



**GENDER DISCOURSE ANALYSIS IN URSULA K. LE GUIN'S *EARTHSEA*
SERIES AND ITS TURKISH TRANSLATION: ADAPTATION OF
LINGUISTIC, AND CULTURAL GENDER**

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ETİK BEYAN

Gazi Üniversitesi Sosyal Bilimler Fakültesi Tez Yazım Kurallarına uygun olarak hazırladığım bu tez .alışmasında; tez içinde sunduğum verileri, bilgileri ver dokümanları akademik ve etik kurallar çerçevesinde elde ettiğimi, tüm bilgi, belge, değerlendirme ve sonuçları bilimsel etik ve ahlak kurallarına uygun olarak sunduğumu, tez çalışmasında yararlandığım eserlerin tümüne uygun atıfta bulunarak kaynak gösterdiğimi, kullanılan verilerde herhangi bir değişiklik yapmacığımı, bu tezde sunduğum çalışmanın özgün olduğunu bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

Deniz ÖZGÜN

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URSULA K. LE GUIN'İN *YERDENİZ SERİSİ*'NİN TOPLUMSAL CİNSİYET
AÇISINDAN SÖYLEM ANALİZİ: DİLBİLİMSEL VE KÜLTÜREL CİNSİYET
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ÖZET

Bu çalışmanın amacı Ursula K. Le Guin tarafından yazılan *Yerdeniz Öyküleri* Serisinin ve serinin Türkçe çevirisinin yazar tarafından kullanılan ve Türkçe çevirisine yansıtılan toplumsal cinsiyetin analiz edilmesidir. Seri, altı ayrı kitaptan oluşsa da son iki kitap ana hikâye ile alakalı olmadığı için çalışmadan çıkarılmıştır. Serinin çalışmaya konu olan kitaplarının, kadın hareketinin etkilerinin başlangıcına tekabül eden 22 yılda yazılmasından dolayı, hikayeler kendi içlerinde dahi farklılık gösterebilirler. Dolayısıyla serinin çevirisinde söz edilen bu farklılıkların, o dönemin hedef kültürdeki değişimi gözetilerek aktarılması mümkündür. Kaynak metin ve hedef metin eleştirel söylem analizi aracılığı ile incelenmektedir. Aynı zamanda kaynak metin kültürel ve dil bilimsel toplumsal cinsiyet açısından ele alınmaktadır ve hedef metin bu toplumsal cinsiyet kavramlarının ve kadına özgü çeviri stratejilerinin kullanılması bakımından irdelenmektedir. Birbirlerinden çok farklı iki dil olan İngilizce ve Türkçe'nin aralarında dilbilimsel ve kültürel önemli farkların olduğunu söylemek mümkündür. Özetle bu çalışma kaynak metin ve hedef metin arasında olması muhtemel önemli farkları ele alarak çevirmenin feminist çeviri stratejilerini kullanıp kullanmadığını ortaya çıkarmayı amaçlamaktadır.

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ABSTRACT

This study aims to analyse *Earthsea Series*, written by Ursula K. Le Guin, regarding how language is used by the author and its transference in Turkish translation in terms of cultural and linguistic elements of gender. Although series contain six separate books, the last two books are excluded from the research as they are not related to the main plot of the story. Since the case books of the series were written in 22 years which correspond with the spring of feminist movements’ effect on literature, they might, within themselves, indicate a considerable amount of differences in language use. Therefore, the translation of the series might possibly adapt those differences in accordance with target culture’s transformation in that time shift. The source text and the target text are both examined with Critical Discourse Analysis approach with respect to linguistic and cultural gender. The target text is also analysed through source text adaptation in Turkish translation as well as feminist translation strategies. The fact that English and Turkish are two highly different languages, it is possible to talk about significant differences in both their linguistics and cultures. Thus, this study seeks to find out and show those notable differences in the source text and its transference in the target text as well as whether the translator has adopted feminist translation strategies, or the language of the source text has remained.

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ABBREVIATIONS

Abbreviations	Explanations
CDA	Critical Discourse Analysis
DTS	Descriptive Translation Studies
FCDA	Feminist Critical Discourse Analysis
FPDA	Feminist Post-Structuralist Discourse Analysis
FTS	Feminist Translation Studies
ST	Source Text
ST1	A Wizard of Earthsea
ST2	Tehanu
TL	Target Language
TT1	Yerdeniz Büyücüsü
TT2	Tehanu (Turkish Translation)
TS	Translation Studies
TT	Target Text

1. INTRODUCTION

This study analyses contemporary American author Ursula K. Le Guin's Earthsea Series from the perspective of gendered discourse and the impact of the second wave of feminist movement on these works as well as their equivalence and functions in culture and linguistic of the target text. The term gender means "any differences between women and men being socially or culturally learned, mediated or constructed" rather than biological essentialism (Sunderland, 2004 p. 14). Gendered is to reflect biases, tendencies, or experiences towards a particular sex (Merriam-Webster.com, 2021). Gendered discourse is the use of language in written and spoken texts to praise the way of life, style of dress, patterns of consumption, ways of moving and speech form of a particular gender while disregarding or downsizing the other (Lakoff, 2004). Since we live in a male dominant world, the positions, and roles of women have been described with stereotypical and derogatory ways by men. Thus, the existence of inequality within all practices and domains in life brought about feminist movements as reactions of women.

The term feminism was first used by a French scholar Charles Fourier in 1837 with relatively same meaning (Mangan, 2019). Historically, the world has seen three notable feminist movements that primarily emerged due to inequalities between men and women as well as segregation of women (Walters, 2005). However, emergence and demands of these three waves show noticeable differences in each other. The first women's movement, also known as women's liberation movement, was built on the idea of democratic society of Jean-Jacques Rousseau's 1762 treatise, *The Social Contract*, published in 1762. Even though Rousseau merely asked for equality for every male, his concept of democratic society and equal rights was ideal for feminism if it covers both sexes (Rousseau, 1994). In 1792, Mary Wollstonecraft wrote *A Vindication of the Rights of Woman: with Strictures on Political and Moral Subjects* to criticise Rousseau's ideal society because Wollstonecraft claimed that the ideal society could not be realised without giving the equal rights to women (Gamble, 2001). Since the feminist movement was accompanied by the abolitionist movements, they could make themselves heard and spread into western and other developed countries. The first wave of feminist movement focused on challenging legal inequalities, particularly addressing issue of enfranchisement. In 1920, 19th Amendment granted women right to vote and in 1953, United Nation approved Convention on the Political Rights of Women which allow women enfranchisement and also receive public services (Mangan, 2019). Since the

achievements gained by the first wave were not sufficient and there were still social inequalities, the second wave of feminist movement emerged in the early 1960s. The movement lasted roughly two decades, extended debate to include social and cultural inequalities, gender norms, and the role of women in society. As a result of the second wave, the number of women in the workplace especially in science and literature is increased dramatically. The achievements of the second wave feminists found insufficient by their daughters and third wave of feminism emerged after the 1990s. They benefitted from what their former adherents gained for women. This wave aimed to identify the unjust description of women and raise awareness in young generations.

After the second wave of feminist movement, the number of feminists labelled authors and scholars were increased considerably. In the late 1960s and early 1970s, they challenged male dominancy in science and literature; however, besides other odds, language was the biggest barrier to claim their presence in these fields. As result of this, feminist scholars asked for radical changes in language that was conventionally generated by men and discriminated women (Lakoff, 2004). In that period, numerous works were written and published by feminist authors especially in western countries, such as the USA, Canada, Australia, France, Germany, the UK, Spain. Ursula K. Le Guin is one of American feminist authors who is also known by her feminist works wrote her famous anthology, *The Earthsea Cycle*, during that time shift.

In the anthology, there are six separate books but respectively only the first four books cover the main story, therefore, the last two of them are not included in the study. Thus, this research seeks to find out how gender is addressed in the case books. It also examines their Turkish translations of the novels *Yerdeniz Büyücüsü* and *Tehanu* regarding how gendered discourse and gendered terms are transferred into target text as well as which and how feminist translation strategies are employed by the translator.

Research questions

- 1) In what ways does the author's discourse change in the course of time?
- 2) How are the women depicted by the narrator in the source texts?

3) Does the translator employ feminist translation strategies to transfer linguistic and cultural gender? If so, which feminist strategies are employed?

4) If there is gendered language, in what ways gendered discourse and gendered terms are transferred into target text *Yerdeniz Büyücüsü* and *Thehanu*? is it functional and equivalent in the TT?

Significance of the study

There are tens of studies that have been carried out on discourse analysis and feminist translation strategies in our country but analysing the impact of women's movements on a book series that was written before the 1970s when the feminist influence notably affected literature and finished after twenty-two years by the same author, differentiates this study from its contemporaries. Another characteristic which makes this research different is that not only is a comparative discourse analysis carried out between the source texts and the target texts but also the source texts are compared within themselves in terms of feminist discourse analysis. Furthermore, examining the linguistic and cultural functions of the gendered terms is a parameter that has not been used in Turkey so far. Considering all these different parameters of this study, the result will be beneficial for the fields of cultural studies and translation studies.

Aim of the study

The aim of this study is to analyse *Earthsea Series*, written by Ursula K. Le Guin, regarding how gender is used by the author and its transference in the target texts with respect to their cultural and linguistic equivalence and functions. Since the first and fourth book of the series have been written in 22 years, they might, within themselves, indicate some differences in their discourse. Thus, the first aim of the study is to compare the source texts to find out whether the author uses feminist discourse in both case books, or she narrates the story with the conventional patriarchal language. Moreover, the fourth book of the series is also analysed whether it is affected by the second wave of feminist movement, or its discourse remains the same as in the first book.

In the analysis of the target texts, the writer's use of gendered terms is compared to their adaptation in the translations in terms of functions and equivalence in the target linguistic

and culture. Furthermore, discourse of the source texts and the target texts is discussed through feminist perspective. The final aim of the study is to find out whether Erkal who is the Turkish translator of the series and known as a feminist translator, employs feminist translation strategies in the translation of the case books or keeps the language as it is in the source texts.

Scope and limitations

This study will focus on analysing Ursula K. Le Guin's *Earthsea Series* and their Turkish Translations *Yerdeniz* within the scope of feminist discourse analysis and transference of gendered language in to Turkish. The anthology includes six different books which are *A Wizard of Earthsea*, *The Tombs of Atuan*, *The Farthest Shore*, *Tehanu*, *Tales from Earthsea*, and *The Other Wind*. However, the last two books are excluded because the main story is ended in the fourth book and the rest is about other separate stories taking place in *Earthsea*. Thus, *A Wizard of Earthsea* and *Tehanu*, and their Turkish translations *Yerdeniz Büyücüsü* and *Tehanu* have been chosen as the case books of the study.

In the comparative source texts analysis, data have been gathered by Norman Fairclough's three dimensions in the Critical Discourse Analysis. However, in the examination of the data, Feminist Critical Discourse Analysis has been adapted as second parameter to evaluate the author's journey in the course of time.

In the target texts analysis, this study has applied four imbricative circles of interrelated disciplines such as equivalence and functions in Tour's Descriptive Translation Studies, Fairclough's Critical Discourse Analysis, Feminist Critical Discourse Analysis, and von Flotow's Feminist Translation Strategies and the circles are aligned by top-down method. The outer layer of the circle is Toury's DTS that seeks the equivalence of a translation in the TT's function which notably focuses on culture. The second layer beneath DTS is Fairclough's CDA used to gather data in three levels such as word, text, and context. The next layer is the FCDA which simply means feminism-oriented discourse analysis. Finally, von Flotow's FTS is the last layer of the circle that has been applied to assess the position of the translator.

One of the limitations of the study is that *Earthsea Cycle* has been translated into Turkish by a single translator, hence, there is not a second translation of the series to compare the findings.

Organisation of the study

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

The second chapter, “Review of Literature,” is the evaluation of discourse and discourse analysis in literature. As an umbrella term discourse consists of other sub-branches that are related to feminist studies, such as feminist critical discourse analysis and feminist post-structuralist discourse analysis. Related literature of the study is provided in the part of Review of Literature. Firstly, since defining discourse is an ongoing debate among scholars and theoreticians, the question of “What is discourse?” is answered and discussed with its historical background and contemporary understanding. As subtitles of discourse, Critical Discourse Analysis, Feminist Critical Discourse Analysis, and Narrative and Discourse are evaluated and discussed in this part. In the second part, historical background and theoretical framework of Feminist Translation Study take place. Furthermore, Feminist Translation Study is evaluated concerning its development and the purpose of this new branch in translation study.

In the third chapter, “Methodology,” there is brief information about feminism from past to present and feminist translation studies. Furthermore, the feminist movements and their effects on literature and academic world is substantially discussed. This chapter is also about main feminist translation strategies and the importance of taking a salient position in the text. Furthermore, the part of Methodology presents theoretical framework of the study. First of all, the reason why Le Guin’s *Earthsea Series* have been chosen as case books of the study is thoroughly explained. Furthermore, which methods and techniques are employed in the comparative analysis of the source texts and the target texts are brought out in detail. Thus, Norman Fairclough’s Critical Discourse Analysis (CDA) and Feminist Critical Discourse Analysis (FCDA) are described and the purpose behind the selection of these methods is clarified. In addition, the notions of function and equivalence in Descriptive Translation Studies are presented as findings of the target texts are analysed through them. Finally, von Flotow’s feminist translation strategies are sententiously explained at the end of this part.

The fourth chapter, “Analysis of the Case Books,” consists of brief information about the selected books, the author, the translator, and their Turkish translations. This part starts with the author, Ursula K. Le Guin’s life, education and her most notable works. This part of study also gives necessary information about the case books *Earthsea Series*, as well as their Turkish translations, the translator Çiğdem Erkal and her well known translations. In the comparative analysis, the findings are presented in three categories such as word, text and context level. When there is more than one quotation, they are separated by proceeding them alphabetically with lower case letters. The first book of the source text is presented as ST1 and fourth book of the source text is presented as ST1. Selected data from ST1 and ST2 are compared by CDA and its three dimensions of discourse analysis as well as FCDA. The analysis is respectively made just below the numbered tables. Moreover, the two STs are compared whether women’s movement affected the author’s discourse especially in the ST2 or she kept the same discourse by disregarding the impact of feminism. As in the ST analysis the first and the fourth book of the translations are chosen, and they are presented as TT1 and TT2. Findings taken from case books and their translations are shown collaterally in tables. In the comparison of the TT with the ST, Descriptive Translation Studies’ (DTS) function and equivalence are employed to examine gendered language by considering their linguistic and cultural function in the TT. Furthermore, the translator’s position and feminist translation strategies are also analysed in this part of the study.

In the last chapter, the analysis is carried out with respect to the research questions. The findings are interpreted whether the author uses feminist language in these two selected books or avoids being labelled as a feminist writer in that time as well as whether the translator adapts feminist translation strategies and uses feminist language or solely translates the text with literal translation technique, thanks to the examination of data in the previous chapter.

2. REVIEW OF LITERATURE

2.1. Discourse and Discourse Analysis

Discourse has had its traditional meaning until the last part of the twentieth century: the intended meaning of a specific subject in writing or speech and writers such as Descartes and Machiavelli were linked to this practice. The term has been applied with increasing frequency and has been given new meanings in recent decades, reflecting the effect on the critical vocabulary of work done within and across the boundaries of different disciplines of discourse: linguistics, philosophy, literary criticism, history, psychoanalysis, and sociology. The term is now the meeting ground for various inquiries within the nature and use of language (Peter Childs, *The Routledge Dictionary of Literary Terms*, 2006).

According to Foucault's concept of discourse(s), the term(s) is held as bodies of knowledge (Grace, 2002). His concept moves away from the linguistics and grammatical notions to the concept of discipline. Discipline used in two perceptions refers to scholarly disciplines (such as science, medicine, psychiatry, sociology, etc.) and disciplinary institutions of social control to illustrate; schools, prisons, hospitals, and so on. Foucault's idea of discourse historically demonstrates the particular relations between discipline and disciplinary institutions (Grace, 2002, p. 26). Foucault's concept of discourse has been taken into account in many different theories and disciplines.

Fairclough sees "discourses as ways of representing aspects of the world— the processes, relations and structures of the material world, the 'mental world' of thoughts, feelings, beliefs and so forth, and the social world" and associates different discourses with different perspectives on the world due to different background and relations of people which affect the ways we understand and comprehend the discourses (2003, p.124). Representation of discourses includes not only the actual world where we live but also imaginary, projective and possible world.

The relationships between different discourses are one element of the relationships between different people — they may complement one another, compete with one another, one can dominate others, and so forth. Discourses constitute part of the resources which people deploy in relating to one another — keeping separate from one another, cooperating, competing, dominating — and in seeking to change the ways in which they relate to one another (Fairclough, 2003, p. 124).

There is no widely accepted definition for discourse analysis, but it can be stated that there are two mainstream remarks which are approved by many scholars and theorists (Munday, 2001). On the one hand, discourse is defined as examining the patterns of a language in the unit or units of a text which can be a phrase or utterance on the other hand, it is the analyses of the patterns of a language across the text as a whole unit in other words it focuses on context (Basil Hatim, 1990), (Dijk, 1985), (Fairclough, 2003). There are also many other different points of views on discourse or discourses and its definition, but they basically refer to the same frame. According to Paltridge a fair definition can be possible as;

Discourse analysis examines patterns of language across texts and considers the relationship between language and the social and cultural context in which it is used. Discourse analysis also considers the ways that the use of language presents different views of the world and different understandings. It examines how the use of language is influenced by relationships between participants as well as the effects the use of language has upon social identities and relations (2012, p. 1).

Another concept of discourse, especially in conversation analysis, is M. A. K. Halliday's Tripartite Division of Discourse. Between the 1970s and 1990s discourse analysis has been flourished in in applied linguistics and used in translation studies by building on M. A. K. Halliday's Systemic Functional Linguistics. According to Halliday the notion function here can be replaced with its synonym 'use' (1989, p. 3). Therefore, talking about the function of language also means the way people use the language in their own way. The concept of discourse analysis has great impact on Halliday's systemic functional model. The concept of discourse analysis in Halliday's model is based on the terms systemic functional linguistics which is used in the study of language as communication that seeks the meaning in speakers or writers' linguistic choices which is systematically thought to be related to the speakers or writers sociocultural background (Lazar, 2007). Halliday has borrowed three concepts of discourse regarding to the language function or use from Karl Bühler and advanced them such as, the field of discourse, the tenor of discourse and the mode of discourse (Munday, 2001). Halliday describe the three concepts of discourse as follows;

Field of Discourse: "refers to what is happening, to the nature of the social interaction that is taking place: what is it that the participants are engaged in, in which the language features as some essential component?"

Tenor of Discourse: "refers to who is taking part, to the nature of the participants, their statuses and roles: what kind of role relationships of one kind or another, both

the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved?”

Mode of Discourse: “refers to what part the language is playing, what it is that the participants are expecting the language to do for them in that situation: the symbolic organisation of the text, the status that it has, and its function in the context, including the channel (is it written or spoken or some combination of the two?) and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic, and the like (1989, p. 29).

While answering the question of ‘*what is a text?*’ Halliday simply defined it as “*it is the language that is functional*” and here by functional he means language doing some job in certain context in contradistinction to isolated words or sentences (House, 2015, p. 22). According to him, a text is made by on purpose, thus; it has meaning(s) that has to be expressed or coded in words or grammatical structures. Halliday suggests that the text must be evaluated from two perspectives at once, both as product and as a process due to its nature as a semantic entity (Halliday & Hasan, 1989). Therefore, the text needs to be seen not only as product but also as a process to focus on it. Considering the text as an output which is created with the semantic choice of its user can be recorded and studied because it has a certain construction which is able to be represented in systematic terms.

2.1.1. Feminist Critical Discourse Analysis

Feminist Critical Discourse Analysis (CDA) developed in the last decades under several branches of discourse analysis and the notion of feminist is explicitly used by the feminist scholars studying in these fields (Lazar, Feminist Critical Discourse Analysis, 2005). As in this area, it is possible to refer to other feminist branched areas such as; ‘feminist stylistics’ (Mills, 1995), ‘feminist pragmatics’ (Christie, 2000), and ‘feminist conversation analysis’ (Kitzinger, 2000). In all these fields, the very objective of the feminist scholars is to challenge gender-related bias and male-centred world. Cameron wrote and distinctly explained in 1992 that one of her most important goals was to “question the whole scholarly objective bias of linguistics and to show how assumptions and practices of linguistics are implicated in patriarchal ideology and oppression” (1985, p. 16). According to Spender (1981) the feminist scholars have also striven and criticized male dominance across other disciplines, to illustrate, disciplines in humanities, social sciences and sciences.

The vagueness in defining discourse emerges in feminist CDA as well. The question of whether to analyse the linguistic components of a text i.e. even an utterance may have discourse(s) in itself or to analyse the text as a whole unit i.e. not analysing the small units e.g. words or utterances but dealing with it holistically (Lazar, 2005). Jørgensen and Phillips (2004), however, emphasise that texts cannot be analysed discursively through their linguistic components, in other words, grammatical structures or units, there also has to be social and cultural analysis of the texts. Therefore, besides linguistic analysis, texts also need social and cultural consideration to analyse concerning discourse. Jørgensen and Phillips stated that feminist CDA aims to reveal the ties between language use and social practice and “the focus is on the role of discursive practices in the maintenance of the social order and in social change (2004, p. 66).” Extensively, CDA is a social-constructivist approach which carries that representation of the world is to a certain extent linguistic-discursive, implications are generally and socially explicit and information is made through social collaboration while social development of knowledge has social results (Paltridge, 2012). Since some scholars as Fairclough (1993), Wodak (1997), and van Dijk (1994), instead of narrowing the social inequality to gender, preferred coping with all forms of social inequality and injustice, hence, they are not labelled as explicit feminist critical discourse analysts (Lazar, *Feminist Critical Discourse Analysis*, 2005). According to Lazar, there are several reasons why there is a need for explicit feminist CDA.

Why is Feminist Critical Discourse Analysis needed? First and one of the most important reasons is that even though critical discourse practitioners adopt a feminist critical perspective and analyse texts accordingly, they avoid using the word feminist explicitly. Lazar (2005) criticises them for not working collectively and contributing feminist perspectives in the academic world. Secondly, there are CDA analysts who are thought to be feminist as Cameron (1998) who stated that all the pioneers and important figures in feminist CDA are white men from the USA and Europe and this statement was given credit and also particularly used by Wilkinson and Kitzinger (1995). However, on the contrary of this thought, it is possible to say that there are also women, in different geographical locations, contributing to feminist research in CDA (Lazar, 2005). As mentioned in the previous paragraphs that in their works, Chouliaraki and Fairclough (1999) include and draw upon feminist research among other sources but citing feminist works is not an adequate effort in feminist CDA and there must be more than this matter. Thus, a distinctive feminist view is required within CDA. Finally, feminist scholars do not work as a unit because they

are spread around the world. In order to claim a significant position in CDA as a feminist field, they need to work collectively.

In a study that discusses the differences between Feminist CDA and CDA, Michelle M. Lazar (2007) examined postfeminist advertisements selected from English-language newspapers and women's magazines in the native Singaporean context in 2000-2006. Lazar aimed to find out how women were depicted in these selected postfeminist advertisements by feminist perspective. In the research, Lazar concluded that even though women are still seen as sexual object, they are no longer pictured as passive figures, but they are empowered, independent and passionate. Lazar also found out that the language spoken in these postmodern advertisements includes new terms and phrases such as 'alpha female' referring to the leader of a pack, 'fetch' and 'heel' to demonstrate the female dominance of this new era after the second and third wave of feminist movements. Furthermore, another conclusion is that the conventional women images and stereotypes in which women are discriminated and shown as weak and inferior are put aside, and new dominant female figures are depicted. On contrary to this, men are introduced as the subordinate group in the advertisements (Lazar, 2007). There are several studies have been recently carried out on FCDA in Turkey and abroad.

Feminist discourse analysis in fairy tales attracts attentions of several researchers in the last decade. Another study has been carried out by Bulmuş find out gender roles and description of women and men in European fairy tales by (2020). Bulmuş has analysed five popular European fairy tales, such as Hansel and Gretel, Fortunio and the Siren, The Pig Prince, The Wild Boar, and Little Snow White. In his study, Bulmuş has found that the fairy tales were written through a discourse which had been created and shaped before these fairy tales that emphasize the traditional androcentric gender roles. Furthermore, it has been found in the study that male characters are depicted as powerful and dominant while female characters are weak, suppressed, and acquiescent. In addition to these conclusions, there is another stereotypical concept showing that women of fairy tales have recultivating and taming roles when men are turned into monsters or animals. Thus, Bulmuş has concluded that the selected European fairy tales mostly reflect the traditional male-dominant society that puts women into secondary and weak positions.

Another study has been done by Rashley in order to analyse Ursula K. Le Guin's all novels and anthologies with respect to feminist perspective and feminist critical discourse analysis (2007). Rashley has aimed to examine the change in the author's language in her fictional works written in the late 1960s and after 1970s. concerning gender discourse analysis. In the fictional works of the author, non-fictional examples of gender roles and descriptions have been chosen to examine. Rashley has found out that Le Guin's gender discourse changed dramatically in the early 1970s before when female characters were mostly suppressed and had secondary positions. Therefore, women in Le Guin's fictions become powerful enough to lead the story main characters and challenge the unfair stereotypes generated by androcentric perspective. Rashley states that "since 1969, Le Guin has re-examined-and most importantly, reinterpreted-her fiction, but she has also moved far beyond simple examinations of gender roles to an actual performance of her own changing gendered identity, especially that of the woman writer (Rashley, 2007, p. 23)." It has been concluded in Rashley's study that 1969 is a turning point in Le Guin's use of gender in her fictional works that have gradually become more and more feminism oriented.

2.1.2. Critical Discourse Analysis in Translation Studies

Originally discourse analysis has flourished in applied linguistics after 1970s and two decades later, its practice was seen as significant by the scholars of translation studies and used in the functionalist theories of translation targeting the analysis of text types, language function, the impact of translation and the participants of the translation event (Munday, 2001). Translation of choices within the textual metafiction, which has taken special attention from the scholars of translation studies with special focus on the function of Theme and its effect on the thematic development in the text, is one of the most essential topics in discourse analysis. Thanks to the development of this field, discourse analysis that had previously been substantially neglected has become prominent in translation studies (House, 2015). In translation studies, discourse analysis was applied through Halliday's register analysis model focused on both the source text and target text by analysing the pragmatic functions of linguistic elements.

According to Halliday who built the bridge between CDA and TS with his works, such as the three features of context of the situation, register analysis and systemic functional linguistics (grammar) which have been mainly used in early CDA oriented TS studies and

current studies see language as an event of communication and identifies three stages of functional meaning as ideational, intertextual and interpersonal meaning. Here the interpersonal meaning is the language use to constitute the relationship between the text producer and text receiver and while analysing the interpersonal meaning, power is one of the fundamental types of relationship (Halliday, 1989).

Although CDA primarily means to analyse one text i.e. one language and one culture at a time, in TS objecting to analyse CDA in both the source text and the target text which is to say two languages and two cultures at a time. In order to analyse ST and TT with regard to CDA, both ST and TT have to be seen as a social, cultural and political act. Most of the studies that have been carried out in TS by using CDA concentrate on translation as a social action and try to answer these questions; “who is translating for whom, what is being translated, when is it being translated and what are the effects on the receiving culture?” (Schaffner, 2002, p. 60). Depending on the choices of translators, CDA has optional status in translation studies and is generally practiced as a supportive means in the current methodological approaches in order to provide an understandable reflection on language and culture of both ST and TT. Mostly in the translation strategy, CDA has become a practical instrument to make decisions for the ST and TT context concerning the cultural and social differences between the source and the target language societies (Munday & Zhang, 2017). Furthermore, CDA assists translators to be aware of the cognitive process of translation and their contribution to interpretation of the ST as well as understanding the meaning in the ST that has not been overtly identified in translation studies (Valdeon, 2007).

Since the texts and discourses are the products of the human activity for communication in socio-cultural settings which is prevalent in CDA and TS, translators are not merely mediators rendering a language into other languages, but they rather produce new texts with the boundaries and limitations of their knowledge of linguistic, social and cultural background in the source texts and the target texts (Hatim & Mason, 1990). Depending on the socio-cultural context of the source text, translation is seen as a text with a new socio-cultural context. Therefore, translators convey information by translating or interpreting the source text into the target text with some inevitable changes which are indispensable for the target linguistic and culture in order to be comprehensible by the audiences of the target text, thus, CDA is needed in both source text and the target text (Schäffner, 2004).

2.1.3. Narrative (Fiction) and Discourse

In the Routledge Dictionary of Literary Terms, narrative is described as “the recounting of a series of facts or events and the establishing of connection between them. The word is commonly restricted to fiction, ancient epics and romances or modern novels and short stories” (Childs & Fowler, 2006, p. 148). And discourse can shortly be defined as “the speech participation and attitudinal colouring imparted by the author” (Fowler, 1989, p. 72). Study of discourse and study of literature have become inseparably intertwined since 1950s and until this time there had been no strong relationship between these two disciplines. An absolute distinction between literary and non-literary genres is hardly concerned by the structural approaches to discourse having emerged in social sciences, linguistics, semiotics, and literary scholarship. Therefore, study of discourse has interlocked with study of literature and has become more and more indispensable in this discipline (Dijk, 1985).

First of all, we have rejected the notion or attitude of ‘naïve realism’. Even though we may empathize with the fates and fortunes of the people of fiction, they are not ‘real’, and the novel is in no sense simply a transparent, undistorted, picture of a palpable reality. The content can only be experienced as *represented* content, and representation (thus, our experience) is controlled by the techniques of language (Fowler, 1989, p. 71).

It is understood that representation is a cogently conventionalized process on which the medium, which is in general the way that certain group of people make use of signs, exerts some constraining effects. First of all, the content of representation may contain some restrictions; it can be universal that all people are able to understand the world, or it can partially belong to certain institutions or societies. Second, the narrative is necessarily ‘retrieved’ or ‘decoded’ through the medium of a particular linguistic expression and a basic structure. In short, representation is indispensably an expressive process and expression in language possesses two aspects: text which is the shape of the message and discourse which means the speech participation and attitudinal colouring imparted by the author. Discourse reminds ‘the point of view’ in the criticism of fiction in many cases. The point of view is used in two points; first one in elementary basis aesthetic/perceptual and the second one ideological which is more fundamental. (Fowler, 1989). Although particular linguistic expression, fundamental structures and semantic potentialities of a text influence our perceptions, personal differences and society in which individuals thrive also significantly

affect the perception in the world of fiction. One's perception is also highly influenced by their social identity (Tajfel, 1982).

According to Tajfel, social identity is “part of the individuals’ self-concept which derives from their knowledge of their membership of a social group (or groups) together with the value and emotional significance attached to that membership” (1982, p. 255). Even though group membership for an individual is considered very crucial, the individual is able to adjust their group's values and norms in their own way because in social identity, the individual also perceives themselves in relation to their surrounding that is mostly the social and physical world. Fina & Georgakopoulou states that every individual is able to shift in and out of different memberships in a wide range of social groups and as a result that shift, multifarious potential collective identities are constructed and negotiated. At a macro level of collectivities, it can be said that there are tangible entities, such as institutions or professional organizations and abstract entities, such as nation or states which include ethnicity, class, and gender, whereas collectivities predicated on the basis of shared roles, such as parents, child, teacher and the groups based on temporary features are at micro level (2015).

2.2. Feminism

Throughout the history, the inequalities women faced due to their gender have been saliently in sight of the whole world. However, the term “feminism” did not emerge until 1837 when it was first used as *féminisme* by a French scholar Charles Fourier. After Fourier first coined the term, the term was put in dictionaries in the US and Britain in the following decades to describe a movement aiming to attain legal, economic, and social equality between the genders, and to end sexism and the oppression of women (Mangan, 2019). Gamble asserts that due to their distinctive aims and levels of inequality around the world, there are various trends of feminist concept. The strands of feminism which is also known as women's liberation movements have been continuing to change societies ever since that one of the most significant movement started inspiring and influencing the globe (2001).

In the idea of feminism, women have the right to form a heterogeneous concept that involves women rights and interests (Mangan, 2019). Since there had been severe inequality between men and women, the purpose of women's liberation movement has initially become an

amelioration of women's position in society by achieving social equality. The need for this strand is expressed by Mangan in her recently published book as follows:

Male dominance is rooted in the system of patriarchy, which has underpinned most human societies for centuries. For whatever reasons patriarchy came into being, societies required more regulation as they became more complex, and men created institutions that reinforced their power and inflicted oppression on women. Male rule was imposed in every area of society—from government, law, and religion, to marriage and the home. Subordinate and powerless to this male rule, women were viewed as inferior to men in terms of their intellectual, social, and cultural status (Mangan, 2019, p. 11).

Although the first women's movement spread around the world in the late 19th century, the first feminist book, *A Vindication of the Rights of Woman*, was written by Mary Wollstonecraft who was the earliest pioneer of feminism, published in 1792. In her book, Wollstonecraft stands against French revolutionists supporting that only young males can receive education and their description of women was submissive and dependent to men (Gamble, 2001). Wollstonecraft believed that the destiny of women is not doing house chores but having education and critical thinking. According to Wollstonecraft, being independent was one of the most necessity in a woman's life that can go beyond tradition by education. Wollstonecraft states that if a woman gets married to a man only for need to be fed and taken care of, it is not different from being a prostitute. The progress of a society only depends on the freedom of women who have to be treated as equal as men (Wollstonecraft, 2017). However, Wollstonecraft was criticised by a political theorist Carole Pateman (1979), who defends that men and women must have equal rights, but they shouldn't be considered the same because women's difference is the key that separates them from men. Since motherhood is given to women, Pateman suggests that men and women have different roles but the rights of women who raise children at home have to be ensure by law.

2.2.1. The First Wave of Women's (Feminist) Movement

The first women's liberation movement that made tremendous impact in western world emerged in the second half of the 19th century. However, the idea of equal rights for men and women dates back the late 18th century when the philosophy of Enlightenment affected the concepts of democracy and human rights (Ghandy, 2016). One of the first pioneers of women rights strand was Mary Wollstonecraft was influenced by the Enlightenment and

Rousseau's definition of ideal democratic society that embraces the equal rights of men but discriminates women. Although Wollstonecraft appears to contradict Rousseau's philosophy, she approved the idea of equality that has to be for both men and women in her concept (Mangan, 2019). Since the inherent discrimination of women was not bound to change without taking considered actions, Wollstonecraft and her idea of gender equality were both advocated by her contemporaries. A political pamphlet, *A Vindication of Rights of Men*, written in 1790 by Edmund Burke as a result of French revolution in England. Two years later, Wollstonecraft rewrote the pamphlet as *A Vindication of Rights of Women* to promote the social and moral equality of both sexes (Gamble, 2001).

Towards the end of the 19th century, the feminist movement had a great impact in the US by directly correlating with the abolitionist movements. As a result of these two highly notable strands, activists including Sojourner Truth, Elizabeth Blackwell, Jane Addams, and Dorothy Day began to have their voices heard (Gamble, 2001). Even though the term feminism was not used in those years, women's movement was considered a political strand aiming to reform and correct democracy based on equalitarian conditions. The movement primarily led by middle class white women, therefore, the women in colour had to wait to have their voice until the second wave of feminist movement (Walters, 2005).

In the first wave of feminist movement, women first asked for the right to vote and stand for election. They demanded the equal rights and status with men, and this was the only way to end gender discrimination. The significant of women's movement was changing from country to country. Countries with political democracy such as the US, England, France, Australia, Canada, The Netherland and New Zealand enabled feminist activists to organise their actions. Thus, in 1848 the first women's rights convention, Seneca Falls Convention took place in New York and was advertised as "a convention to discuss the social, civil, and religious condition and rights of woman" (Stone, 1848). More than 300 women and men attended to the meeting and at the end the meeting a manifesto, declaring the agenda of women rights movement, equal rights for men and women, equal opportunities and right to vote, was signed by 68 women and 32 men. The manifesto named as Declaration of Sentiments was the first official proof of feminist movement in the US (Baksh & Harcourt, 2015).

After the Fifteenth Amendment which gave black men right to vote women's movement split into two parts; while one wing of movement supported the amendment, the other wing opposed it because all women and African Americans would have the right to vote (Evans, 2013). Those who were opposed to the amendment formed The National Women Suffrage Association (NWSA) formed in 1869 under the leadership of Elizabeth Cady and Susan B. Anthony. The NWSA held campaigns primarily for women's right to vote at federal level in 1970s. They claimed that the constitution implicitly enfranchised women through its guarantees of equal protection for all citizens. The NWSA asked women to vote even if they had not right to do so. As a result, many women attempted to vote illegally and one of the leaders of the NWSA, Anthony, was arrested and found guilty. Soon after, it was ruled by the supreme court that the constitution did not implicitly give women right to vote. In 1890, the disagreement in the movement was ended and the two rival groups, NWSA and American Women Suffrage Association united and formed the National American Women Suffrage Association (Mangan, 2019). In 1910, women's movement gained ground, therefore; the number of women in higher education and in the workplace showed an increase. Furthermore, women were given right to vote with the Nineteenth Amendment in 1920 owing to the efforts of women right movement. The amendment was the first major victory of women's movement in the US. that influenced the rest of the world. The United Nations approved the proposal that gives women the right to vote and stand for election, as well as the right to enter public service equally with men in 1954 (Evans, 2013).

2.2.2. The Second Wave Feminist Movement

Women especially in the western world and some of the developed countries had the rights to vote as well as societies have experienced some progress in favour of women owing to the first wave of women's liberation movement (Evans, 2013). However, holding enfranchisement and making little improvement were not sufficient for feminist groups, therefore; a new movement had to be organized to ensure women's right and equality. von Flotow states that this new movement was highly affected from Simon De Beauvoir's book, *Le Deuxième Sexe*, written in 1949 and translated into English as *The Second Sex* by H.M. Parshley in 1953. Beauvoir criticised the role of society to determine gender roles in her book by stating that "one is not born, but rather becomes a woman" (Beauvoir, 1949, p. 266). As a result of these developments, the second wave of feminist movement was emerged in the early 1960s to bring about a change in society's stripes (von Flotow, 1997).

With this second wave, feminists mainly focused on the issues such as sexuality, family, the workplace, reproductive rights, de facto inequalities, and official legal inequalities. It was a movement that aimed to challenge with patriarchal, male-dominant institutions and cultural practices which discriminate women (Rampton, 2021). Since the second wave described women's cultural and political inequalities and encouraged them to realise how their personal lives reflected the sex-oriented power structure, hence the slogan of the movement was "The Personal is Political." The second wave differs from the first wave in terms of taking actions against social and cultural inequality i.e. while the issues such as women's rights and equality were identified in the first wave, the second wave is about acting to achieve their goals. In the following years, the movement gained momentum in 1963 by Betty Friedan's book, *The Feminine Mystique*, which questions that being a mother or a housewife is disappointing, sad and never enough for a woman who must be free from boundaries (Drucker, 2021).

As in the first wave in the US, the second wave acted in unison with African American movement who claimed their birth rights. Moreover, the second wave was also combined with Neo Marxism and Psychoanalytic. The first anthology of the second wave, *Sisterhood Is Powerful* written in 1970 and edited by Robin Morgan, was the product of these combination. The notable works done during this wave are as follows; "Juliet Mitchell, *The Subjection of Women* 1970, Shulamite Firestone, *The Dialectic of Sex: The case for Feminist Revolution* 1970, Kate Millet, *Sexual Politics* 1969, Adrienne Rich, *On lies, Secrets and Silence* 1980, Audre Lorde, *Sister Outsider: Essays and Speeches* 1976-1984, Sheila Rowbotham, *Women, Resistance and Revolution* 1972, Angela Y Davis, *Women, Race and Class* 1981 (Örnek, 2015, p. 112)."

The second wave roughly lasted for two decades and the era of the movement was ended in the early 1980s. They made notable progress especially in the US and the western world (Evans, 2013). The term gender becoming an indispensable factor to describe the differences among men, women, male and female, was placed into the centre of sociology. Furthermore, American women gained the right to have equal education with men by The Women's Educational Equity Act in 1974. With the second wave, for the first-time women were united for equal rights (Mangan, 2019).

2.2.3. The Third Wave Feminist Movement

The third wave emerged in the early 1990s and lasted until 2010s when the fourth wave arose. The movement was led by a group of scholars and actives called themselves as Generation Xers who were mostly born in 1960s or 1970s and came from different economic and cultural backgrounds (Kelly, 2021). Although they had significant rights gained by the first and the second wave movements, they criticised their former feminist partners for being harsh, divisive, biased, heterosexual, middle-class and white oriented. Some of the early activists and scholars in the movement were the daughters of the second wave adherents. They first founded the Third Wave Direct Action Corporation in 1992 and five years later they changed its name into Third Wave Foundation. They dedicated themselves to support groups and individuals who work on gender, racial, social justice, equality and economic (Gillis, Howie & Munford, 2007).

The primary aim of the third wave was to create awareness on the obstacles and inequalities that women faced in their lives and despite these odds how to become a successful individual (Rampton, 2021). Therefore, Jennifer Baumgardner and Amy Richard wrote the Manifesta: Young, Women, Feminism and the Future in 2000 to inform young girls. Moreover, the third wave affected from the postmodern movements, redefined the stereotypical concepts of motherhood, beauty, sexuality, family, femininity and masculinity in media, ideas and words. Another achievement of the third wave is that the significant of feminism and the feminist movements were proved to the world (Kelly, 2021).

2.2.4. The Fourth Wave of Feminist Movement

The fourth wave of feminism is thought to be started in 2012 by the granddaughters of second and the third wave activists. The reason why another feminist movement emerged in the last decade was relatively the same as its previous strands (Rivers, 2017). In this current wave of feminism, women focus on the issues such as sexual assault, rape culture, body shaming and the judgement of sexually active women as well as equal job opportunities and equal pay that were the most significant matters after the economic uncertainty occurred in the early years of millennium. They also aim to enhance the position of marginalised groups, such as women of colour, transgenders, gays, lesbians, and queers in the social stratification. Thanks to the notable technologic development in the current era, internet tools have become

important means for the fourth wave of feminist movement. Thus, social media have been used incredibly to empower women and this new women's movement (Britannica, 2021).

In Europe and USA, the main reason for his movement was the wages inequality; hence, the movement aimed for equal pay and opportunities between men and women. Although the fourth wave has attracted a lot of attention and even influenced states' institutions all around the world, they have not accomplished what the movement has emerged for i.e., women have experienced some ameliorations in the workplace, but equality between men and women has never been maintained in terms of wages and opportunities. In addition, another reason was to end sexism and women segregation; however, the movement has caused an increase in the number of misogynist people over the globe (Chamberlain, 2017). Rivers stated that "just as there has been a swell of feminist activity in recent times, there has also been a tsunami of misogyny, as both the cause and effect of resurgent feminist debates" (2017, p. 134). Therefore, especially the use of social media by feminist groups has brought about its opposite sexist perspective to the surface dramatically. Consequently, since the fourth wave of feminist movements is still in progress, it is early to summarise its impact and results (Chamberlain, 2017).

2.3. Feminism and Translation

Feminist Translation Studies, a relatively new branch under translation studies, has been flourished under the feminist studies owing to the developments occurred during the last two centuries (Simon, 2005).

2.3.1. Historical Background

Primarily the term gender was used in 1970s a few decades after Simone de Beauvoir wrote her book, *Le deuxième Sexe* in 1949 in which she addresses the differences between men and women by disregarding physical matters with a new perspective: "*one is not born, but rather becomes a woman*" (Beauvoir, 1949, p. 266). The book was translated into English by E.M. Parshley as *The Second Sex* in 1953. According to von Flotow, even though both de Beauvoir and Parshley were discussing gender in their works, the notion of gender has not been used for the next twenty years (1997).

During the development of post-war feminism, a number of protest movements were demonstrated in Western Europe and North America in the late 1960s in order to carry the concept of gender one step further from biological sexual difference to men and women's societal roles because biological difference scarcely seemed adequate to elucidate the differences. Based on Beauvoir's work, Anglo-American scholars carried out a number of studies to find out the roles of women in society. von Flotow states that "a baby born with female reproductive organs does not simply grow up to be a woman. She has to turn herself into a woman, or more correctly, she *is turned* into a woman by the society she grows up in and in response to the expectations that society has of women" (1997, p. 5).

Initially, the term gender was used by feminist theorists and writers to refer to the result of the social process of a female person's transformation from girlhood to womanhood and women's physical, psychological and sociocultural attributes were seen different from the attributions of men. However, von Flotow suggests that gender refers to sociocultural construction of both sexes, not just for women. Between the late 1960s and the early 1970s, feminist scholars developed the term gender to understand and examine social differences of women and their concomitant cultural and political impuissance (von Flotow, 1997). In those years and the following decade, translation study was flourished in the hands of Canadian, mostly French speaking feminist translators and writers. Feminist translators became active participants in literary and cultural fields owing to an intense movement taking place in Quebec. Sherry Simon and her counterparts Susanne de Lotbinière-Harwood, Barbara Godard and Kathy Mezei organized a conference on literary translation. They were known as active critics and translators of Quebec avant-garde feminist writing. They considered translation as a feminist practise and wrote innovative texts to support this idea. After all their efforts, a practice called as Canadian feminist translation has emerged (Simon, 2005). During this period, translation played an important role to stimulate innovative creative practices and provide feminist translators a new way that enables them to be active players in cultural and political life; thus, translation has become vital for feminist writers and translators. These feminist writers and translators first started to discover women's experiences then they aimed to deconstruct or bypass the conventional language which was constituted by patriarchy (von Flotow, 1991). According to Simon;

Translation is considered as a mode of *engagement* with literature, as a kind of literary activism. What will be emphasized is the way in which translators contribute to cultural debates and create new lines of cultural communication. Translators are

necessarily involved in a politics of transmission, in perpetuating or contesting the values which sustain our literary culture (2005: 8).

Simon states that first gender related questions were uttered on the matter of emotional affinities. Works done by a woman or feminist translator are highly affected by the translator's identity and motivations. And gender issue, as other identity issues, has become more and more significant to understand an existing culture (2005). Women translators questioned working on a text which does not share the same values and views that is why they discovered and adopted feminist writing which was familiar to them. It can be said that along with the development in feminist and gender studies, translation studies have also shown a remarkable improvement (Bassnet, 1992). The reason behind including gender in translation theory was the new understanding of translation as 're-writing' and feminist translators use this opportunity to challenge conventional writing and male supremacy (Simon, 2005).

2.3.2. Feminist Translation Studies

Translation has been associated with women since 16th century and both were seen inferior to men and men's works (Florio, 1603). Therefore, translators were considered handmaidens to authors who were mostly men until 19th century. In this point, while original or production is attributed to men, translation or reproduction, which is described as mimesis, is attributed to women (Camus, Gastro & Camus, 2017). Creation was generally praised and considered superior by scholars, writers, critics and even society itself because it was thought to be a pure practice of generation novels, novellas, stories, shorts stories, biographies, autobiographies or any other written forms that have never existed until their creators bring them to life. Thus, since translation was the rewriting or to a certain extent interpreting of these creations in other languages, it could not be as significant as the original one(s).

Jouve wrote that translation is a secondary occupation which is appropriate for female position (1991), but women translators did not favour translation due to its appropriateness for women. However, especially feminist intellectuals have chosen translation due to necessities because it was the only way through which they could canvass their feminist view(s) and find opportunity to reach readers. Even though they could be heard by the audience, the 1970s were hard times for women translators who did not have wealthy families. For those women, choosing what to translate was not depending on what they asked

for because they had to translate what markets needed and publishers desired. There were seldom professional women translators who were free to choose (Tymoczko & Gentzler, 2002).

The main objectives of feminist translators are to challenge the patriarchal and sexist language and deconstruct the traditional writing, which has been formed and maintained under male supremacy. While doing so, feminist translators pledge themselves to fight against the traditional misogynistic metaphors of women translators, and to seek for an ideological transformation of texts by claiming a new authority over source text and translation. They regard translation as feminine/female solidarity and genealogy (Leonardi, 2013).

Since translation is rich in metaphors, translators have been addressed with several epithets, such as “discoverers of intertextual maps, nomads by obligation, creative artists, puzzle solvers, musical arrangers, honest brokers, magicians of illusions, and many others” (Leonardi, 2013, p. 8). However, in the history of translation, the metaphors used for women translators were mostly gender or sex- related and they were also harsh and derogative. One of the most well-known metaphor was French, “*les belles infidèles*” meaning ‘the unfaithful beauties’ which generally reflects the stereotypes and beliefs about fidelity of women both in marriage and translation. This double standard has taken place for centuries that women and translators have been inferior and unfaithful, but men and the original have never been associated with infidelity (Bassnet, 1992). Thus, if the translation is beautiful, it cannot transfer author’s intended message(s) in the source text and if the translation is faithful but ugly, it is considered as an accurate transference of the original text. Therefore, an unfortunate judgement saying that a translated text must not be better than its original, had overshadowed over women and translation for centuries. However, in the last decades, women translators, especially the feminists, have been working on subverting and deconstructing the old metaphors downsizing women and women’s creativity. They started it by creating new metaphors both for translation and translators and made out that translation is an act of writing, reading and interpreting through which women’s voices can be heard. As a result of their efforts, translation has become “transformance” (Godard 1990, p. 46), “a daring act” which requires courage and faith “a living process, ever beginning anew” (Jouve 1991, p. 28), “continuation of life-energy” (Bassnett, 1980), “new life blood” (Bassnett 1996), a performance of “manipulation” (Santaemilia, 2014).

In the last decades, alongside western countries, several researches have been conducted in our country concerning feminist CDA in fictional works. In a recent study, Dağabak has done a research on “Reconstruction of Ideal Female Image in Fairy Tales Through Translation Strategies: The Case of Politically Correct Bedtime Stories” (Dağabak, 2018). The study was conducted to analyse feminist translation strategies in the case books concerning the different versions of the stories in source texts and their Turkish translations. In Dağabak’s research, findings suggest that the stories show different discourse in terms of feminist perspective i.e. in both the source texts and the target texts analysis, the language of the authors and translators is varied. Although the translators applied feminist translation strategies, some of the translations are still patriarchal and they require feminist adjustment to purify male supremacy. Findings also indicate that translators adopt different feminist translation strategies to claim the texts as their own.

Another recent study carried out in Turkey on feminist translation was done by Pirpir (2018). The study was conducted to find out attitudes of two feminist publishing houses towards feminist translation strategies and the identity of feminist translators. Semi-structured interviews were carried out with three founders/editors and four female translators. The data were analysed by a qualitative research method that is mainly used in social studies. The study concluded that feminist publishing houses published a lot more feminist works than other publishers as well as they adopted a policy to employ translators who have feminist identity and ideology. Furthermore, the participants of this research stated that they aim to rewrite what is written through patriarchal ideology as the feminism emerged under the idea of eliminating male dominancy in real life.

In Demirel’s study (2020), conducted to find out feminist translation praxis in two popular Turkish websites, 5Harfliler and Çatlak Zemin’s translated articles from English source texts, as well as their translators and editors views towards feminist translation and feminism. In the study, all the English originated articles from the establishment of these websites until 2019 were analysed and semi-structured interviews were made with 11 translators and 2 editors. At the end of the research, Demirel found out that all the articles were translated into Turkish language through feminist translation perspective at certain degrees. Moreover, the study also concluded that the translators and editors of the websites admitted that they translate texts with their feminist identity.

Besides novels, fairy tales, short stories, and nonfiction books, FCDA has been also used to analyse news reports to reveal how women are described and shown to audience from foreign news by TT translators. Although news reports have to be objective and unbiased as their nature, they may reflect the ideology of people who design and broadcast them, and translators involve in this process when the news are collected from foreign media (Paltridge, 2012). Thus, the news reports may contain the ideology of their translators. In Güral's study, conducted to find out how news reports are affected from the TT culture and translators' ideology in their translations, centring the two trumpeted news such as "Paris Murder" and "Sarai Sierra Murder" and some other news reports of murder, rape and sexual harassment have been analysed concerning the use of gender discourse (2014). In addition, Güral has also examined the effects of these news reports on the TT audience. Data have been selected from both lexical and syntactical level decisions. The study has found out that in the TT transference of the news reports, the term "gender" was not used correctly by the translators, instead, it was translated as if the term means only "sex" in the receiving language. Therefore, Güral has inferred that such translations for the term "gender" and writing women by male discourse can be seen as an ideologic use of the language. At the of the study, Güral concluded that the term "gender" has not been used in the TT of the news reports which are quite prone to be used as ideologic and manipulative due to their thematic, schematic, and linguistic structures (2014, p. 111). Another important conclusion is that in TT translations of women, passive sentences were used. Güral's research suggests that ideology of translators can be transferred to audience through translation. Thus, translation has been used as a tool for centuries to manipulate and rewrite the text by claiming the authority on it (Camus, Castro & Camus, 2017).

3. METHODOLOGY

3.1. Theoretical Framework

This study aims to analyse feminist discourse in Le Guin's *Earthsea Series* and transference of the gendered language in its translation. The first book *A Wizard of Earthsea* and the fourth book of the series *Tehanu* have been selected as case books to analyse considering the years when the second wave of feminist movement had notable impact on literature. Furthermore, it is fair to say that when the fourth book was written, feminism had already found its ground in science world especially in literature (Simon, 2005), (von Flotow, 1997), (Jouve, 1991), (Camus, Gastro and Camus, 2017), (Leonardi, 2013), (Lakoff, 2004), and (Godard, 1990). Thus, *A Wizard of Earthsea* and *Tehanu* are analysed through Norman Fairclough's three dimensions of CDA to find out the differences in discourse between these case books.

Translation of the source texts, *Yerdeniz Büyüsü* and *Tehanu* are examined regarding how the translator transfers gendered terms into target text as well as whether she employs feminist translation strategies, or the language of the source texts has remained the same. Based on Gideon Toury's Descriptive Translation Studies, equivalence of the gendered terms is analysed with respect to their functions in the target text culture and linguistic in the comparative analysis of the source texts and the target texts. The target texts are also analysed with feminist critical discourse analysis. Additionally, the last parameter, whether feminist translation strategies are employed in adaptation of linguistic and cultural gender, or a literal translation is carried out is discussed in this part of the textual analysis.

3.1.1. Fairclough's Critical Discourse Analysis

In this research, data is gathered with respect to how feminist and non-feminist or misogynist language is used in these two novels as well as their Turkish translations. Norman Fairclough's three dimensions of Critical Discourse Analysis is applied to analyse data taken from the ST1 and ST2. First, the fact that language has the power to challenge and change perceptions, it has been tooled by feminist writers and scholars to claim their existence in literature and translation. Thus, since language has become more and more important to propagate ideologies implicitly, discourse analysis has been gradually taken attention in the literary world. As the pioneer of discourse analysis, Fairclough's CDA has become a broad

and primary discourse analysis approach in the academic field. In this interdisciplinary approach of CDA, Fairclough sees the language as a form of social practice and any case of language is assumed a communicative event. He has developed a model called dimensions which, in short, consists of three categories, such as text, discursive practice and social practice. The first-dimension text can be speech, writing and images or a mixture of all three forms of communication and it is called an analysis at word level. The second-dimension discursive practice comprises production of texts or constitution of texts and in this dimension the analysis takes place at the text level. The last dimension, social practice, is about standards of society or the organisations, and here, the analysis is made at norm level.

3.1.2. Feminist Critical Post-Structuralist Discourse Analysis

A gender study cannot be done without grasping feminism. Besides applying CDA, and Toury's DTS theory, since the study is conducted to analyse ST and TT with respect to linguistic and cultural gender in language, feminist post-structuralist discourse analysis (FPDA) is also used to analyse the findings. FPDA differs from CDA in terms of using feminist etiquette and analysing the language through feminist perspective. FPDA is "a feminist approach to analysing the ways in which speakers negotiate their identities, relationships and positions in their world according to the ways in which they are located by competing yet interwoven discourses" (Baxter, 2003, p.1). As feminist movements have taken place during the last century, FPDA also challenges conventional male supremacy which regards women and women's works inferior to men and men's works.

Throughout the history of Translation Studies, as Bassnet states women translators have been associated with a French phrase "*les belles infidèles*" which means "beautiful but unfaithful" (1992). Thus, women/translators and translation/reproduction have been related to weakness and inferiority; however, men and original have been associated with power and creativity. As a result of this, not surprisingly, language has sexist vocabulary drawing images in which men are creative, dominant and faithful, but women are inferior and unfaithful (Simon, 1996). Whether it is because of nature of language or products of patriarchal hierarchy, language is full of sexist words, phrases, idioms and metaphors. These are quite prevalent in the literature that emerged under male dominated world until the last quarter of the 20th century. According to Luis von Flotow, one of the pioneers of feminist translation studies, men dealt with what have always been existed and elaborated, therefore, translation is not

really men's work but women's. Thereby, it is possible to say, within Translation Studies, there is Female Translation Studies through which female translators have been using the language not only for communication but also manipulation since gender had its ground in the realms of language and literature. Female translators, in order to make themselves heard and change male dominated literature, started to translate pre-existing texts, written by female writers (von Flotow, 1997). As von Flotow, Cameron also criticises the conventional language by which it is not possible for women to express their experiences.

The radical feminist view, then, is of women who live and speak within the confines of a man-made symbolic universe. They must cope with the disjunction between the linguistically validated male world view and their own experience, which cannot be expressed in male language. Indeed, since language determines reality, women may be alienated not only from language but also from the female experience it fails to encode. (Cameron, 1985, p. 93)

3.1.3. Taking Gendered Positions in Translation Theory

First wave of feminist movement was mostly about equality between men and women. However, the second wave of feminism came forth with a new perspective which is concerned with some important matters such as diversity, multiplicity and construction of gender identities apart from gender equality and women's emancipation (Mangan, 2019). Women in translation studies seek to free women from oppression and male supremacy in the field of translation as the women liberation movement did in the 1960s and 1970s (Camus, Gastro and Camus, 2017). Barbara Godard suggests a radical concept of translation which gives priority to the gender issue:

Though traditionally a negative topos in translation, 'difference' becomes a positive one in feminist translation. Like parody, feminist translation is a signifying of difference despite similarity. As feminist theory has been concerned to show, difference is a key factor in cognitive processes and in critical praxis... The feminist translator affirming her critical difference, her delight in interminable re-reading and re-writing, flaunts the signs of her manipulation of the text. Womanhandling the text in translation would evolve the replacement of the modest, self-effacing translator (Godard, 1990: 50).

Godard rejects traditional view which sees translation as a secondary occupation thought to be appropriate for women and their position. Moreover, Godard (1990) demonstrates how female translation differs from male translation and prescribes the way of taking gendered position in translation studies. According to Godard, a female translator must put herself into

her translation to recreate a new language which is purified from all negative bias and ideologies about women, hence; they started to replace these unfavourable metaphors and perceptions with new alternative theories (1990). Myriam Diaz-Diocaretz's book, which can be a guidebook for feminist translators, is one of the first works published in the 1980s addressing how a translation has to be done by a woman in respect to feminist perspective. Diaz-Diocaretz sees translators as readers in the interpretation process then they become writers while translating. She also emphasizes the importance of translation of a feminist text that must maintain the full equivalence otherwise even a subtle change may be considered a betrayal of both the message and the ideology (Diaz-Diocaretz, 1985).

The conventional patriarchal language has always been full of limitation which creates barriers especially for feminist writers. Stefan, a female German feminist writer, stated in her book that language does not allow her while writing new experiences which were already casted in the old language, so they could not be new (1994). Thus, for the sake feminist writing and translation, deconstruction of language and culture was indispensable because women writers have had difficulties when expressing their new experiences. In the late 20th century radical feminist writers attempted to create a new language for women on the basis of how women think and write. To achieve their goal, the conventional patriarchal language had to be changed in many ways such as new words, spelling, grammatical structure, images and metaphors. Due to the fact that translation is an activity of writing, women translators practice those reforms in their works and follow the paths created by feminist scholars.

The concept of women commonality gave rise to women's studies which indicate that women were excluded from public and academic life. They initially aimed to increase their numbers in the academic world to develop and share their feminist ideas and in order to do this they found two elements for its justification. von Flotow states these elements as; "first, traditional claims about the universality of knowledge and scholarship were untenable; second, it was precisely the gendered difference of women's lives that needed to be examined and understood" (1997, p. 7). Men's claims of scholarly or political objectivity have been rebutted or bypassed by women perspectives. Moreover, feminist scholars stand against patriarchal universality of knowledge, therefore; history, literary history, psychology and sociology have been rewritten with the feminist points of view. Consequently, feminist ideology that cannot tolerate female inferiority and seeks to demonstrate the differences that can only be understood through women's commonality has found its currency in academic

world and in society. In this study, the narrator's discourse is examined concerning how female characters are described and positioned in the case books to find out whether the language is formed by a perspective that particularly emphasizes women commonality or it is a conventional and patriarchal language.

3.1.4. Feminist Translation Strategies

Since it is an earthly fact that languages and cultures differ from each other, there are numerous strategies in translation to minimize those differences when transferring the message into any other languages and cultures. These strategies are used especially by feminist translators to compensate linguistic and cultural differences between source texts and target texts with respect to feminist perspective (von Flotow, 1991). Harwood expresses the need and the significance of being feminist translators and using feminist translation strategies;

Lise Gauvin is a feminist, and so am I. But I am not her. She wrote in the generic masculine. My translation practice is a political activity aimed at making language speak for women. So my signature on a translation means: this translation has used every possible translation strategy to make the feminine visible in language. Because making the feminine visible in language means making women seen and heard in the real world. Which is what feminism is all about. (1990, p. 9)

Although the conventional language is full of sexist and misogynist bias and stereotypes, it has been used by female writers, scholars and even feminist ones because they live in male dominated world. Livia states that "linguistic structure is biased in favour of the masculine and to the detriment of the feminine, so cavalierly dismissed among these Anglophones as motivated by "pronoun envy," is accorded, among Francophones, the title phallogocentrisme, which, though grander and Greeker, is equally Freudian" (2001, p. 5).

Supplementing

Linguistically languages not only have different patterns and sentence structures but also while some languages possess certain grammar rules or components, others do not contain those basic characteristics. For instance, the two most common lingua franca languages, English and French, are grammatically similar in many ways, but in French nouns are feminine or masculine, which does not exist in English. Therefore, in adapting a message

into a target language that differs from its source text, a translator applies the strategy of supplementing to maintain the equivalence of the message(s) (Pym, 2014). Due to the fact that men govern most aspects of conventional languages, feminist translators supplement source texts which are matured, developed and given afterlife through translation. For the sake of feminist view, supplementing is the most positive aspect in translation. According to von Flotow, even though the language does not contain any matters related to gender, there are also other ways to supplement the source text for a translator (1991).

Prefacing and footnoting

Prefacing and footnoting, used for different purposes, are the two significant components of paratext (Godard, 1990). Although they are mostly ideology free and do not involve consciously written notes on gender issues, feminist translators use them as out of text elements to label themselves as feminists and inform their readers. In the hands of a feminist translator, prefacing and footnoting are the way of challenging patriarchy and showing the audience that translation is not a secondary occupation, but it is a co-work (von Flotow, 1991). Prefaces have become a routine for feminist translators to transmit their work and by means of footnotes they can emphasize their active presence.

Hijacking

Hijacking is another translation strategy which enables translators to interfere in the original text, alter the message as their desire and claim their authority. Simon states that “von Flotow’s third technique, “hijacking,” touches on the more controversial and problematic aspects of translation. She refers to the appropriation of a text whose intentions are not necessarily feminist by the feminist translator” (2005, p.14). Since feminist translators can use hijacking to translate non-feminist texts or the texts written by men, it differs from the previously mentioned translation strategies which are mainly used to translate feminist texts, or texts written by women. Thus, the texts do not necessarily have to be feminist texts because through hijacking translators are able to interfere the text and alter it for their purpose of writing even if it is a misogynistic text (Simon, 2005). Thanks to hijacking strategy, not only can Feminist translators deconstruct the language, but they also have freedom of adding and omitting as well as claiming the source texts as their own (von Flotow, 1991).

In this study, feminist translation strategies are used to identify whether the translator of the case book employs any of the strategies if so, which strategy is adopted and how it is carried out, or the translator has not used any of them.

3.1.5. Descriptive Translation Studies

Gideon Toury's descriptive translation theory is an empirical descriptive discipline that considers culture a significant aspect in translation studies (1995). First of all, Borrowing from Russian Formalist of the 1920s, Itamar Even-Zohar (1978) has first studied polysystems dealing with literature not as a single part or unit but as a combination of other branches such as social, cultural, literary and historical framework. According to Even-Zohar, literature is a part of social and cultural study fields and he believed it must be studied through these other related branches. Later, Gideon Toury was affected by Even-Zohar's polysystems theory and developed it as descriptive study in translation. The new concept of study in translation, as its name suggests, Toury described what a translator is or what s/he does and made a description upon translators instead of giving a prescription about what s/he should be, or s/he should do. According to Toury, all target texts, which have similarities with the source texts, are in equivalence with the start texts and this relation of equivalence helps translators find their path in translating initial norms (1995). This equivalence is unique, and it changes from translator to translator because each translator employs different equivalence measurement between the source and the target texts. Thus, a literary work can be translated considering both Even-Zohar's polysystems theory and Toury's more sophisticated descriptive translation theory. However, in this study, the target texts are compared with the source texts by employing equivalence and function of Toury's descriptive translation approach because in his criticism, Edwin Gentzler (1993, p. 131-3) comments on Even-Zohar's polysystems theory as follows:

1. overgeneration to 'universal laws' of translation based on relatively little evidence;
2. an over-reliance on a historically based 1920s' Formalist model which, following Even-Zohar's own model of evolving trends, might be inappropriate for translated texts in the 1970s;
3. the tendency to focus on the abstract model rather than the 'real-life' constraints placed on texts and translators;
4. the question as to how far the supposed scientific model is really objective.

3.1.6. Equivalence and Function in DTS

Equivalence has a less formal understanding in Toury's DTS i.e. it is more like a functional and relative term which can be presented by any kind of relation between the source text and target text (House, 2015). Through theorising on the general nature of translation, the focus of DTS is on distinguishing current movements in translation behaviour. The notion of function means the relations of translation between the source text and the target text considering the purpose of the target culture. Thus, in product phase; the nature of a translator's relationships with source text and target text will be determined, and in process phase; the chosen translation strategy or strategies will be informed (Toury 1995). Since the appropriateness of translation in the target linguistic and cultural norms is the main focus, being target oriented is one of the most distinguishing features in DTS which do not take the source text into account as much as other translation theories.

Equivalence, in DTS, is introduced in a different way from its traditional notion. According to Toury, equivalence is actually a functional-relational concept which places less emphasis on the ST. Therefore, the emphasis is on the acceptance of the position of translation in the target culture and linguistic norms. In other words, function of translations is not something to be sought in the source, but it is the appropriateness and acceptance in target culture and linguistic.

3.2. Data Collection

In this study, data has been collected from the first and the fourth novel of the original version of Le Guin's *Earthsea Series*, such as *A Wizard of Earthsea* (1968) and *Tehanu* (1990) published by Saga Press. In the analysis of translation, *Yerdeniz Büyücüsü* (2017) and *Tehanu* (2017), translated into Turkish by Çiğdem Erkal and published by Metis Yayınları, have been selected as the main sources to collect data.

As this study is based on a descriptive approach, a qualitative research method is employed to analyse the data. In the qualitative research method data gathered can be analysed by various parameters and techniques because each qualitative study has its own nature (Creswell, 2018). Based on the characteristics of the data, a researcher has to form a unique data analysis plan depending on the applied methods in the study. According to Yıldırım and

Şimşek, there are three main phases in a qualitative research method such as description, analysis and interpretation (2016). In the first phase, validity of gathered data concerning the research problem are evaluated through description. The next phase is data analysis in which the data are clustered and coded to analyse their relations with the formed themes. Finally, the data obtained from the first two phases are interpreted in their mediums. Thus, the interpretation of the data is a subjective process that aims to present different perspectives from the research problem (Yıldırım & Şimşek, 2016).

Data of the source texts have been chosen by two criteria that whether the story is told by gendered language, that is in favour of one particular sex (Sunderland, 2004), if so, what gender takes advantage, or it is free of gendered language. Fairclough's CDA approach is used to analyse and categorise the data. According to this approach, the intended meaning or message can be found in three imbricative dimensions such as text, discursive or discourse practise and social practice. At the text level of discourse, the discourse analysis is made at word level. The second-dimension discursive practice is about how the text is created and understood and here (Fairclough, 2003), the discourse analysis is made at context level. In the last dimension of discourse analysis which refers to standards of society and organisation, the analysis is made at norm level (Fairclough, 2003).

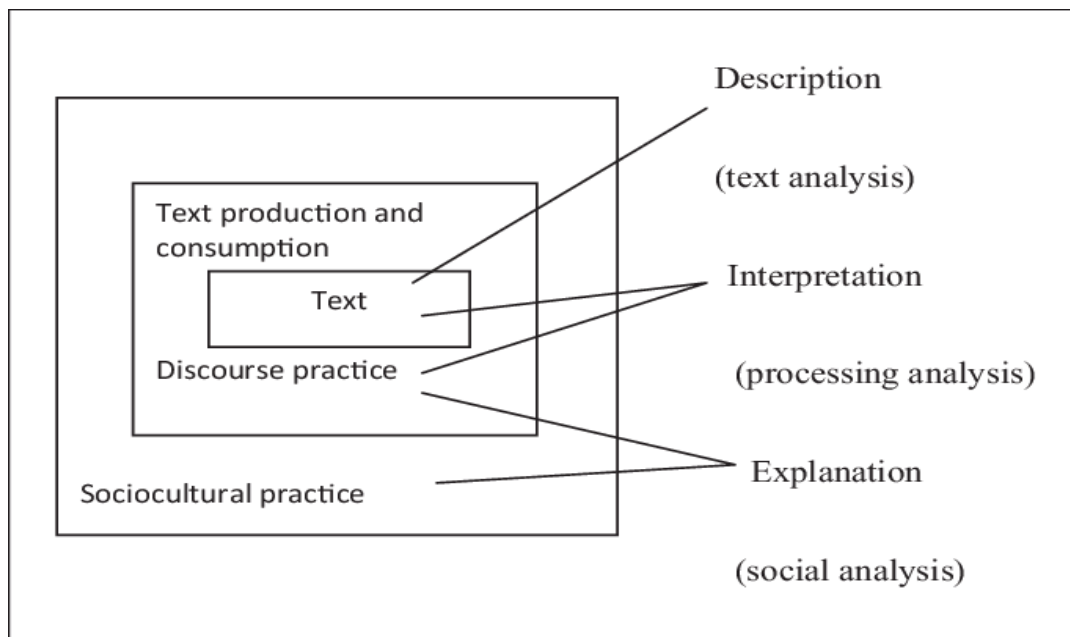


Figure 1: Norman Fairclough's Three-Dimensional Framework

The data have been clustered through Fairclough's three-dimensions both in the comparative examination of the source texts and the target texts; therefore, there are three groups of categorizations as in three dimensions in the approach. The first group of data contains words, phrases, or sentence level analysis, the second group is context level analysis, and the last group is norm level analysis.

FCDA is another parameter to analyse data both in source text and the target texts analysis. The data gathered and clustered by Fairclough's framework are analysed by feminist perspective whether the language or the discourse of the narrator is gendered or neutral. FCDA is the feminist formation of the CDA which aims to explore the connections between language use and social practice and the focus is on the role of discursive practices concerning the maintenance of social order and change. However, the FCDA aiming to enhance rich and in dept analysis of complex operations of power an ideology in discourse sustaining hierarchically gendered social order works as a subbranch under the nexus of CDA (Lazar, Feminist Critical Discourse Analysis, 2005). In this study, the discourse of the author has been analysed through word choices, gender roles, description of sexes and genders, stereotypes and stereotypical women presentations.

The last parameter of this research is the Gideon Toury's translation quality assessment of DTS which sees culture as an important aspect while translating and places less emphasis on source text (Toury, 1995). In this quality assessment approach, there are two measurements: equivalence and function. Equivalence, in short, means to transfer words or phrases with the exact meaning and linguistic structure in both languages. Function, however, is the acceptance and appropriateness of the translated text in the target culture and linguistic (Toury, 1995). Thus, the equivalence is assessed through exactness of meaning and the structure of the target text with the source text and functionality of translation is examined with respect to its acceptance and appropriateness in the target culture and linguistic. Furthermore, the data have been selected concerning how functionality and equivalence are maintained in the target texts, as well as the position of the translator in transference of gendered terms whether feminist translation strategies being employed, or the translator has remained neutral. Since selection of data only by the researcher would badly affect reliability and objectivity of the results, two field experts have been asked to rank all possible findings on a scale of 1 to 5 either they were worth to analyse in the textual analysis or not. *Global rating scale*, a commonly used data collection technique in research, has been used to select

data (Marczyk, DeMatteo & Festinger, 2015). First, field experts worked individually on the categories and then, together with the researcher, the items were discussed. The agreed items are included in the analysis. The inter-rater reliability for the categorization is tried to be employed in this way. The scale below has been used for each example taken from the source texts and the target texts. If a sample is ranked less than seven by the field experts, it is not approved for analysis. Therefore, all the samples, shown in both comparative analysis of the source texts and the target texts, have been ranked at least seven or more by the field experts.

Table 1: Global Ranking Scale

Extremely	Very	Moderately	Slightly	Not at all
Satisfactory	Satisfactory	Satisfactory	Satisfactory	Satisfactory
1	2	3	4	5

3.8. Data Analysis

Data are analysed through a qualitative method due to the nature of the study. As the first phase of the study, the first and fourth novels of Le Guin's *Earthsea Series* are compared with respect to gendered discourse of the narrator and characters by combining Fairclough's CDA and Feminist Critical Discourse Analysis. In the comparative analysis of the ST1 and ST2, three dimensions of CDA are applied to analyse data at word or phrase level, text or context level and social level. And the discourse of data organized by Fairclough's three dimensions has been analysed by feminist perspective. Thus, these two STs, written in different eras, are examined through whether the discourse of the narrator shows differences considering feminist or anti-feminist language.

In the comparative analysis of the STs and the TTs, data analysis is done through Gideon Toury's translation quality assessments of functionality and equivalence in his *Descriptive Translation Studies*. Le Guin's use of gendered language in the STs is compared to the TTs by assessing the equivalence at word, phrase and sentence level. And also functions of these terms' adaptation are analysed through cultural and linguistic acceptance of the TT. In addition to this, the study examines whether Erkal employs feminist translation strategies in transference of these terms or she translates by disregarding feminist perspective.



4. DATA ANALYSIS AND DISCUSSION

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

This title covers information about the author Ursula K. Le Guin, her major works and the translation of the Earthsea Series as well as the translator, Çiğdem Erkal.

4.1.1. About the Author: Ursula Kroeber Le Guin

Ursula K. Le Guin was born on October 21, 1929, in Berkeley, California. She is a well-known American sci-fiction and high fantasy writer. Beside her authorship, she was also a praised poet, translator and critic. In her early works she confronted some publishing problems because of being a woman. She became a celebrated author and won several awards, such as National Book Award, five times Hugo and five times Nebula Awards, Kafka Award and Pen/Malamud Award. The author died peacefully in her home in January 2018 (McIntyre, 2020). Le Guin's discourse in her works, especially in the early 1970s, has become more and more feminist ideology oriented. Le Guin deliberately redefines the common concept of gender and has spent a lot of efforts to reconceptualize gender in her works (Rashley, 2007).

Her other most notable novels are as follows according to her official website;

- *The Telling*, Harcourt 2000, Gollancz 2001.
- *The Word for World Is Forest*, Putnam 1976, Berkley 1976.
- *The Dispossessed: An Ambiguous Utopia*, Harper & Row 1974, Avon 1975.
- *The Left Hand of Darkness*, Walker 1969, Ace 1969, Harper & Row 1980.
- *City of Illusions*, Ace 1967, Harper & Row 1978.
- *Planet of Exile*, Ace 1966, Harper & Row 1978.
- *Rocannon's World*, Ace 1966, Harper & Row 1977.

4.1.2. The Source Text: *The Earthsea Cycle; A Wizard of Earthsea and Tehanu*

The Earthsea Cycle also known simply as *Earthsea* a fantasy fiction anthology written by Ursula K. Le Guin. The cycle contains six books which are as follows; *A Wizard of Earthsea*

(1968), *The Tombs of Atuan* (1971), *The Farthest Shore* (1972), *Tehanu* (1990), *Tales from Earthsea* (2001), and *The Other Wind* (2001). It had been begun writing as children's book but shortly after it took attention of adult readers. The story takes place in a world which is mainly formed by water, such as lakes, seas and oceans. And the first four books are about a boy who realized that he could cast spells. The story starts with the boy's childhood and ends in his old age. The following two books are about different stories taking place in *Earthsea*.

There have been several attempts in the last two centuries to demand women's rights. The first wave of feminist liberation movement occurred during the 19th and early 20th century in the Western countries. It was concerning about the fundamental women's rights and women liberation. In contrast to the first wave of feminist movement, the second wave which basically focused on issues of equality and discrimination was more elaborate. Even though the movement had started in 1960s, its effects was seen on literature in early 1970s. Therefore, the case books of this study can be a good example to analyse the impact of the second wave of women's liberation movement on literature as the books were written between 1968 and 1990.

4.1.3. About the Translator

Çiğdem Erkal İpek was born in Aydın, 1963. She grew up in İzmir. She graduated from Ege University, English Language and Literature Department. Erkal, known as a feminist translator, asserts that she uses her feminist background in her translations. Besides being a translator, she is also a bibliopole. Erkal has mostly translated anthologies that she loves reading.

Her famous translations are; *The Lord of The Rings*, *The Earthsea Cycle* and *Dragonlance*.

The first book of the anthology, *Yerdeniz Büyücüsü*, was translated and published in Turkey in 1994 and the rest of the series are as follows; *Atuan Mezarları* and *En Uzak Sahil* 1995, *Tehanu* 2000, *Yerdeniz Öyküleri* 2001 and *Öteki Rüzgar* 2004. All of the books in the cycle were translated by Çiğdem Erkal İpek and published by Metis Yayınları.

4.2. Comparative Discourse Analysis of Source Texts

In this part of the analysis, the first book of the cycle is compared to the fourth book with respect to gendered discourse in language use. As mentioned in the earlier parts of the study, the main goal is to find out whether narrator's discourse shows any differences between the ST1 and ST2. The analysis is made by Fairclough's three dimensions of discourse analysis, such as text, discursive practice and social practice, therefore; the data are organized with three categorisations; the first group consists of word or phrase level of discourse, the second group consists of context level of discourse, and the third group consists of norm level of discourse examples.

4.2.1. Discourse at Word and Phrase Level

Selected data have been analysed at the word and phrase level by two parameters such as Fairclough's Three Dimensions of Discourse Analysis and Feminist Critical Discourse Analysis. The author's discourse and word choice in *A Wizard of Erathsea* and *Tehanu* is compared through feminist perspective.

Table 2: Designating Female Characters

ST 1	ST 2
a) "by his mother" (p. 2)	a) "Goha", "Tenar" (p. 2)
b) "A sister of his dead mother" (p. 3)	b) "Apple" (p. 2)
c) "the boy's aunt" (p. 4)	c) "Lark" (p. 2)
d) "her sister's son" (p. 4)	d) "Ivy" (p. 3)
e) "the witch" (p. 5)	e) "Therru" (p. 6)
f) "that girl's mother, the Lord's wife" (p. 22)	f) "the Woman of Kemay" (p. 9)
g) "the daughter of the old Lord Re Albi" (p. 22)	g) "Moss" (p. 14) "Aunty Moss" (p. 17)
h) "Princess Elfarran" (p. 59)	h) "Shandy"
i) "the Lady of O" (p. 59)	i) "Tiff" (p. 20)
j) "Yarrow" (p. 182)	j) "Heather" (p. 28)

In the first book of the Earthsea Series, which is the ST1 in the study, women mostly do not have names. Even though the women, who are really close to the protagonist and they have significant roles in the story, such as the mother or the aunt who raises the protagonist, do not possess any names while male characters, regardless of their positions in the story, are usually named by the author. In the example a) and b), the mother of the protagonist and his aunt are mentioned with certain descriptions referring to their proximity to the protagonist male character. The other female characters are called by the name of their husbands or father, for instance, in the paradigm f) and g) a girl who is Duny's playmate is represented by her father's title. In another example, two female characters are introduced by their husbands' names, such as "that girl's mother, the Lord's wife", "the Lady of O." Furthermore, after being introduced as "a sister of his dead mother," Duny's aunt, whom he learned how to cast spells from, is called as "the witch." Exceptionally, there are two female characters who are given names; "Princess Elfarran" who is a very old mage died long ago summoned by Duny, and "Yarrow" a little sister of Duny's wizard friend, Vetch in the paradigm h) and j). However, there is no explicit reason why these two female characters possess personal names. As shown in the Table 1 that eight out of ten female characters do not have any proper names. Baxter sees any unequal positioning of women as gender discriminative and believes that gender equality has to be held both in social structure and discursive practices (2003, p. 4). According to Baxter's perspective, designating women in the ST1, in which female characters are mainly left nameless, is a discriminative discursive practise against women. However, all female characters in the last book of the series, which is the ST2 in the study, have their own proper names and they are not called or introduced by their male relatives' names or titles. As the Table 1 shows that all of the women possess at least proper name in the fourth book. Ignoring the fact that creating nameless characters is a trending literary device, the narrator's choice of naming male characters while leaving the majority of female characters nameless can be read as discriminative against women.

Table 3: Sexist Vocabulary

ST1	ST 2
a) “<u>As her sister's son</u> he had been nothing to her, but now she looked at him with a new eye. She praised him, and told him she might teach him rhymes he would like better, such as the word that makes a snail look out of its shell, or the name that calls a falcon down from the sky. ‘<u>Aye</u>, teach me that name!’ he said, being clear over the fright the goats had given him, and puffed up with her praise of his cleverness. <u>The witch</u> said to him, ‘You will not ever tell that word to the other children, if I teach it to you.’” (p. 4-5) b) “<u>The girl herself is half a witch</u> already. It may be the mother who sent the girl to talk to you. It may be she who opened the book to the page you read.” (p. 27) c) “Along in late autumn the boatmaker's son fell sick. The mother sent for, the <u>witchwoman</u> of Tesk Isle, who was a good hand at healing, and all seemed well for a day or two. Then in the middle of a stormy night came Pechvarry hammering at Ged's door, begging him to come save the child.” (p. 94)	a) “The witch laughed aloud. ‘Because that’s the power of ‘em, dearie. You don’t think! You can’t! And nor do they, once they’ve set their spell. How could they? Given their power? It wouldn’t do, would it, it wouldn’t do. You don’t get without you give as much. That’s true for all, surely. So they know that, <u>the witch men</u>, the men of power, they know that better than any....’ (p. 67) b) And there’s <u>witch men</u> of little account, <u>witch-tinkers</u> and the like, some of them’ll try their own spells of beguilement on country women, but for all I can see, those spells don’t amount to much. What it is, is the one power’s as great as the other, and each goes its own way. That’s how I see it.” (p. 67-68) c) “I don’t know,” Tenar said. “It seems to me we make up most of the differences, and then complain about ‘em. I don’t see why the Art Magic, why power, should be different for <u>a man witch</u> and <u>a woman witch</u>. Unless the power itself is different. Or the art”. (p. 69)

When examining the examples above concerning the discourse analysis at word level, it can be concluded that there are two different discourses in the books. First of all, from the narrator's perspective, all witches are female in the ST1. As in the quotation a), they have no names and good reputations. First *witch* is the Duny's aunt who is somewhere in between good and evil. In the quote b), there is a little girl introduced as half witch due to her mother's reputation, and in the quote c) from the ST1, there is a village witch who is insufficient to heal a sick child. Therefore, it may be stated that women and women's magic are weak and cannot be matched with men having great power and always doing right things. However, in the ST2, when female characters have their voice via conversations and interior monologues, a different discourse emerges. As in the quotation a) taken from the ST2, for the first time it is told twice that witches can also be men and evil. Moreover, in the quote b) and c), Tenar, a main female character, deduces that she sees no difference between *a man witch* and *a woman witch*. Therefore, according to the women in the story witches should not necessarily be women and evil; there are also male witches. Consequently, comparing to the ST2, the discourse of the ST1 puts women in secondary and inferior positions that according to Butler (1990), this sort of language use is biased and misogynistic.

Table 4: Androcentric Language

ST1	ST2
a) The port of Astowell, a creek-mouth between rocky heights, was on the northern shore of the isle, and all the huts of the town faced north and west; it was as if the island turned its face, though from so far away, always towards Earthsea, towards <u>mankind</u>. (p. 200) b) "As the witch kept talking of the glory and the riches and the great power <u>over men</u> that a sorcerer could gain, he set himself to learn more useful lore." (p. 6)	a) A wife, a farmer's wife, a mother, a householder, undertaking the power that a woman was born to, the authority allotted her by the arrangements of <u>mankind</u>. (p. 20) b) "The delicately painted <u>men and women</u> in their gorgeous robes of rose and jade and azure, the towers and bridges and banners of Havnor Great Port, were all familiar to Tenar as soon as she saw the fan again." (p. 70)

c) “The witch praised him and the children of the village began to fear him, and he himself was sure that very soon he would become great <u>among men</u>.” (p. 6-7) d) “At the Stone's command," said the book, "he did speak to raise up a dead spirit out of the realm of the dead, but his wizardry being bent awry by the Stone's will there came with the dead spirit also a thing not summoned, which did devour him out from within and in his shape walked, destroying <u>men</u>.” (p. 83) e) “It is said that the Master Patternner learns his supreme magery there within the Grove, and if ever the trees should die so shall his wisdom die, and in those days the waters will rise and drown the islands of Earthsea which Segoy raised from the deeps in the time before myth, all the lands where <u>men</u> and dragons dwell.” (p. 84)	c) “She did so, and saw the two sides, the two paintings, made one by the light flowing through the silk, so that the clouds and peaks were the towers of the city, and the <u>men and women</u> were winged, and the dragons looked with human eyes.” (p. 70) d) “Tenar turned the fan once more before the light, then remounted it as it had been, the dragons hidden in darkness, <u>the men and women</u> walking in the light of day.” (p. 72) e) “My-the little girl- Such things have been all too common. And I have heard <u>men and women</u> of power speak of the waning, or the changing, of their power.” (p. 99) f) “It told how the <u>humans</u> came here, eastward, but the dragons all stayed in the far western isles.” (p. 24) g) “Looking at him in the dusky light to see how he took this, she wondered sharply for a moment what it must be like never to have feared <u>a human being</u>-what it would be like to have to learn to be afraid.” (p. 57)
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Livia, a feminist scholar, states in her book *Pronoun Envy*, that masculine generic nouns such as *man* and *mankind* should not be used to refer to people in general instead gender-neutral nouns such as *people* or *humankind* can be used in order not to use biased linguistic structure in favour of the masculine language deteriorating the feminine (Livia, 2001). All

quotes from the ST1 and the quote a) from ST2 indicate that the narrator employed a discourse or language use favouring the masculine. In the ST1, author uses *men* in the quotes b), c), d) and e) to refer to both women and men; therefore, it can be said that in the ST1 the author frequently. In the following quotations from the ST2, the author uses both *men and women* or *a human being* to refer to people. Even though there is an example of masculine generic noun in the ST2 concerning the feminist perspective, the author generally avoids using using masculine generic nouns.

4.2.2. Discourse at Context Level

In this part of the analysis, data have been examined regarding to the author's discourse at context level in the ST1 and ST2, i.e. here the analysis is made at text level rather than word or phrase level. The author's language use whether feminist, non-feminist or patriarchal is the key point to examine considering the text as a whole paradigm.

Table 5: Narrator's Perspective

ST 1	ST 2
a) "There is a saying on Gont, <u>Weak as woman's magic</u>, and there is another saying, <u>Wicked as woman's magic</u>. Now the witch of Ten Alders was no black sorceress, nor did she ever meddle <u>with the high arts or traffic with Old Powers</u>; but being <u>an ignorant woman among ignorant folk</u>, she often used her crafts to foolish and dubious ends. She <u>knew nothing of the Balance and the Pattern which the true wizard knows and serves</u>, and which keep him from using his spells unless real need demands." (p. 7) b) "As the witch kept talking of the glory and the riches and <u>the great power over men</u>	a) "Tenar felt a strong, immediate resistance to the suggestion. She said nothing, but Beech was a sensitive man. 'Ivy's dour,' he said. 'But what she knows, she does honestly. <u>Which can't be said of all witches. Weak as women's magic</u>, you know, and <u>wicked as women's magic!</u> But I've known <u>witches with real healing power</u>. Healing befits a woman. It comes natural to her. And the child might be drawn to that-having been so hurt herself.'" (p. 110) b) "She was silent, trying to remember what it was like to have been <u>powerful</u>, to be the Eaten One, the One Priestess of the

<u>that a sorcerer could gain</u>, he set himself to learn more useful lore. He was very quick at it. The witch praised him and the children of the village began to fear him, and he himself was sure that very soon <u>he would become great among men.</u>” (p. 6-7)	Tombs of Atuan, and then to lose that, throw it away, <u>become only Tenar, only herself.</u> She thought about <u>how it was to have been a woman in the prime of life, with children and a man,</u> and then to lose all that, <u>becoming old and a widow, powerless.</u> (p. 57)
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Story is told by an omniscient narrator and the quotation taken from the ST1 is narrator’s perspective. The statement “Weak as women’s magic” and “Wicked as women’s magic” two misogynist sayings mentioned in both ST1 and ST2. There is a comparison between withes and wizards in the first quote pointing out that gender has a lot to do when it comes to magic or supernatural beings. On the one hand, male sorcerers are wise and praised, and they have all good features. On the other hand, female witches are evil and wicked, and they have no high power because they are not worth teach. Even if they have power, as in quotation a), they do not use it wisely. Though the following quote a) taken from the ST2 also humiliates female mages, it suggests that there are good witches too and it is told by a wise male character. The context level of discourse in the first book is misogynistic as women are seen inferior and wicked. This undesirable reputation of women also exists in the ST2; however, it is told that there are some exceptions stating that witches can also be beneficial.

It can be inferred that in the ST1, women have secondary roles and even from the narrator’s perspective there is an anti-feminist discourse that ignores women when referring the all people in the world. As it is understood from the quote b) that women are not spoken within a sentence with power or greatness because in androcentric societies, even in a fictional work, men are the representation of power and greatness. However, in the ST2, women and power or greatness take place in the same sentence quite often. Thus, it is possible to deduce that the author’s discourse indicates differences between the ST1 and the ST2 as stated in Rashley study that her use of gender discourse has deeply changed in the early 1970s (2007).

Table 6: Comparison of the Genders

ST 2
a) “‘What’s wrong with men?’ Tenar inquired cautiously. As cautiously, lowering her voice, Moss replied, ‘I don’t know, my dearie. I’ve thought on it. Often I’ve thought on it. The best I can say it is like this. A man’s in his skin, see, like a nut in its shell.’ She held up her long, bent, wet fingers as if holding a walnut. ‘It’s hard and strong, that shell, and it’s all full of him. Full of grand man-meat, manself. And that’s all. That’s all there is. It’s all him and nothing else, inside.’” ‘And <u>a woman</u>, then?’ ‘Oh, well, dearie, <u>a woman’s a different thing entirely</u>. Who knows <u>where a woman begins and ends</u>? Listen, mistress, <u>I have roots, I have roots deeper than this island. Deeper than the sea, older than the raising of the lands. I go back into the dark.</u>’ Moss’s eyes shone with a weird brightness in their red rims and her voice sang like an instrument. ‘<u>I go back into the dark! Before the moon I was. No one knows, no one knows, no one can say what I am, what a woman is, a woman of power, a woman’s power, deeper than the roots of trees, deeper than the roots of islands, older than the Making, older than the moon. Who dares ask questions of the dark? Who’ll ask the dark its name?</u>’” (p. 35)

Le Guin does not give chance to female characters to express themselves in the ST1. Whereas in the ST2, there are several occasions in which female characters are able to speak up and tell their opinions about inequality and inferiority of women, ST1 contains no thoughts or interior monologues of women. As the quote shows that, Moss, a village “witch” expresses her thoughts about differences between men and women saying that understanding a man is easy, but a woman has no boundaries and cannot be explained with a concrete paradigm. Furthermore, although women are downsized and seen inferior to men in lots of cases from misogynist male characters’ perspectives, the narrator knowingly rejects these patriarchal views by reasoning female characters when they are humiliated, and their rights are violated by men. Hence, it can be concluded that the contextual discourse of the narrator is not men-sided in the ST2, but the discourse in the ST1 is mostly misogynistic.

Table 7: Character's Reflection

ST 2
“Knowing what her life must be . . .’ Her anger with him, her stupid denial of the truth of what he told her, rose from disappointment. Though Lark had said ten times over that nothing could be done, yet she had hoped that Tenar could heal the burns; and for all her saying that even Ogion could not have done it, Tenar had hoped that Ged could heal Therru-could lay his hand on the scar and it would be whole and well, the blind eye bright, the clawed hand soft, the ruined life intact. ‘Knowing what her life must be . . .’ The averted faces, the signs against evil, the horror and curiosity, the sickly pity and the prying threat, for harm draws harm to it . . . And never a man's arms. Never anyone to hold her. Never anyone but Tenar. Oh, he was right, the child should have died, should be dead...” (p. 51)

Although there are several female characters who are close to the protagonist and have significant role in the story, there is no information about their worldview. Therefore, no example is found related to this aspect in the ST1. However, the ST2 involves a lot of cases in which we read about how they think and what is going on in their minds. One of them is presented above showing that Tenar feels regretful about saving the girl from dying and the omniscient narrator tells us what is happening inside her mind and how hard it is being in that situation as a woman. We can say that female characters are not ignored by the narrator and their thoughts and feelings are important.

Table 8: Anti-feminist Stereotypes

ST 1	ST 2
a) “Excitement and dismay attended the arrival of strangers, in a season when no boat had ever braved the seas round Astowell. <u>The women all stayed in the wattle huts, peering out the door, hiding their children behind their skirts, drawing back fearfully into the darkness of the huts as the strangers came up from the beach....</u> Their chief or Isle-Man was very old, and he alone of his people had ever before seen a man born in the Archipelago. Ged, therefore, was a marvel to them; <u>the men brought their little sons to look at the Archipelagan,</u> so they might remember him when they were old.” (p. 202) b) “<u>Some of the villagers fled up the ravines and hid in the forest, and some made ready to fight for their lives, and some did neither but stood about lamenting. The witch was one who fled;</u> hiding alone in a cave up on the Kapperding Scarp and sealing the cave-mouth with spells... ... In this band of the invading horde there were about <u>a hundred men,</u> which is not many; but in the village were <u>only eighteen men and boys.</u>” (p. 11)	a) “And there in the Middle Valley, Flint’s wife, Goha, had been welcome, all in all, among the women; a foreigner to be sure, white-skinned and talking a bit strange, but <u>a notable housekeeper, an excellent spinner, with well-behaved, well-grown children and a prospering farm: respectable.</u> And among men she was Flint’s woman, <u>doing what a woman should do: bed, breed, bake, cook, clean, spin, sew, serve.</u> A good woman. They approved of her. Flint did well for himself after all, they said. I wonder what a white woman’s like, white all over? their eyes said, looking at her, until she got older and they no longer saw her.” (p. 21) b) “‘Now, Sparrowhawk will give her a push,’ he said. ‘But first, maybe she wants to say something. <u>She has so much to say. Women always do.</u> Isn’t there anything you’d like to say to us, Lady Tenar?’” (p. 160-161) c) “Tenar had made resolves overnight. She said, ‘Wait; you can clear off the table, Spark. Set the dishes in the sink and put water on ‘em. They’ll be washed with the supper things.’

c) “Daughter of the old Lord of Re Albi: ‘Can you make <u>a love-charm</u>?’ Duny: ‘That is no mastery.’ Daughter of the old Lord of Re Albi: ‘True,’ says she, “any village witch can do it. Can you do Changing spells? Can you change your own shape, as wizards do, they say?’” (p. 24)	He stared a moment and said, ‘<u>That’s women’s work</u>,’ putting on his cap. ‘It’s anybody’s work who eats in this kitchen.’ ‘Not mine,” he said flatly, and went out.” (p. 150)
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In both of the books, ST1 and ST2, there are numerous anti-feminist stereotypes generalizing women’s roles in families and the society. Whereas the last book seems less misogynistic, there are several examples that put women in their stereotypical secondary position. After analysing the quotes above, it is highly possible to say that in this fictional world, we have an overlapping concept of gender roles with the real world. As in the first quote, female characters do not want to be seen by strangers so that women and their daughters stay in their houses. The following words suggest that since they are afraid, they remain in the darkness of their houses as peers and hide their children behind them. However, the following sentence from the first quotation “the men brought their little sons to look at the Archipelagan” suggests that the hidden children are just girls because boys are with their fathers meeting the strangers. In another example, whether it is because of their nature of being less powerful than men or an ongoing convention, women do not generally fight instead men fight for them. As in quotation b) that men and boys stay and fight while some villagers run away but we do not know whether they are all women or not. We understand that “the witch aunt” also flees from the fight in spite of her supernatural power, and in the last example of the ST1, while the little girl, whom we know by her father’s name, is having conversation with the protagonist, asks the boy whether he can make a love charm or not. However, the boy seems like he is not interested in love and thinks making a love charm is not a mastery. This quote can also be read as a stereotype because girls usually love romance but boys generally at their early age do not care about love or romance. In brief, the depictions of female characters are stereotypical. The narrator’s discourse shows that female characters are the women that are created and treated through misogynistic and conventional ways.

The following examples also indicate that patriarchal discourse has been used in the last book. Although it slightly differs from the first book in terms of feminist perspective, the description and the roles of female characters show that the narrator uses an anti-feminist discourse. It is understood that there is a list of liabilities in the eyes of both men and women given as follows; “among the women; a notable housekeeper, an excellent spinner, with well-behaved, well-grown children and a prospering farm: respectable” and “among men she was Flint’s woman, doing what a woman should do: bed, breed, bake, cook, clean, spin, sew, serve.” These are considerably misogynistic stereotypes that create women some restricted boundaries formed by patriarchy. Another stereotypical view is that women talk too much as in the example linking women with chattering. In that example, Aspen, a powerful wizard who hates women, is speaking to Tenar and claiming “she has so much to say. Women always do.” Furthermore, in the last quote, Spark who is Tenar’s son refusing to help his mother after breakfast because he believes it is “women’s work.” Examples show that both ST1 and ST2 are full of misogynist stereotypes and gender roles are categorised by a totally opposite concept of feminist points of view.

Table 9: Depiction of Women

ST1	ST2
a) <u>“Much of her lore was mere rubbish and humbug, nor did she know the true spells from the false. She knew many curses, and was better at causing sickness, perhaps, than at curing it. Like any village witch she could brew up a love-potion, but there were other, uglier brews she made to serve men's jealousy and hate.”</u> (p. 6) b) “‘I told you,’ the Lord of the Terrenon said dry-voiced to his lady, ‘that he would slip from your hands, Serret. They are <u>clever fools</u>, your Gontish sorcerers. And you <u>are a fool too, woman of Gont</u>,	a) <u>“‘Oh, well, dearie, a woman’s a different thing entirely. Who knows where a woman begins and ends? Listen, mistress, I have roots, I have roots deeper than this island. Deeper than the sea, older than the raising of the lands. I go back into the dark.’”</u> b) <u>No one knows, no one knows, no one can say what I am, what a woman is, a woman of power, a woman’s power, deeper than the roots of trees, deeper than the roots of islands, older than the Making, older than the moon.</u> Who dares ask

thinking <u>to trick both him and me, and rule us both by your beauty</u>, and use the Terrenon to your own ends. But I am the Lord of the Stone, I, and this I do to <u>the disloyal wife</u>: Ekavroe ai oelwantar-' It was a spell of Changing, and Benderesk's long hands were raised to shape <u>the cowering woman into some hideous thing, swine or dog or drivelling hag.</u>" (p. 140)	questions of the dark? Who'll ask the dark its name?'" (p. 34)
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In the examples above, there are two different perspectives describing witches or women in different ways. On the one hand, the depiction is made by patriarchal point of view that does not attribute any good qualities to female witches in the ST1. On the other hand, there is a highly different description from a female character's opinion in the ST2 that passes beyond physical or material qualities to women commonality which can be expressed by gender differences. Mainly after the third wave of feminist movement, women commonality has been the subject of feminist and gender studies. Thus, describing women with some physical difference to man is considered as sexist or other discriminatory behaviours. Lakoff claims that If the difference is only physical, women are no more than eunuchs (2004). Consequently, the description in the ST1 is discriminative and its discourse at context level can be labelled as anti-feminist while the ST2 describes women with their commonality praised by feminists concerning the gender differences between men and women.

4.2.3. Discourse at Norm Level

Table 10: Conversations of Female Characters

ST 1	ST 2
a) “<u>The witch whispered</u> to the smith, ‘Brother, this must surely be the Mage of Re Albi, Ogion the Silent, that one who tamed the earthquake-’” (p. 16) b) “But <u>she whispered</u> to Ged, ‘Lord Wizard, I think this fever is the red fever, and the child will die of it tonight’” (p. 94) c) “Softly <u>she whispered</u>, ‘You will be mightier than all men, a king among men. You will rule, and I will rule with you-’” (p. 140) d) “The mother saw his movement and the meaning of it, and cried out aloud in despair. <u>Pechvarry stooped down by her saying, ‘The Lord Sparrowhawk will save him, wife. No need to cry! He's here now. He can do it.’</u>” (p. 94)	a) “The young wizard said nothing. <u>‘His name was Aihal,’</u> Tenar said. <u>‘His wish was to lie here, where he lies now.’</u> Both men looked at her. The young man, seeing a middle-aged village woman, simply turned away. The man from Gont Port stared a moment and said, ‘Who are you?’ <u>‘I’m called Flint’s widow, Goha,’ she said. ‘Who I am is your business to know, I think. But not mine to say.’</u>” (p. 18) b) “‘I’m sorry,’ she said. ‘It was a long night. I was with him when he died.’ ‘It is not-’ the young wizard began, but unexpectedly old <u>Aunty Moss interrupted him, saying loudly, ‘She was. Yes, she was. Nobody else but her. He sent for her. He sent young Townsend the sheep-dealer to tell her come, clear down round the mountain, and he waited his dying till she did come and was with him, and then he died, and he died where he would be buried, here.’</u> ” ‘And’ said the older man, ‘-and he told you-?’ <u>‘His name.’</u> Tenar looked at <u>them</u>, and do what she would, the incredulity on the older man’s face, the contempt on the other’s,

	brought out an answering disrespect in her. 'I said that name,' she said. 'Must I repeat it to you?'" (p. 18 - 19) c) "Turning back the head on the thorned neck, it stared once more directly at Tenar, and its voice like the dry roar of a kiln-fire spoke: 'Thesse Kalessin.' The sea wind whistled in the dragon's half-open wings. <u>'Thesse Tenar,' the woman said in a clean, shaking voice.</u>" (p. 27) d) "<u>'Do they know you're here?' 'I don't know.' 'What is it you're afraid of?' she asked, not impatiently, but with some rational authority.</u>" (p. 56) e) "<u>A fisherwoman in her tiny dinghy bawled up, 'Where from?' and the boy in the rigging called back like a crowing cock, 'From the King's City!'" (p. 101)</u>
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As seen in the Table 1, female characters rarely have conversations with male characters and when they do, they cannot express themselves freely because they are not considered equal to men in the ST1. In the quotes a9, b), and c), while women are addressing men, they generally talk quietly as their voice must not be heard by other people in their entourage, and in some cases, they do not speak at all instead their male spouses or fathers speak for them. Despite being a fictional world, The Earthsea has some similarities with real world's highly patriarchal societies. In the quote d), there is a mother whose son is terribly sick, and she can do anything to save him, but after a mage examines the boy, she cannot not ask about how the son is, hence her husband does it for her. From the examples of the ST1 it can be inferred that the discourse of the narrator is anti-feminist and language can be described as conventional and patriarchal.

On the other hand, in the ST2, female characters have far more freedom than the ones in the ST1. Women can freely have conversations and they do not whisper while addressing a male stranger, a mage or even an archmage. When they are humiliated, they do not keep in silent, on the contrary, they speak up and defend their rights. As we see in the first quotation taken from the last book, while Tenar, the female protagonist, is telling an important truth to two wizards, whom she has just met, one of them disrespectfully asks “Who are you?” which makes her angry and she answers his question satirically. And following lines are also taken from the same conversation, a witch called Moss, interrupts the wizard and explains what happened loudly. A simple village witch is not able to speak to a wizard in the first book, however, here she can even cut in while a mage is having conversation with another person. In the next quotation, the female protagonist, which was not a leading character before, speaks to a dragon in ancient language. Therefore, it is possible to say that women, in the story, are capable of doing anything that men do. Tenar or Goha can even ask question to an archmage in a tone of authority. The last illustration in ST 2 indicates that Ged, the archmage of the wizard school, and Tenar seem to be equal in the conversation and depending on the matter they are discussing she may speak as if she has the power. Moreover, women, even in lower class, may speak without whispering in a social sphere as the fisherwoman asks a foreign ship for “Where from?” by bawling. Thus, after the examination of the quotes, we can conclude that female characters, in the last book, are considerably different from the first book while expressing themselves to strangers or people in higher statues.

Table 11: Women are discriminated institutionally

ST1	ST2
a) “Now it seemed to Ged, a mountain villager who had never been among <u>the sons of rich merchants and noblemen</u>, ...” (p. 42) b) “I am called Jasper, <u>Enwit's son</u> of the Domain of Eolg on Havnor Isle.” (p. 41)	a) <u>Village witches</u>, though they might know many spells and charms and some of the great songs, were never trained in the High Arts on the principles of magery. <u>No woman was so trained. Wizardry was a man's work, a man's skill; magic was made by men. There had never been a woman mage.</u> Though some few had <u>called</u>

c) “These are very intricate skills, and frequently Ged's head got whacked by the swinging boom as the boat jibed under a wind suddenly blowing backwards, or his boat and another collided though they had the whole bay to navigate in, or <u>all three boys</u> in his boat went swimming unexpectedly as the boat was swamped by a huge, unintended wave.” (p. 49) d) “When he was not moved by pure rage, he knew very well that he was as yet no match for Jasper, or any of <u>the older boys</u>, and so he kept at his work and went on as usual.” (p. 52) e) “He was sent <u>with seven other boys</u> across Roke Island to the farthest northmost cape, where stands the Isolate Tower.” (p. 52) f) “... maybe, of <u>a student</u> who must learn before midnight the name of every cape, point, bay, sound, inlet, channel, harbor, shallows, reef and rock of the shores of Lossow, a little islet of the Pelnish Sea. If <u>the student</u> complained the Master might say nothing, but lengthen the list; or <u>he</u> might say, ‘<u>He</u> who would be Seamaster must know the true name of every drop of water in the sea.’” (p. 53)	<u>themselves wizard or sorceress</u>, their power had been untrained, strength without art or knowledge, half frivolous, half dangerous. b) And there in the Middle Valley, <u>Flint's wife</u>, Goha, had been welcome, all in all, <u>among the women; a foreigner to be sure, white-skinned and talking a bit strange, but a notable housekeeper, an excellent spinner, with well-behaved, well-grown children and a prospering farm: respectable.</u> (p. 20) c) “And <u>among men she was Flint's woman, doing what a woman should do: bed, breed, bake, cook, clean, spin, sew, serve. A good woman.</u> They approved of her. Flint did well for himself after all, they said. I wonder <u>what a white woman's like, white all over?</u> their eyes said, looking at her, until she got older and they no longer saw her.” (p. 20) d) “‘<u>A thief and worse,</u>’ you say, but <u>slander's cheap, and a woman's tongue worse than any thief.</u> You come up here to make had blood among the field hands, casting calumny and lies, the dragonseed every witch sows behind her.’” (p. 79)
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g) “<u>A mage</u> can control only what is near <u>him</u>, what <u>he</u> can name exactly and wholly.” (p. 54) h) “<u>The older lad</u> shrugged, ‘Summon up a spirit from the dead, for all I care!’” (p. 70) i) “<u>The other boys</u> stood watching, not speaking, not moving unless they shivered a little: ...” (p. 70)	
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Women do not have chance to make crucial decisions in their life such as what kind of job to hold because men have the power to make these important choices for them (Lakoff, 2004). In both case books of the study, it can be indicated that female characters are not able to choose what job they intend to do or have the same opportunities with men. In the quotes taken from the ST1, women or girls cannot go to wizards’ school or school for supernatural individuals even if they have power to cast spells because it is only for male students; therefore, there are not any female students in the wizards’ school. In the ST2, there are also examples showing that women are not worth to learn high arts of magic and they are supposed to do insignificant spells and tasks which are not worth to do by wizards. Moreover, although some stereotypical roles are attributed to women by men, women of the society do not seem that they worry about the situation. Thus, women are put into secondary position and discriminated by both men and women of the society.

Table 12: Unfair Generalisation

ST1	ST2
a) “There is a saying on Gont, <u>Weak as woman's magic</u>, and there is another saying, <u>Wicked as woman's magic</u>.” (p. 6-7)	a) “<u>Weak as woman ‘s magic</u>, <u>wicked as woman’s magic</u>, she had heard said a hundred times.” (p. 23) b) “<u>Weak as women’s magic</u>, you know, and <u>wicked as women’s magic!</u>” (p. 109)

b) "Don't be afraid," he said, smiling. "I'll call a woman's spirit. You need not fear a woman. Elfarran I will call, the fair lady of the Deed of Enlad." (p. 69)	
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The quotations from both the ST1 and ST2 show that women are seen inferior by the society. Not only is women's magic generally considered worthless, but it is also associated with wickedness. It can be inferred that women and their product are marginalised institutionally by the society. Thus, the discourse at norm level as social practice is discriminative and the society of the texts is obviously patriarchal.

Table 13: Gender Roles

ST1	ST2
a) "<u>She</u> began to sing, <u>Her</u> voice changed sometimes to low or high as if another voice sang through <u>her</u>, and the singing went on and on until the boy did not know if he waked or slept, and all the while <u>the witch's</u> old black dog that never barked sat by him with eyes red from the smoke." (p. 4) b) "To earn the words of power he did all <u>the witch</u> asked of him and learned of <u>her</u> all <u>she</u> taught, though not all of it was pleasant to do or know." (p. 5) c) "<u>Like any village witch she</u> could brew up a love-potion, but there were other,	a) "So they know that, the witch men, the men of power, they know that better than any." (p. 65-66) b) "And there's <u>witch men</u> of little account, witch-tinkers and the like, some of them'll try their own spells of beguilement on country women, but for all I can see, those spells don't amount to much." (p. 66) c) "Me? I'm <u>only an old witchwoman</u>, dearie." (p. 66) d) The village of Re Albi had no sorcerer, only its mage, and <u>a witchwoman</u> to perform the lowly jobs of finding and mending and bone setting, which people

uglier brews <u>she</u> made to serve men's jealousy and hate.” (p. 6) d) “... not much, but enough for the <u>witchwife</u> of a small village, and more than enough for a boy of twelve.” (p. 7) e) “<u>The girl</u> herself is half <u>a witch</u> already.” (p. 26) f) “The mother sent for, <u>the witchwoman</u> of Tesk Isle, who was a good hand at healing, and all seemed well for a day or two.” (p. 93) g) “There Ged saw the child on his pallet-bed, and the mother crouching silent beside him, and the <u>witchwoman</u> making a smoke of corly-root and singing the Nagian Chant, which was the best healing <u>she</u> had.” (p. 93) h) “<u>She</u> was not less beautiful in the drear light of the moors, but there was a fierce witch-look to <u>her</u> beauty; and Ged knew <u>her</u> at last - <u>the daughter</u> of the Lord of the Re Albi, <u>daughter</u> of a sorceress of Osskil, who had mocked him in the green meadows above Ogion's house, long ago, and had sent him to read that spell which loosed the shadow.” (p. 142)	would not bother the mage with. Aunty Moss <u>was a dour creature, unmarried, like most witches, and unwashed</u>, with greying hair tied in curious charm-knots, and eyes red-rimmed from herb-smoke. (p. 16) f) <u>Men had given her power, men had shared their power with her</u>. Women looked at her from outside, sometimes rivalrous, often with a trace of ridicule. (p. 20) g) <u>Weak as woman 's magic, wicked as woman's magic</u>, she had heard said a hundred times. And indeed she had seen that <u>the witchery of such women as Moss or Ivy was often weak in sense and sometimes wicked in intent or through ignorance</u>. (p. 21)
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Although there is linguistic evidence that defines the word “witch” as a generic noun that may refer to both men and women, in the case books, except for one example taken from the ST2 cited above, “witch” refers only to women. “Women experience linguistic

discrimination in two ways; in the way they are taught to use language, and in the way general language treats them” i.e. women are conventionally relegated to certain inferior and secondary roles (Lakoff, 2004). Considering the bad reputations of the concept of the “witch” in minds, using the noun merely for females and calling males as wizards, that do not attribute bad characteristics, is misogynistic. The society, in the texts, sees women inferior to men; therefore, the norm level of discourse in these examples is sexist.

4.2.1. Comparative Analysis of Source Texts and Target Texts

In this part of the study, a comparative analysis is made based on how generic nouns and adjectives are used by the author in the ST and transferred into the TT by the translator. Function and equivalence of the ST and TT is examined through the norms of Descriptive Translation Studies. According to DTS, equivalence depends on the position of the ST in the TT in other words target culture, therefore, DTS sees equivalence as function which is the acceptance of translation in the target culture. Maintaining equivalence is not a hard task to perform for a translator between two similar cultures and languages. However, between two different cultures and languages, as in our case, translators have to be competent to transfer the message into the TT as how it works in the ST or ST culture. In this study, the data are analysed regarding how ST is adapted in the TT culture and linguistic.

Table 14: Translation of Masculine Generic Nouns

ST1	TT1
“The port of Astowell, a creek-mouth between rocky heights, was on the northern shore of the isle, and all the huts of the town faced north and west; it was as if the island turned its face, though from so far away, always towards Earthsea, towards <u>mankind</u> .” (p. 200)	“Yüksek kayalıkların arasındaki bird ere ağzına kurulmuş olan Astowel limanı, adanın kuzey kıyısındaydı; kasabanın tüm evleri de ya kuzeye ya batıya bakıyorlardı. Sanki ada yüzünü, çok uzakta olsa, Yerdeniz’e, <u>insanlığın</u> olduğu yere çevirmişti.” (p. 175)

In the source text example, the noun “mankind” is used to refer to people in general. According to Livia, using masculine generic nouns such as man and mankind with reference

to all human beings disregarding their sexes is discriminative against women (2001). However, in the target text, the noun was translated as “insanlık” which is not a masculine generic noun and refers to both women and men. In a recent study conducted to find out how feminist translators use their feminist identity in translating a text written by patriarchal language, Pirpir has found the similar results that feminist translators employ their feminist background when translating a non-feminist text (2018). Pirpir concluded that feminist translators rewrite the text, which was written through conventional sexist language, by applying feminist translation strategies. Consequently, it can be said that Erkal adapted feminist perspective in the target text translation of this example.

Table 15: Translation of Masculine Generic Nouns

ST2	TT2
“A wife, a farmer’s wife, a mother, a householder, undertaking the power that a woman was born to, the authority allotted her by the arrangements of <u>mankind</u> .” (p. 20)	“Bir kadının doğmakla sahip olduğu gücü, <u>âdemoğlunun</u> kurduğu düzene göre payına düşen yetkiyi yüklenmek için bir eş, bir çiftçinin eşi, bir anne, bir ev sahibesi olmak için.” (p. 32)

Another usage of a masculine generic noun, “mankind,” to refer to all human beings as in the Table 2 Whereas in the translation of the ST1 of the series, Erkal translated the noun as “insanlık,” in the ST2 of the series she maintained the direct equivalence of the noun in the translation and chose “âdemoğlu” a masculine generic noun in Turkish. Although the translation is functional in the TT, Erkal’s translation in this example is patriarchal. Erkal has been asked for the reason why she adapted an androcentric noun rather than using a gender neutral noun to transfer a masculine generic noun, but she has not responded. The similar results have been found in Dağabak’s study showing that even though the translators have feminist identities, and they use feminist translation strategies, it is possible to indicate that the target texts, in Dağabak’s research, still contain significant amount of patriarchal language. Thus, in this particular example, the translator did not employ any feminist translation strategies to avoid patriarchal language by disregarding her feminist background.

Table 16: Androcentric Translation

ST 1	TT 1
“It rankled at his heart that he should die, spitted on a Kargish lance, while still a boy: that he should go into the dark land without ever having known his own name, his true name <u>as a man</u>.” (p. 10)	Ya daha henüz bir çocukken, Karglı’nın birinin mızrağına saplanıp da ölürse diye endişelenmeye başladı. Ya gerçek adını, <u>erkeklik</u> adını öğrenmeden karanlıklar ülkesine giderse. (p. 16)

Even though names are highly significant in the story, female characters do not mostly have names in the ST1. According to the story, male characters are first named at birth then they are given their real names just before they become youth. The story, especially in the first book of the anthology, is told by a non-feminist and at some points it can even be called misogynistic language. As in this example, being a male is considered as the privileged sex that men are really proud of. In its transference to the TT, there is another phrase written by a non-feminist perspective aggrandizing man. The phrase “as a man” has been transferred into Turkish as “erkeklik” which is not a common phrase or collocation in the target language. When it comes to the equivalence of this translation, the part of the text has been transferred in the TT by disregarding the ST and the TT linguistic and cultural requirements i.e. while the linguistic the structure of the ST is as preposition + article + noun, in the TT, it is as noun + inflexional suffix, and the cultural function of the translation is also problematic as there is no common phrase or collocation such as “erkeklik adı” in Turkish language and culture. Thus, neither feminist translation strategies nor literal translation has been applied in the adaptation of this part of the text.

Table 17: Cultural Adaptation

ST 1	TT 1
“‘ <u>Little sister</u> ,’ Ged said, ‘it is I that have no skill explaining. If we had more time-’” (p. 192)	“‘ <u>Küçüğüm</u> ’ dedi Ged, ‘anlatmasını beceremeyen benim. Eğer vaktimiz olsaydı...’” (p. 167)

‘Sister’ is a noun that one in general uses for a female person coming from the same parents but in English culture it is also used to show sincerity to someone who does not have a blood relation. Here, the adjective “little” indicates the age discrepancy that the one who calls “little sister” is necessarily older. In the TT, a two words phrase as an adjective and a noun combination is translated as one word, therefore, the structural pattern of the phrase is not equally transferred. Considering the pattern of the nouns and adjectives combinations, in both English and Turkish, they work the same i.e. adjectives precede the nouns that are described. However, the translator follows another path and translates the phrase with one word as concise as possible to adapt its cultural theme expressing sympathy to whom the speaker addresses as “little sister” or “küçüğüm,” thereby the function of both ones is correlative.

Table 18: Feminist Translation

ST 1	TT 1
“‘ <u>The witch</u> said to him, ‘You will not ever tell that word to the other children, if I teach it to you.’” (p. 5)	“‘ <u>Cadı kadın</u> ‘Eğer sana öğretirsem, hiçbir zaman diğer çocuklara söylemeyeceksin’ dedi.” (p. 12)

Since women are not called by their names, the narrator uses some adjectives and nouns to describe them. “The witch” is one of those nouns referring to the protagonist’s aunt or his mother’s sister, attributing unwilling and wicked notion to her. Although there are other terms to define a female person who is able to cast spells in English language such as magician, enchanter, sorcerer, necromancer, charmer, etc. that do not have a meaning as

negative as witch does, the author did not use any of them. In cultures and linguistics, the word “witch” or “cadı” is generally used for a female person for whom people have a stereotypical concept, as having an ugly face with a big pointy nose, wearing a black hat with a very old black cloak and flying on a broomstick (Lewis, 2021). However, the word “witch” derives from Old English words, “wicca,” a male sorcerer or mage, and “wicce,” a female sorcerer or mage (etymonline.com, 2020). Thus, according to its etymology, “witch” is a gender-neutral noun that refers to both women and men. In its translation, while “cadı” is the equivalent of “witch,” the translator adds “kadın,” which means a woman in the TT, to show that a witch can also be a man. Here the translator uses supplementing strategy by adding an informative word to change an ongoing misconception.

Table 19: Translation of Masculine Generic Nouns

ST 1	TT 1
“As the witch kept talking of the glory and the riches and the great power <u>over men</u> that a sorcerer could gain, he set himself to learn more useful lore. He was very quick at it. The witch praised him and the children of the village began to fear him, and he himself was sure that very soon he would become great <u>among men</u>.” (p. 8)	“Cadı kadın, bir sihirbazın <u>insanlar üzerinde</u> edinebileceği büyük gücü, şerefi ve zenginliği anlattıkça, Duny daha yararlı bilgiler edinmeye koyuldu. Çok çabuk öğreniyordu. Cadı onu övüyordu; köyün çocukları ise ondan korkmaya başladılar. Kendisi de, kısa bir süre sonra, <u>insanlar arasında</u> önemli biri olacağına emindi.” (p. 14)

Known as a feminist writer, Le Guin continues telling the story by an anti-feminist discourse in the first book which puts almost all female characters in the story in secondary positions. In the ST example, not only uses the author sexist language discriminating women but also, she ignores women. Livia states that using masculine generic nouns to refer to people in general must be considered as discriminative against women (Livia, 2001). In a word level analysis of discourse, it is obvious that women do not have any rooms in a great world of men, and they have nothing to do with great power. Instead of gender-neutral words “people” or “humans,” the word “men,” plural form of man, is chosen by the author. On the contrary,

in the TT the translator uses the gender-neutral word “insanlar” meaning people or humans. Therefore, it can be inferred that in the TT, the sexist and patriarchal language of the ST is avoided thanks to the effect of the second wave of feminist movement that mostly has had notable impact on literature as well as translation studies after 1970s.

Translating the text through feminist perspective might have an impact on equivalence of the TT with the ST, i.e. changing a sexist word with a non-sexist word alters the function of the word in the TT and target culture. As in that case, there is an assumed group of people, in which women are excluded, due to gendered discourse in the ST but in its translation, we do not have this restraint because the translator transfers it with a gender-neutral word. Furthermore, the function of the word “men” in English language and culture differs from its translation, “insanlar” in the TT. However, in translation quality assessment of DTS, functionality of a translation does not depend on its equivalence with the ST because DTS does not place emphasis on the ST. Thus, the TT transference of the word “men” as “insanlar” is functional and well adapted in terms of feminist perspective although the equivalence is not provided by the translator.

Table 20: Feminism Oriented Cultural Adaptation

ST 1	TT 1
“‘She is like a little fish, <u>a minnow</u> , that swims in a clear creek,’ he said, ‘- defenceless, yet you cannot catch her.’” (p. 198)	“‘Küçük bir balığa, berrak bir derede yaşayan <u>minik bir sazana</u> benziyor,’ dedi Ged, ‘... savunmasız; ama insan yine de yakalayamıyor onu.’” (p. 172)

In a description, the little girl, Yarrow, is assimilated to “a little fish, a minnow” which is used as a bait by fishers due to its very small size and being in other fish’s diets. On the one hand, such depiction shows that since women or girls are powerless and unprotected in their nature, they are used as tools by men, on the other hand, the TT transference of “a minnow” indicates some differences that literal translation of the word is “golyan balığı” or “ufak balık” having the same characteristic in Turkish as they do in English. However, regardless of whether this kind of fish is not really common in Turkish culture, or the translator does

not prefer using these equivalences because they connotate frailness, Erkal translates it as “sazan” which is an enduring fish breed that is quite prevalent in Turkey. Associating the little girl with a solid fish breed proves that the narrator and the translator have different perspectives while describing women as well as different discourse. Consequently, practicing a cultural adaptation with a feminist perspective may end up with losing functionality in the TT as in this case. Therefore, the position of the word in the ST and its translation in the TT do not refer to the same concept of fish.

Table 21: Feminism Oriented Cultural Adaptation

ST 2	TT 2
“When Tenar had first lived in Re Albi, twenty-five years ago, Moss had not been an old witch but a young one. She had ducked and bowed and grinned at ‘the young lady,’ ‘ <u>the White Lady</u> ,’ Ogion’s ward and student, never speaking to her but with the utmost respect.” (p. 21)	“Tenar Re Albi’de ilk yaşamaya başladığında, yirmi beş yıl önce, Yosun yaşlı değil genç bir cadıydı. Genç hanıma, “ <u>Ak Hanım</u> ”a, Ogion’un korumasındaki öğrencisine eğiliyor, onu selamlıyor ve ona sırtıyordu, onunla ya hiç konuşmuyor ya da çok büyük bir saygıyla konuşuyordu.” (p. 32)

Tenar, as a main female character of the story, is called by several names, such as Goha, Filint’s wife/Filint’s widow, the White Lady, Mistress Goha and Lady Tenar. She is called as “the White Lady” only because of her skin colour and here is a quotation indicating it; “She had a foreign name, but Flint had called her Goha, which is what they call a little white web-spinning spider on Gont. That name fit well enough, she being white-skinned and small and a good spinner of goat’s-wool and sheep-fleece.” (p. 2). In the TT, “White” is translated as “Ak” that also means white colour in Turkish. However, as an adjective “Ak” has figurative meanings such as clean, pure, honourable, incorrupt and honest. Since Tenar deals with high profile men, she is not a common woman as other female characters in the story. Therefore, “the White Lady’s” translation “Ak Hanım” may not only mean her skin colour, but also attributes her some invaluable characteristics of virtue, honesty, chasteness and wisdom which Tenar is known for. Moreover, the translator maintains the equivalence of the

ST in the TT with “Ak Hanım” adaptation, which functions better than “Beyaz Hanım” in the target culture. Finally, even though the ST lacks feminism-oriented language/discourse, Erkal’s transference of gendered language can be considered as feminism-oriented.

Table 22: Translating Stereotypes

ST 2	TT 2
“And among men she was <u>Flint’s woman</u> , doing what a woman should do: <u>bed</u> , breed, bake, cook, clean, spin, sew, serve. A good woman.” (p. 21)	“Erkekler arasında da <u>Çakmak’ın kadınıydı</u> , kadınların yapması gerekeni yapan biri: <u>yatan</u> , doğuran, pişiren, kızartan, temizleyen, iş eğiren, diken, hizmet eden.” (p. 33)

There is a list of highly stereotypical descriptions about a good woman from the perspective of male characters of the story containing overtones of the misogynistic real world. Especially the ST2 contains a number of lists indicating what a woman should do and how she should be. In this quote, we see how female characters are imposed such restrictions in that fictional world that has a great number of things in common with the real world in terms of gender roles such as one’s wife or one’s husband. The fact that the narrator chooses male-dominated discourse at text level, is conserved in the TT by the translator who does not take gendered position at least in translation of this part. Being loyal to the original text is a highly prevalent conception in translation studies. As a result of this common perspective amongst translators, Erkal does not prefer rewriting the text through her ideology. Moreover, in the ST, the list of necessities starts with “bed” which here infers sexual intercourse. Being labelled as a sexual object is one of the most known patriarchal stereotypes rejected by feminist groups (Butler, 1990). Erkal translates the word regarding its function in the ST as “yatan” which also means sexual intercourse in the target culture. On the one hand, Erkal’s adaptation does not seem to be feminism-oriented and nor feminist translation strategies are employed. On the other hand, the ST equivalence and the functionality of this adaptation are maintained by considering both the ST and the TT’s linguistic and cultural requirements.

Table 23: Feminist Translation, Hijacking

ST 2	TT 2
“She thought about how it was to have been a woman in the prime of life, with children and a man, and then to lose all that, becoming old and a widow, powerless. But even so she did not feel she understood his shame, his agony of humiliation. Perhaps only a man could feel so. <u>A woman got used to shame.</u> ” (p. 58)	“Çocukları ve erkeğiyle, yaşamının en güzel devresinde bir kadın olmanın ve sonra bunların hepsini kaybedip yaşlı ve dul, güçsüz biri olmanın nasıl olduğunu düşündü. Fakat öyle olduğu halde onun utancını ve utancından duyduğu ıstırabı anlamadığını hissetti. Belki de sadece bir erkek böyle hissedebilirdi. <u>Kadınlar utanca alışmışlardı.</u> ” (p. 82)

In a recent study, Demirel (2020) has found out similar results in her study conducted to reveal attitudes of eleven feminist translators while translating articles in two popular websites in Turkey. Demirel concluded that these translators were not worried about using their feminist identities and they translated the articles through feminist translation ideology. In this example, Guin tells what is happening in Tenar’s mind by employing an omniscient narrator. In the ST, the author uses simple past tense in the underlined sentence, meaning that women usually do some disgraceful things that they should not do; therefore, feeling shameful or guilty is something that women are accustomed to feel. However, Erkal translates the sentence in a progressive tone, suggesting that women are powerful enough to face their mistakes or flaws. Thus, the tense of the sentence is altered by the translator, but it is still functional in the TT and reflects Erkal’s feminist background.

Table 24: Translating Generic Nouns

ST 2	TT 2
“So they know that, the <u>witch men</u> , the men of power, they know that better than any... And there’s <u>witch men</u> of little account,	“O yüzden bunu bilirler, bu <u>cadı adamlar</u> , güç adamları, onlar bunu herkesten daha iyi bilir... Sonra pek önemli olmayan <u>cadı</u>

witch-tinkers and the like, some of them'll try their own spells of beguilement on country women, but for all I can see, those spells don't amount to much." (p. 68)	<u>adamlar</u> vardır, cadı-tamirciler gibi falan, bunların bazıları kendi sihirlerini köylü kadınları tavlama için kullanırlar fakat gördüğüm kadarıyla bu sihirler pek işe yaramaz." (p. 94)
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Even though the word “witch” generally connotes an ugly woman, it is a gender-neutral noun which can also be used for men. In this quotation, a witch is having a conversation about men of power to whom she calls as “witch men,” and the following lines show that those men can be evil. Semantically, “man” is not only “an adult male human” but also “humans as a group, both male and female” (Man, 2020). As a matter of fact, considering the following lines of the conversation “men” refers to the opposite sex of women and it is not related to its connotation. On the other hand, Erkal adapts the phrase as “cadı adamlar” instead of simply transferring it with its literal equivalence of “cadı erkekler.” The word “adam” usually attributes decent characters along with indicating the gender in the target culture. However, according to DTS, function is regarded as the acceptance of a translation in target culture and linguistic by disregarding ST, hence Erkal’s adaptation is functional in Turkish language and culture.

Table 25: Translating Generic Nouns

ST 2	TT 2
““I don't know,’ Tenar said. ‘It seems to me we make up most of the differences, and then complain about ‘em. I don't see why the Art Magic, why power, should be different for <u>a man witch</u> and <u>a woman witch</u> . Unless the power itself is different. Or the art.’” (p. 69)	““Bilmiyorum’ dedi Tenar. ‘Bana öyle geliyor ki farklılıkların çoğunu biz uyduruyoruz, sonra da bunlar yüzünden dert yaşıyoruz. Büyü Sanatı’nın, gücün, <u>erkek bir cadı</u> ile <u>kadın bir cadı</u> için farklı farklı olmasının nedenini anlayamıyorum. Gücün <i>kendisi</i> farklıysa o başka. Ya da sanatın.’” (p. 95-96)

Discourse as social practice changes from organization to organization and group to group as in the last book of Guin's Earthsea Series. While male characters never associate women with power or art of magic, female characters argue that there is no difference between men and women, the only difference is the power itself. This kind of binary discourse is really common in the real world. In the underlined phrases, men are mentioned with the word "witch" for a second time by a female character showing the equality between men and women. In the TT, this time Erkal uses a sex indicating noun "erkekler" instead of "adamlar" that provides the equivalence of the ST. Although Erkal seems to take gendered position to transfer "men" as "erkek" in the TT, she fails in translating "witch" as "cadı" because the context obviously signs that "witch" is used with its connotative meaning that can either be translated as "büyücü" or "sihirbaz." Thus, as Erkal does not apply any of feminist translation strategies; the TT discourse is neither feminist nor patriarchal.

Table 26: Cultural Adaptation

ST 2	TT 2
"She felt as she had felt in Havnor as <u>a girl</u> : a barbarian, uncouth among their smoothnesses. But because she was not <u>a girl</u> now, she was not awed, but only wondered at how men ordered their world into this dance of masks, and how easily a woman might learn to dance it." (p. 95)	" <u>Genç kızken</u> Havnor'da hissettiklerini hissetti: Bir barbar; onların intizamı karşısında kaba. Fakat artık <u>genç bir kız</u> olmadığı için dehşete düşmedi, sadece erkeklerin kendi dünyalarını nasıl böyle bir maskeler düzenine soktuğunu ve bir kadının da bu düzende nasıl bu kadar rahatlıkla dans edebildiğini merak etti." (p. 131)

"Girl" or its denotative equivalence in Turkish "kız" is a noun used for a female child in both English and Turkish language, but it also means a young woman in the source culture. And the reasons why Erkal does not prefer translating it simply as "kız" are; first, due to its concept of understanding in target culture which associates it with either childhood or being virgin and second, when Tenar was in Havnor, she was a young woman but not a child. Therefore, by considering both reasons, Erkal translates it as "genç kız" that is functional in

the TT and equivalent with the ST concerning the plot of the story and its position in the target culture.

Table 27: Androcentric Cultural Adaptation

ST 2	TT 2
“That one spoke to her now and then, <u>calling her Bitch</u>. ‘This is <u>my new pet</u>,’ he said to other men, several of them that were there in the darkness where candles made shadows. ‘See how well trained she is? Roll over, <u>Bitch</u>!’ She rolled over, and the men laughed.” (p. 157)	“O adam arada bir, <u>kancık diyerek</u>, onunla da konuştu. ‘Bu benim <u>yeni evcil hayvanım</u>,’ dedi diğerlerine, mumların gölgeler yarattığı karanlıkta bulunan birkaç kişiye. ‘Gördünüz mü ne kadar iyi eğitilmiş? Yuvarlan <u>Kancık</u>!’ Kadın yuvarlandı ve adamlar güldü.” (p. 207)

Le Guin, as the underlined phrase suggests, uses “Bitch” to name the female character taking part in this part of the story. The first letter of the word is deliberately written with a capital letter twice to show that the man who calls her “Bitch” does not want to pronounce her real name. But Erkal, as a feminist translator, does not employ the same linguistic and semantic concept of the ST in the TT transference, hence the verb “to call” is transferred as “demek” meaning “to tell.” Furthermore, since literal meaning of “Bitch” is a female dog in the source culture, Erkal, despite other connotations, adapts it as “kancık” which is the same functional equivalence of the word in the target culture i.e. in the eastern parts of Turkey, people usually call a female dog “kancık.” The reason for this adaptation is that the man addresses the woman as if she is a dog by saying “this is my new pet”. Thus, the word “bitch ” and “kancık ” have the same equivalence in both texts.

5. CONCLUSION

Language, generated by society ruled by men across the world, is itself criticized for being sexist by feminists; hence, it does not allow women to share their new experiences which were impossible to be expressed by the language that has already existed and misogynist. As a first step, language had to be reconstructed through feminist perspective and therefore women scholars and writers had to be active components of science and literature to fulfil the need. However, they had severe limitations especially in literature and unless they were from rich families helping them publish their works, they had to become talented translators instead of writing. Since men have not required translation believed as a secondary activity, it has become the most favourable means to change language for feminist intellectuals. As result of this, translation and women have been associated with secondariness by male-dominated societies for centuries. In addition, women and translation have been considered inferior and linked together by referring them with some misogynistic metaphors, such as “les belles infidels,” nomads by obligation, magicians of illusions, musical arrangers and many more. However, Translation Study has gradually had its scientific ground and become a multidisciplinary field; furthermore, translation, considered a feminist praxis, has played a historically significant role as a tool and model of cross-border dialogue, resistance, solidarity and activism in pursuit of justice and equality for all. Owing to this development in translation, Feminist Translation Studies (FTS) has emerged. FTS aims to deconstruct the conventional male supremacy in language and reconstruct it as they desire.

This study is based on the objective to determine firstly, the impact and progress of feminist movements in gendered discourse of fictional world before and after the 1970s, secondly, functionality and equivalence of gendered language in translation regarding to DTS, and the position of the translator in the text. Within the scope of this thesis, the first and the last book of the *Earthsea Series* by Ursula K. Le Guin have been evaluated with respect to feminist discourse analysis. The series consist of six separate books, but the last two books are not related to the main frame of the story i.e., they are about short stories taking place in the *Earthsea* universe. And among the four books the first book *A Wizard of Earthsea* written in 1968, and the last book *Tehanu* written in 1990 are chosen due to their dates of publication. In discourse analysis of the ST, the two books are compared through Fairclough’s three dimensions of discourse analysis. In the comparison of the STs and the TTs, the same books have been analysed in terms of equivalence and feminist point of view.

This research has presented versatile examination of the Earthsea Cycle and its Turkish translation. The research questions aimed to create an in-depth analysis of the source texts and the target texts are; 1) In what ways does the author's discourse change in the course of time? 2) How are the women depicted by the narrator in the source texts? 3) Does the translator employ feminist translation strategies to transfer linguistic and cultural gender? If so, which feminist strategies are employed? 4) If there is gendered language, in what ways gendered discourse and gendered terms are transferred into target text *Yerdeniz Büyücüsü* and *Thehanu*? is it functional and equivalent in the TT?

The first research question is the comparative analysis of the first and the fourth book of the series concerning the effect of the second wave of feminist movement on the author's narrative discourse. The first book of the series, *A Wizard of Earthsea* was written relatively before the women's movements affected the literature. Therefore, it is possible to remark that the book has been narrated with a conventional patriarchal language that sees women inferior to men by using stereotypical description and sexist discourse. On the other hand, the last book *Tehanu* was written more than two decades after the second wave of feminist movement has had significant impact on literature. As the findings suggest, it is far less misogynistic than first book in terms of the narrator's discourse and roles of female characters. For instance, according to the plot of the story names are highly significant but in the first book eight out of ten female characters do not have names while all women have at least one name in the last book. Another example to prove that the author's discourse in the ST1 is misogynistic as women cannot freely express themselves and they mostly "whisper" when they speak to men. However, especially the narrator's discourse in the last book can be considered feminist because female characters are able speak up and are not afraid of confronting men. Although in both books characters refer to an old saying; "Weak as woman's magic, Wicked as woman's magic," it can be inferred in the last book that this old saying is changing, and some people have already started to appreciate witchcraft of women. Furthermore, whereas depiction of women is biased and full of anti-feminist stereotypes in the ST1, female characters, in the last book, can go beyond stereotypes and prove that they are able to save themselves without being assisted by men. Moreover, despite an omniscient narrator, female characters do not have any interior monologues. As a result of this, readers cannot know what/how women think in the ST1. Contrary to this, there are several examples of interior monologues in the ST2 indicating that they exist, and they have their own voice. In brief, the analysis shows that discourse, at all three levels of the ST1 is

anti-feminist and women are inferior to men. In the light of the analysed data, it can be concluded that the ST2, despite containing some patriarchal motives, is relatively narrated by feminist perspective and gives female characters power to fight against stereotypes and more freedom. In addition, the case books, written during the transition period of feminist impact on literature, have considerably different discourse in terms of feminist view due to twenty-two years of time discrepancy.

In this comparative analysis of the ST1 and ST2, Norman Fairclough's discourse analysis is employed as a major parameter which involves three dimensions such as text, discursive practice and social practice. Since discourse is the point of view in narratives, it indicates differences in Fairclough's dimensions, first dimension at word level discourse; in the first book it is stable and misogynistic, but in the last book, it changes from page to page, character to character. The second dimension at text level; data analysis indicates that the first book is also anti-feminist that sees women inferior to men while the last book demonstrates that it was written mainly through feminist perspective i.e. despite being humiliated and marginalized by men, female characters are created as brave, wise and powerful by the narrator. Finally, norm level of discourse as social practice; the story takes place in a male dominated world, therefore; society and organizations underestimate and discriminate women in the ST1. However, the ST2 discourse indicates differences from gender to gender for instance, male characters do not see women as equal to them while female characters think that there is no difference between women and men.

The second research question that is how women are described by the narrator presents differences in the books with respect to feminist perspective. Women are especially in the ST1 are depicted as passive, weak and obedient. Even though it is a fictional work, women are positioned and treated unequally by the society as in real world before 1960s. In the first book, female characters of the story mostly do not have are called by the names of their male relatives such as husbands, fathers or even nephew's. Women are not allowed to make crucial decisions such as what job they can hold; therefore, they are bound to men. On the other, in the fourth book of the story, women are depicted more confident and powerful. However, in terms of gender roles, female characters live within boundaries that are created by male dominant society i.e. they are seen as sexual objects and good mothers who raise well-behaving children and do farm chores sequaciously. All in all, although the ST2 presents certain changes in women lives and characteristics, in both case books female

characters are governed patriarchal society and created dependent to men as well as they generally have secondary positions.

While discussing the third research question, translation of the case books has been examined through the translator's position in the text and use of feminist translation strategies as well as Feminist Translation Studies. Analysis is made concerning how gendered notions are transferred into TT at word, phrase, and sentence levels. As referred to earlier that the original texts especially the ST1 contains considerably misogynistic language. However, Erkal, known as a feminist translator, translates mainly through feminist perspective and used feminist translation strategies. For example, she has translated the word "witch" by adding "woman" as "cadı kadın" to show that a witch should not necessarily be a woman and the world is actually gender neutral. Thus, it can be said that Erkal has used supplementing strategy to avoid common misunderstanding of the word "witch" in target culture. Furthermore, Erkal has also employed supplementing strategy to maintain the equivalence of a sex indicating noun in the ST with an additional adjective. In another instance, while Le Guin has ignored women, the translator has utilized hijacking strategy by which she could change a plural noun "men," obviously referring a group of male people in its context, into "insanlar" meaning people, in order to include women. Even though Erkal has generally taken gendered position in the TT to deconstruct and reconstruct the text through feminist ideology, whether intentionally or unintentionally some anti-feminist stereotypes and sexist language have been remained in the TT. For example, the narrator has listed some stereotypical women's liabilities which start with sexual intercourse, nevertheless, the list has been kept the same in the TT by the translator. Erkal has also transferred a sex indicating noun with a connotatively gender-neutral noun in the TT. By doing so Erkal has altered and turned a relatively feminist context into a patriarchal discourse in the TT. Consequently, despite some exceptions, Erkal has taken feminist position in the translation and employed feminist translation strategies in the TT.

As for the last research question, equivalence and function of the gendered terms' transference have been examined through Toury's DTS focusing mainly on culture in translation. Translating a text within two notably different languages and cultures requires adequate competence in both cultures and languages to adapt the ST into the TT. Erkal's cultural and linguistic adaptation of the gendered terms have provided sufficient data to analyse their functions in the TTs as well as their equivalence with the STs. Thus, it can be

concluded that ST transference into Turkish has been carried out successfully by considering both cultural and linguistic requirements. For instance, in translation of “White Lady” as “Ak Hanım” in the TT, Erkal has considered not only the skin colour of the lady but also Tenar’s general characteristic has been taken into account to meet the ST equivalence. In another example, the word “Bitch” has been translated as “kancık” considering the variables of both linguistic and cultural differences of the ST and the TT. Moreover, in a sentence the word “bed,” which contextually means sexual intercourse, has been adapted as “yatan” which is not the literal equivalence in the TT, however, it is the correct translation with regard to the narrator’s intention and the needs of target culture. Therefore, the transference of the word is functional, and it is in accordance with the TT. All in all, since Erkal has paid regard to both the ST and TT requirements and translated the text accordingly to maintain their function and equivalence, hence Erkal’s adaptation of the gendered language is culturally and linguistically successful.

This study aims to examine the change occurring in literature relatively after the second wave of feminist movement. In order to evaluate those changes Le Guin’s anthology has been chosen as the case book because the author’s intention was to write a single children book, but later she decided to write more and dedicated them for adult readers. The first book of the anthology was written in 1968, before the influence of feminist movement in literature and the fourth book was written in 1990, after women’s movement had impact on literature. Therefore, this research has significant value to understand the time shift and its effect on the world of fiction as well as the improvement of feminist translation.

This research constitutes a basis for further analysis in terms of shifts in discourse due to the effects of feminist movements in literature and how one’s language differs in the course of time because of external factors. This study covers only one example of discourse analysis in a single series of fiction and its translation into one language, therefore, it would be productive to analyse other anthologies and series of novels or short stories to see the change in narrators’ discourse. Moreover, as a suggestion for further research, it would also be beneficial to examine the translations of those worldwide known series in multiple languages to find out how translators adapt feminist translation strategies with respect to their cultures and linguistics.



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