from: <https://fibristkitap.com/kitap-dizileri/feminist-utopyalar/> [23.10.2023]

visible through their notes and prefaces. The main role of the editor-in-chief appears to lie in introducing the first examples of feminist utopias into Turkish culture. This introduction may serve as a foundational basis for easier reception and understanding of the feminist discourse embedded in these early utopian works. In this capacity, the editor-in-chief seems to play a key role in framing the historical context and significance of these utopias. The translators seem to be actively striving to make the feminist perspective within the utopias more apparent via their interpretive notes and prefaces. This proactive approach by the translators seems to be driven by a distinct aspiration to increase comprehension of the feminist themes, ideologies, and narratives depicted in the source texts.

The second macro-strategy applied by the translators is “footnoting”. As von Flotow (1991; 2019) noted, the use of footnotes is prevalent in feminist translation practices. This applies to the translation of this series as well. However, because of the limitation of this study, only the ones that have a feminist emphasis were taken into consideration in the analysis. In the analysed footnotes, it has been seen that the translators of *New Amazonia: A Foretaste of the Future* and *Man's Rights; or, How Would You Like It* have intervened in the texts and have made themselves visible through them. The footnotes generally revolve around feminist concepts that may be ambiguous to most Turkish readers. In order not to lose them in translation and with an informative purpose, the translators explain some sexist concepts and highlight the use of feminist discourse in the original texts. Through their notes, the translators seem to bridge the gap between the historical contexts of the source texts and the current readership in Turkish culture. By providing commentary and insights that highlight the feminist elements in these utopian texts, they appear to serve as a guide to help readers understand the significance of the feminist discourse inherent in these early utopias. Moreover, the translators seem to have a vital function in aiding Turkish readers of the 21st century to comprehend intricate historical aspects like Magdalene asylums, and blue stockings. This highlights the temporal gap between the source texts and their translations and demonstrates the role of the translator in bridging historical and cultural gaps for contemporary readers. Strategic text selection and publishing, reviewing, and critiquing are other feminist strategies used by translators. On these grounds, the time gap between the publication of the original works and their Turkish translations draws attention. While the original works belong to the late 19th-century literary world, their translation into Turkish occurred in 2021. This temporal gap highlights the evolving framework of the feminist movement in Türkiye. Fihrist is not a feminist publishing house, but still, it aims to start a social change, that emphasizes women's rights.

Since the foundations of feminism as a political movement were established in the West, the role of literature and translation is vital for its spread throughout the world. By bringing these historical texts to light, Fihrist is taking important strides in promoting the feminist movement in Türkiye. While the publisher aimed not to create a social transformation with these books, but rather to inspire the imagination of such a change, it is believed that growing numbers of such works will contribute to the flourishing of the feminist movement in Türkiye.

Author Contributions

First Author: Halise Gülmüş Sırkıntı 50% (literature review, data collection and analysis, theoretical framework, discussion)

Second Author: Kübra Çelik 50% (literature review, data collection and analysis, theoretical framework, discussion)

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İkinci Yazar: Kübra Çelik %50 (literatür taraması, veri toplama ve analizi, kuramsal çerçeve, tartışma)

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